

ABSTRACT

Plautus' *Pseudolus*: Introduction and Commentary

Jonah Hensley

Director: Alden Smith, Ph.D.

Titus Maccius Plautus is the one of the most renowned Roman playwrights of his era, creating artful comedies that would astound and amaze Roman audiences and even the readers of today. Of the remaining Plautine comedies, the *Pseudolus* is one of Plautus' most artful pieces, containing the wiliest characters amongst his creations: Pseudolus. Since this comedy focuses on a slave, the lifestyle and characteristics of a Roman slave is important in understanding the Plautine slave. On the one hand, the Roman slave lives beneath the power of his master, obeying every order and taking any punishment bestowed upon him. On the other hand, the Plautine slave desires to steal the power of his master and use it for his own tricks and games. The *Pseudolus* focuses on the crafty slave Pseudolus and his journey to take down the pimp Ballio and obtain his young master's lover. From this play, each line of Latin is scanned and considered thoroughly to discover the difficult translations and interesting passages, so as to help other translators in the future.

APPROVED BY DIRECTOR OF HONORS THESIS:

Dr. Alden Smith, Department of Classics

APPROVED BY THE HONORS PROGRAM:

Dr. Elizabeth Corey, Director

DATE: _____

PLAUTUS' PSEUDOLUS: INTRODUCTION AND COMMENTARY

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By
Jonah Hensley

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INTRODUCTION

When someone would ask, “What is Roman comedy,” perhaps the best answer might simply be a “who” not a “what:” Plautus. Titus Maccius Plautus, perhaps the greatest playwright of his era, created comedies that would entrance, even astound an audience of raucous Romans. Overtly, Plautus’ main concern appears to have been eliciting an uproarious laughter from his audience, for these theatregoers provided his main income. He thus sought to ingratiate himself with his audience, making them feel as comfortable as friends, for as one of his characters said, “Where there are friends there is wealth,” or, as the modern turn of phrase goes, “Those who live to please must please to live.” He and his actors always kept a close eye on the audience’s mood, making sure that spectators were satisfied and entertained throughout the play. “Be brief,” says one of them as the plot nears its conclusion, “the theatregoers are thirsty.” Thus, comparing Plautus even to the other comedians of his era, e.g. Terence, who himself had the nerve “to call the Roman audience *populus stupidus*,” insults Plautus’ name.¹ Our Titus Maccius Plautus shares center stage in the writing with his characters and plays.

This introduction begins by tracing the history and life of Plautus. It will then consider the institution of Roman slavery and the value system associated with it, as that value system greatly affects this play, with a slave as the central character. Then, the discussion will move into what makes a Plautine slave. Last, it will analyze one of Plautus’ best known characters, the central character of the play, Pseudolus himself.

¹ Segal, pp. 2

Plautus' Life and Plays

Though scholars have studied Plautus' plays for many years, little is known about the playwright himself. His own name, Titus Maccius Plautus, is considered spurious. His praenomen, Titus, is common, and so it is more easily accepted than are the last two parts, nomen and cognomen, of Plautus' name. Maccius comes from maccus which translates to 'clown'. Plautus is "a hypercorrect form of plotus, [which] means 'flat-footed'."² This last word could also refer to the pantomime characters who acted barefoot. This analysis offered by various scholars is merely speculative. Indeed, it has, to some extent, crystalized into the scholarly tradition in such a way as rarely to be disputed. Thus, in translation, Plautus' name would mean "Phallus son of Clown the Mime-actor," from which rendering one can see why the name's validity is questionable.

Another issue not fully known is Plautus' date of birth. While scholars know with some certainty that Plautus died in 184 BC, they still search for hard evidence of the date of Plautus' birth. Varro, a Roman scholar of Plautus' work, who wrote over a century after Plautus' death, he believed that Plautus was born in 254 BC, and gave a rough estimate arrived at by scholars over the years. Although, it is also believed that Varro's proposed date was offered as an assumption due to a lack of reliable sources.³

Plautus' name is the first segment of information, leading scholars into his life in the theatre. Many have assumed, based on his name, that Plautus began his career in

² De Melo, pp. xiv

³ Christenson, pp. 1

theatre as a stage-worker, actor, producer, or any of the various efforts associated with the theatre. These assumptions would allow for scholars to understand Plautus' way of seeing the stage, namely from the perspective of an actor instead of as a playwright. This assumption causes some scholars to speculate that Plautus was born of the lower class, either as a slave or as someone else along the lines of the lower-class system.

Accordingly, Plautus would seem to have risen in fortune as his skills were noticed by all the different classes; even the slave class would come to recognize him. From this position, readers and viewers would become more aware of Plautus' slaves, individuals who rise up from their low pedestals to assail those who dwell above them, namely their masters and, perhaps, anyone in a higher class than they. Plautus could create such characters because he himself came from a low-standing station in life, e.g. a slave or low-class plebian.⁴

This position taken by some scholars exhibits a belief that Plautus was driven to climb the hierarchy of society. And from this standing, he would be able to create scenes, showing the lower class overthrowing the upper class, as he himself accomplished in his rise to fame. However, this paper takes a different stance on the argument of Plautus' swelling in renown. Instead, this document views Plautus as a playwright, who desired purely to create joy and laughter for his audience through his comedies.

After Plautus began his time at center stage of the Roman theatre as a playwright, he had amassed two small fortunes from his works. He lost his first fortune, and worked in the mills to recover from the loss. He then had to write *Saturio* and *Addictus* to escape

⁴ *Ibid.*, pp. 1-2

the mills and debtors prison. Once leaving the mills and debtors prison, Plautus lived to entertain his Roman audience. After this point, the course of Plautus' life grows dim for scholars: what he was doing and where was he? Of course, just as his earlier years were depicted in his plays by his slave characters, scholars have, perhaps at some risk, speculated from his characters what Plautus did earlier. These characters, often young men, went abroad on business, or were slaves threatened to be sent to the mills, for hard, long work each day.⁵

Whatever the truth about his life, we stand on firmer ground when it comes to appreciating his craftsmanship. Scholars have long known that Plautus' comedies were based on earlier works derived mainly from Greek playwrights, e.g. Menander. Of course, this notice is not new to scholars; even Shakespeare himself borrowed from other authors, e.g. "Enobarbus's colorful description of Cleopatra on the barge directly from North's Plutarch."⁶ Plautus' own creation, *Aulularia*, was found to be based on *Dyskolos*, an original by Menander. Both involve "a difficult old man [who] stands in the way of his daughter's happy marriage, so a god intervenes to unite the daughter and her lover."⁷ Both plays also incorporate a number of similar roles: an old slave woman, treated badly by the old man, witty slaves and chefs, and a weak, younger lover. However, this similarity of casts does not mean that the plays are exactly the same, for Plautus was performed for the Romans to achieve Roman laughter. The characterization of the players differs. For example, Menander goes to great effort to give an extensive background of the old man in his play. On the other hand, Plautus does not include an extensive

⁵ De Melo, pp. xv-xvi

⁶ Segal, pp. 6

⁷ MacCary, pp. 13

background; instead, he uses Euclio, the old man, as the butt of the jokes, making Euclio seem less real and more like a fictional character. Instead of using extensive backgrounds on the characters to elicit laughter from his audience, Plautus uses word play, alliteration, and assonance to create echoes of laughter from the theatregoers. Accordingly, just as Shakespeare shows a debt to but is obviously thoroughly distinct from Plutarch, Plautus is not Menander. Even if Plautus takes from Menander, the laughter from Plautus' audience is pure Roman.⁸

Gellius stated that there were in circulation approximately 130 plays written by Plautus himself. However, this figure is considered an inflated number of the plays in circulation, some of them written by authors who used Plautus' name to give their work fame and notice. This misrepresentation should not surprise most, for many different playwrights over the centuries had the same mis-association happen to them. Although, none has been so large as the number attributed to Plautus. Of these 130 plays, Varro has deemed twenty-one to be true works by Plautus. Of these twenty-one mentioned by Varro, twenty have survived to our time, including *Pseudolus*, *The Braggart Soldier*, *Amphitryon*, *Two Bacchises*, etc. What Varro deemed as a Plautine production was discovered to be more a matter of impression than a matter of fact, but scholars accept, as authentic, most of the plays that Varro ascribed to Plautus.⁹

Just as the name Plautus was used for the benefit of other writers who wished to become famous through their work, the name Plautus made a great impression upon Roman audiences. Just speaking the name of Plautus in a Roman theatre could elicit roars

⁸ MacCary, pp. 13-15

⁹ De Melo, pp. xvi

of joy and excitement, for the audience was anticipating a masterful play performed before them. Those performing a Plautine play merely had to shout the words, “I bring you Plautus,” and they would receive echoes of cheers.¹⁰ On the other hand, playwrights such as Terence needed first to captivate their attendees with lengthy prologues. Interestingly enough, Terence’s name is never mentioned in the prologues of his plays; however, Plautus’ name is mentioned three times, allowing for Terence to benefit from Plautus’ fame.¹¹

To understand fully the comedic talent on display in Plautus’ work, one must look deeply into the themes and context of the characters and their actions. To begin, plays such as those of Plautus were seen only during the times of festivities, such as “*ludi Romani* in 364 B.C., when Etruscan ludiones were imported to perform for the populace”.¹² During this time of festival fever, people tended to cast aside normal restraints of law and morality and thus create merriment for the populace, even for the lower classes and slaves. Of the festivals held during this period, the most well-known holiday was December’s Roman Saturnalia. This holiday offered a time of merriment that allowed for the comic theatre to flourish. Also, festival fever found during these holidays is connected with attitudes and actions of the characters within Plautus’ plays. Characteristically, Plautus overthrew the banality and normal rhythm of Roman life and turned it upside down, especially the hierarchy of classes. Thus, at the end of the day and often at the end of a play, slaves were above their masters to such a degree that the

¹⁰ Segal, pp. 2

¹¹ *Ibid.*

¹² *Ibid.*, pp. 7

masters could be seen listening and obeying their slaves. This reversal is simply one of the many different twists and turns that Plautus placed into his plays.¹³

Roman Slavery

To understand fully Plautus' range and depth of humor hilarity and his seemingly favorite characters, i.e. his slaves, one needs to consider the actual institution of Roman slavery and how the slaves lived. To begin with, Rome is believed to have one of the largest populations of slaves compared to the population of free citizens. During the time of Augustus, it is estimated that the number of slaves reached to "300,000 – 350,000 out of a population of about 900,000 – 950,000".¹⁴

Roman slaves did not have much freedom. They could not own property, money, or almost anything else. And when it came to the law, the only law for a Roman slave was that he had no legal protections. He was property, a human being, but not a person in the eyes of the law. He had to obey the law no matter what, but he had no control over the law. Slaves could not sue, but they could not be sued, either.¹⁵ The word slave came from the Latin *servare*, meaning to save, because most of the slaves in the Roman Empire were acquired from conquered countries and people. So, in the eyes of the Romans, these people were "saved" instead of being killed.¹⁶ If that were not enough, the master and slave were both categorized by their Latin roots. While *servus* translates to slave, the root

¹³ *Ibid.*, pp. 8-9

¹⁴ Madden, pp. 110

¹⁵ Estavan, pp. 874-875

¹⁶ Lenski, pp. 275

of master comes from, “the Latin dominus, from which we derive the English verb dominate.”¹⁷ Anything they acquired was given to their masters.

Even so, a Roman slave was a special being. It was incredibly frustrating to trade slaves or release a slave once bought (unless the slave dies, of course). The master would have to go through a long, tiresome process to sell or trade his slave away, involving multiple committees and much paperwork. The master’s position could not be worsened by his slave, only made better. When it came to the actions of a slave, the master was involved only if the act was wrong or deceitful. But in the end, the master had almost complete control over his slaves, and the slaves had no power over their master. The slaves were not even able to testify against their masters, except in the case of treason.¹⁸

Compared to American slavery, distinguishing slaves from citizens in Rome was, for the people, more of a challenge than others. American slavery, with its skin color system, had the white slave owners rule over the black slaves, but Rome did not have any race-based system that separated slaves from their masters. This situation arose from the diversity of people who then lived in Rome, from the numerous slaves captured during times of war by Roman citizens; simply put, in antiquity slaves were not slaves owing to race but because they were poor or because they dwelt in a conquered land. Yet to distinguish slaves from citizens, Romans turned to obvious markers, perhaps chief among them, clothing. Roman slaves would normally be seen wearing rags stitched together to make adequate clothing. Such an appearance could allow people to tell whether (or not) a person was a slave or citizen. Suetonius offers an anecdote about Nero, who would dress

¹⁷ Ibid., pp. 276

¹⁸ Estavan, pp. 874-875

up as a slave at night and wander through the streets of Rome, and no one ever realized who he was while he was wearing the clothing of a slave. Also, during 49 B.C., when Rome was on the verge of civil war, “the tribunes M. Antonius and Q. Cassius fled from Rome to Caesar disguised as slaves and that Caesar displayed them in this fashion to his troops”. And just as with Nero, the troops saw only two slaves before them.¹⁹

Another way to distinguish a slave could be from the average citizen was through their scars. Commonly in Rome slaves in trouble received severe punishment, normally including a beating of some sort, often with a whip. Of course, there were those of other classes with a great many scars on their bodies, e.g. soldiers, veterans, or former slaves. But normally specific types of scars would show the difference between them and the average Roman slave. There were also slaves who would finally work in the mills where they suffered regular assaults with a whip. These slaves were worked tirelessly day in and day out.

Their skins were seamed all over with the marks of old floggings, as you could easily see through the holes in their ragged shirts that shaded rather than covered their scarred backs; but some wore only loin-cloths. They had letters branded on their foreheads, and half-shaved heads and irons on their legs. Their complexions were frightfully yellow, their eyelids caked with the smoke of the baking ovens, their eyes so bleary and inflamed that they could hardly see out of them, and they were powdered like athletes in the arena, but with dirty flour, not dust.²⁰

In this way, some aspects of the life of a Roman slave were similar to those of the American slave, at least in physical appearance and maltreatment.²¹

¹⁹ Bradley, pp. 478-479

²⁰ Apuleius, *Metamorphoses* 9.12 (Penguin translation)

²¹ Bradley, pp. 479-480

Roman slavery also resembled other forms of historical slavery. The masters regarded their slaves as enemies, enemies who needed to be controlled by fear. A distinct hatred between slave and master lay beneath the surface. Of course, not all masters and slaves hated each other. Some masters would treat their slaves with kindness and sometimes even with respect. Whether this respect came from the goodness of their hearts, generosity, or simple self-interest, depended on the situation of the masters. Even the slaves would come out as loyal and grateful sometimes, if their masters were kind to them and treated them well. Historic accounts have shown that there have been slaves willing to risk their lives for the sake of their masters. But once again, this willingness would occur depending on the relationship between master and slave.

On the other hand, Roman slaves differed in other ways from the slaves of the southern states in America. Not all of the slaves were illiterate or uneducated. Some slaves, knowledgeable and intelligent, would work as teachers and watchers of the master's children. Sometimes these educated slaves would be more educated than their own masters. There were also masters who came to respect and trust certain slaves enough to give them positions of responsibility, such as clerks, secretaries, physicians, architects, agents in businesses, or even management positions for farms. Most of these slaves who were trusted were also given the ability to keep money acquired through their work or just simple pocket change that would accumulate over the years. Most of the money hoarded by slaves would go towards buying their freedom, or their master would give them their freedom out of generosity and grace. And if a Roman slave were freed legally by his master, that slave would become a full-fledged Roman citizen after acquiring his freedom. Roman slavery faced a problem that was not normally apparent in

American slavery. This problem was the witty, clever slave, obtaining a great job from the master and finding a way either to buy his freedom or to trick his master into giving it to him. But of course, the slave still lived by the grace and whims of his master, so he had to be careful of being punished. The educated slaves desire for freedom or power would increase the struggle between master and slave. Accordingly, while Roman slaves can be related to other forms of slavery throughout history, e.g. the American slave, Roman slaves could achieve things that other slave groups could not, such as freedom, power, and money. ²²

Plautine Slavery

Now one must move away from the playwright himself and listen to the interactions and systems where Plautus' characters lived, specifically the life of a slave. Among all of Plautus' creations, his slaves are by far the most memorable characters, remembered as wily tricksters who involve themselves in different forms of deception. This stock character is the focus of this portion of the introduction. Inasmuch as different types of slaves can appear in a Plautine play, a general analysis poses a challenge.

In the twenty-one surviving Plautine plays, a total of forty slaves make an appearance. These slaves fall into three different classifications: first, there are the intriguing slaves; second, the deceived slaves; and third, the slaves of special interest.

²² Hopkins, pp. 5-6

Each of these slaves has a role to play within the story, a role consistent for each group across the productions.²³

Let us consider first the clever slave (*servus callidus*). These slaves are designated as intriguing because they typically involve themselves with some form of deceit, but it should be known that these slaves do not ordinarily involve these deceptions with trickery. Points in the performances reveal trickery, but it is not produced by someone else nor by the slaves. What makes these slaves more intriguing is that they are found only in eight of the twenty-one plays: *Asinaria*, *Bacchides*, *Epidicus*, *Miles Gloriosus*, *Mostellaria*, *Persa*, *Poenulus*, and *Pseudolus*. Exemplary of this group is *Pseudolus*, holding a high respect and regard for himself, by likening himself to the great Ulysses. *Pseudolus* also happens to be the mastermind behind two different schemes in the play bearing his name; one involving the acquisition of a prostitute from the pimp *Ballio*. While in the process of attacking *Ballio*'s citadel of pimpery, he designs another ruse to take money from his older master, *Simo*. This devious slave, constantly in the center stage of events that occur throughout the production, appears for over 573 lines and then returns for another 200 lines.²⁴

The second group is that of the "deceived" slave, including specific characters such as *Sosia* (*Amphitryon*), *Olympio* (*Casina*), and *Sceledrus* (*Miles*). These characters are, as their names suggest, deceived by other characters in the plays and are portrayed as the butts of jokes that occur throughout the play. Of course, the audience understands the slave's situation and can enjoy the dramatic irony from their seats. Certain examples

²³ Stace, pp. 65-66

²⁴ *Ibid.*, pp. 66-67

of this kind might include the scene of Mercury and Sosia in the *Amphitryon*, where the messenger god persuades Sosia that Mercury is Sosia and that Sosia is a fake Sosia.²⁵

The remainder of the slaves can be placed into the last category, that of the slave of special interest. Slaves are placed in this category because each has a personality that does not correspond to that of the other important slaves. For example, Tyndarus (from *Captivi*) is noble, faithful, and honest (one can already tell how un-Platine he is compared with the rest of the slaves). Reluctantly he does involve himself in trickery, but only with his master having been thoroughly persuaded. He also risks even his life for his master, something none of the other slaves would have ventured to attempt; self-interest motivates most slaves, and the deceived slaves are normally cowards who would rather flee than risk their necks for their masters.²⁶

Let us now focus on the *servus callidus*. These slaves are those most remembered for shrewd antics and deceptions. From these slaves come certain themes that occur with each of these characters, and most of the themes connect with other characters in the production. One theme involves the overthrowing of the natural order in society, meaning the slaves have taken the lead of masters and demoted their former masters to their servants. For example, Pseudolus would lead around his young master, Calidorus, ordering him about, while Calidorus went along with everything, believing that Pseudolus knew best. Now in actual Roman life, even though the son of the master does not have a lot of power in the household, the son could order the slaves in the capacity of the the master. However, in a Plautine comedy, the young masters would normally

²⁵ *Ibid.*, pp. 67

²⁶ *Ibid.*

subjugate themselves to the whims and escapades of their slaves. Of course, the young masters were not the only ones deceived and pulled about by the slaves. An older master (known as the *senex*) would find himself in peculiar circumstances where he listened to his slaves. This change allows Plautus to create a new hierarchy for his society, “in which wit, not birth, distinguishes the ruler from the ruled.”²⁷

But even though the slaves have taken the upper hand against their masters in the hierarchy of Plautine society, they never ask for anything of value, such as gold or property. The slaves simply wish to achieve a goal that typically involves them being superior to the power of their masters and controlling or pulling the wool over the eyes of their masters. For example, in the *Asinaria*, the two slaves, Leonida and Libanus, acquire the twenty *minae* to help their master obtain the prostitute for whom he has fallen. However, the slaves do not easily give up the sack of gold. In exchange, they ask for the master’s woman to flirt with them and give them kisses, and for their master to call them *patronus*. Their young master even takes on the mask of a slave in order to obtain the money he desires.

O Libane, mi patrone, mi trade istuc. Magis decorumst
libertum potiusquam patronum onus in via portare.

O please, Libanus, give me that. It’s really far more suitable
that a servant, not his master, carry loads in public.

The young master knows that he must “play along with” his slaves in order to obtain the money. But of course, the slaves want more. They tell their master to perform humiliating

²⁷ Segal, pp. 104

actions, such as hugging their knees, kissing their feet, and letting them ride on his back. Yet the slaves are not satisfied with this level of achieved mastery. They need to attain something higher than just the status of a master, so they request that their young master must construct an altar and statue in their honor and sacrifice an ox in their name. Such actions would never be tolerated in the place of a true Roman household, even if the slaves and young master were close to each other.²⁸

And once again, Plautus does not stop with just the young master. The Plautine slaves must also go about humiliating the older masters who control all of the household. For instance, at the end of *Epidicus*, the witty slave, Epidicus, is tied up and needs help that his former master, Periphanes, is willing to give. Epidicus, however, will not take any form of help from his former master unless amends are made. A senex (old and concomitantly dotterly) Periphanes believes that Epidicus is asking for material amends. So, the old master proceeds to offer new clothes, money, and other things of material worth to appease his former slave. But Epidicus is not satisfied with Periphanes' attempts at amending their relationship. Instead of material wealth, Epidicus demands that Periphanes grovel for his forgiveness, that Periphanes is eager to give. Condescendingly, Epidicus is appeased by the old man's begging and allows Periphanes to help him.²⁹ And even after everything Epidicus had done to humiliate Periphanes, he is still joyful that his slave was able to overthrow a man more respected than himself, giving him joy in the losses of his enemy and the cleverness of his slave.

²⁸ *Ibid.*, pp. 105-109

²⁹ *Ibid.*, pp. 109-110

But, as per usual, Plautus does go beyond mere déculassements, as he often allows certain characters to suffer public humiliation. This preference is shown in the *Miles Gloriosus* when the braggart soldier, Pyrgopolynices, “must confess that he is a craven coward and then beg for mercy” towards the end of the play. This statement is repeated four times to intensify the humiliating state to which a once proud, and boastful soldier has fallen. And not even this begging can soothe the slave, who has been swindling the soldier throughout the play, as the slave states how the soldier’s begging is not worth anything.³⁰

These deceitful slaves boast numerous times, declaring how they will call senatorial assemblies into their souls and minds, and how they will attack, assault, or lay siege to the citadels that block their paths to victory. These characters are taking on the overall theme of Plautus, i.e. turn everything upside down in their society. They dream of being senators holding power over the law and their master’s decisions. They even envision themselves frequently becoming grandiose commanders, generals who might strike against their enemies with strength and armies. This proclivity appears in multiple circumstances throughout Plautus’ works. For example, Epidicus would declare that he will assault the old man’s citadel, and Pseudolus declares how he will assault the citadel of pimperiness. But it does not purely stop at describing themselves of taking actions as generals or commanders; these slaves compare themselves to the great heroes and commanders of past times. For instance, Chrysalus compares himself to the great Trojan War hero, Agamemnon.

³⁰ *Ibid.*, pp. 127-128

There are interesting similarities between Chrysalus' speech and a speech given by the Roman general, T. Sempronius Gracchus. So now Chrysalus has been compared to both a Roman general and a Greek hero. Even Pseudolus' master compares Pseudolus to the intelligent Greek hero, Ulysses, when the master should be comparing Pseudolus to a filthy, deceitful scoundrel.³¹ Plautus once again inverts the normality of Roman society by bringing these slaves above their masters in rank and power.

An Important aspect of the Plautus' construction of his slaves is the attire; for example, masks would be donned by these tricksters and how their masks compare to those of one of his adversaries: the *senex iratus*. As the *servus callidus* is known for his deceitful nature and wily antics, his mask is actually more menacing than funny. His eyes are bulbous and wide open, situated beneath asymmetrical brows, with a trumpet mouth, allowing room for the great lies that would be produced from it. He also has a large head of reddish hair to accompany his rather large ego and confidence. This type of mask can easily show the audience who this character is and what his role will be.³² But while this mask appears to be treacherous and deceitful, as is the nature of the character wearing the mask, the mask of the *senex iratus*, or irritated old man, shows a man wondering when something will go wrong. The mask incorporates a bald head with a wreath placed upon it, a flat face and crooked nose, and with one brow raised up in a quizzical manner, as if the old man is just waiting for his slave to betray him.³³

³¹ *Ibid.*, pp. 128-130

³² Monaghan, pp. 2

³³ *Ibid.*, pp. 4

Pseudolus³⁴

Now one must consider the other star of this show: Pseudolus. This section will analyze different scenes, where Pseudolus is involved and will show how he reflects both the Roman slave and the Plautine slave. Pseudolus is a Roman slave owned by the wealthy older gentleman, Simo, and his young son, Calidorus. At the time, Calidorus was enamored of a prostitute, Pheonidium, owned by the pimp, Ballio. The play begins with Pseudolus questioning Calidorus as to why he had been lately in bad spirits. Pseudolus wanted the young master to confide in him as he always had. Calidorus told Pseudolus that the love of his life was being sold out to a Phoenician soldier tomorrow and he could do nothing about it because Calidorus did not have the money necessary to buy his lover. Pseudolus decides he will come up with a scheme that will allow Calidorus to be with his lover. Of course, he is uncertain of what he is going to do for this plan, but he is sure he would pull it off masterfully.

The next scene involves introducing Ballio the pimp to the audience where he is seen talking with a group of slaves and then a group of prostitutes. Our two heroes confront Ballio about the selling of Pheonidium, and Ballio decides to give Calidorus a chance: if Calidorus can come up with the money necessary to buy his love's freedom before she is to be sold the next day, Ballio will sell her to him. The end of this scene is more interesting, where we see how the hierarchy has been overturned by Plautus. Calidorus, worried and distraught over this situation, does not know how in the world he

³⁴ Any translation in this section will be from Nixon

will come up with the money by the next day. However, Pseudolus tells him to be quiet and to put all of Calidorus' trust in him because he intends to face up to this evil pimp and conquer the citadel of pimpery (as he so boldly puts it).

Ps: Paulo post magis. Illic homo meus est, nisi omnes di me atque homines deserunt. Exossabo ego illum simulter itidem ut murenam equos. Nunc, Calidore, temihi operam dare volo.

Cal: Ecquid imperas?

Ps: (viciously, as they disappear) And more a little later! (to Calidorus, with apparent confidence) I've got that chap, unless all the gods and men desert me. I'll bone him, bone him the samewise as a cook does a lamprey. (assuming complete authority) Now, Calidorus, I want your assistance.

Cal: (with mock deference) And your orders, sir?³⁵

Consider how Calidorus is so willing to let Pseudolus take the reins of this little adventure of theirs. Normally, the young master would be the one who would take up the gauntlet against this villain and create the plan that would save his lover. This behavior is normal because Pseudolus does not seem, or at least it is not said, to be an educated man. For the young master to play his belief in a technically ordinary slave is almost unthinkable. Plautus, however, still switches the roles of normality to these for which the slave becomes the mastermind and in typical, Plautine slavery orders his young master.

As scene four begins, the audience has observed already how the young master trusts Pseudolus a great deal and how loyal and faithful Pseudolus is to Calidorus. This scene offers one of the rare occasions when the slave and master have a bond of trust and respect to the point that the master believes in the slave completely. As the scene unfolds,

³⁵ Nixon, pp. 191

Calidorus departs in search of help for the plan, and Pseudolus is left on stage alone, muttering to himself. Pseudolus then catches sight of his true master, Simo, and Simo's friend, Callipho, and then takes this chance to hide and listen to their conversation. Soon after the two elderly gentlemen enter the stage, they spot Pseudolus lurking in the shadows, and they confront him. Simo tells Pseudolus to his face of how he has heard of Pseudolus' plan to trick Ballio and obtain the prostitute for his son. This is a point where we see a bit more of a Roman slavery submission, where Pseudolus becomes docile towards his master. But, Plautus returns to his normal hierarchy when Simo hesitates to enact the wrath of his slave, Pseudolus:

Call: Edepol merito esse iratum arbitror quom apud te parvast ei fides.

Si: Iam sic sino; iratus sit: ego ne quid noceat, cavero.

Call: (with a covert wink at Simo) By Jove, it's my opinion that wrath is justified when you hold him as a man of little honesty.

Si: All right, all right. Let him keep his wrath: I'll take good care not to suffer from it.³⁶

Even though Simo is supposed to be scolding Pseudolus, Callipho and Simo believe that it would be best not to test the man. The two gentlemen are acting more like two slaves about to be beaten by their master rather than two citizens who should be taking control of the situation and making Pseudolus fear them. Plautus continues with the interesting twist in society as Pseudolus proclaims that he will trick his master into giving him money:

³⁶ Ibid., pp. 199

Ps: Numquam edepol quoiquam supplicabo, dum quidem tu vives. Tu mihi hercle argentum dabis, abs te equidem sumam.

Si: Tu a me sumes?

Ps: (after a moment's cogitation) I'll never go begging to anyone, by gad, at least with you alive. By Jove, you'll give me the money yourself; you're the very man I'll have it from.

Si: (indignant, but interested) You'll have it from me?³⁷

As has already been shown, a normal Roman slave would never stoop to tricking his master, or at least, never admitting it to his master's face. And yet Pseudolus boldly boasts about it to both Simo and Callipho. This surprised both gentlemen, but they are also curious to see how it plays out. Now comes the time for the Plautine slave to be compared to someone of great worth and renown, as befits Plautus. Simo would later state that, if Pseudolus accomplishes everything he has stated, he will be mightier than King Agathocles. Even the less than well versed reader or viewer can imagine that that Pseudolus would be quite happy to hear this from his master because he would say the same thing about himself. Now the scene ends with Callipho running off somewhere and Simo going to the forum. We are left once again with our protagonist and his own thoughts. Pseudolus decides to go off on his own to think more of his plan and how he will accomplish such a feat.

At the start of Act II Pseudolus enters cheering and boasting about how everything is going to turn out in his favor. Given that Plautus' slaves regularly affect the role of commander-in-chief, it comes as no surprise that Plautus has Pseudolus begin the scene talking about how all of his troops have come together in his mind and he knows

³⁷ Ibid., 203

exactly how to position them for his victory. The irony comes to a pitch when there enters a real soldier, Harpax. Harpax has come to speak on behalf of his leader, the Phoenician soldier meant to buy Phoenicium. This scene is interesting because Pseudolus misleads the soldier into believing that he, Pseudolus, works for Ballio the pimp. Harpax will end up giving the token that was meant to be given to Ballio to show that Harpax is the messenger from the Phoenician soldier. In addition to the rich comic irony, this scene amply demonstrates the extent of Pseudolus's cunning and wile.

In the next scene, Calidorus returns to the stage with a good friend of his, Charinus. Calidorus has enlisted his help in the hope that everything will turn out just as Pseudolus said (again, the master has placed all of his trust into the hands of his slave). Calidorus introduces Charinus to Pseudolus and vice versa, and now another occurrence of our hierarchy appears, one with someone other than the young or old master. Pseudolus says how happy he is to have Charinus helping them, to which Charinus replies with these words: "Come, command me freely, if anything's needed".³⁸ Once again, Plautus loves distorting the normal hierarchy of Roman society for the pleasure of the audience. The rest of the scene involves Charinus and Pseudolus discussing what is to ensue. At the end of the scene, Charinus and Calidorus have gone off to fetch a slave who will abet their efforts, while Pseudolus heads off to the forum to await the arrival of Charinus' slave.

In Act IV our protagonist comes on stage once again boasting about how everything will turn out well for him in the end. Now enters the second slave of the play,

³⁸ *Ibid.*, 225

Simia, playing the role of the spurious Harpax. Simia is meant to deceive Ballio into believing that he is the true messenger and is on a mission to retrieve the prostitute Phoenicium. This scene features the interesting dynamic of two slaves interacting with each other. Simia and Pseudolus conclude by exchanging a few unkind words with each other, but Simia simply states that he is playing the role he was given. This is how Roman slavery would normally work, where someone of higher power, a soldier, is ordering and scolding someone of lower power, a slave. The scene will continue with Simia entering the house of Ballio, retrieving the prostitute, and our two scheming heroes leaving the stage with their prize.

In the last few scenes of the play, our protagonist does not enter until the final scene, but the other scenes hold some importance. The last few scenes depict everything coming to fruition as Ballio is dragged off to pay for giving up the prostitute to a fake soldier, and Simo is enjoying the show, praising Pseudolus for a job well done. The last scene starts with Pseudolus returning drunk from a party with his young master, the prostitute, and a number of other prostitutes. Pseudolus has left the party so that he may obtain the money promised to him by his master Simo. As per usual, Pseudolus praises himself for a job well done and cannot wait to find his master and tell him of how great a deceiver he truly is. Unbeknownst to Pseudolus, Simo knows how everything ended up and is ready to give over the money that he owes his slave.

Such interaction is completely different from how a Roman citizen and his slave would truly act, especially the part of giving the slave a good amount of money after winning a bet against his master. Normally, the slave would end up in the mills for attacking and causing financial harm to a Roman citizen. Yet Plautus does not seem to

care about punishments or the normal interactions between masters and slaves. He wishes only to make the Roman audience laugh at the hilarity that has unfolded in his play. Simo will enter the side of the stage, trying to conceal a wallet filled with the money he owes Pseudolus. Pseudolus and Simo interact with each other and again, Plautus brings out his own hierarchy as Pseudolus makes Simo give him the money that is due to him, and Simo is begging for Pseudolus not to take it all:

Si: Quid? Hoc auferen, Pseudole mi, aps tuo ero?

Ps: Lubentissio corde atque animo.

Si: Non audes, quaeso, aliquam parte mihi gratiam facere hinc argenti?

Ps: Non: me dices avidum esse hominem nam hinc numquam eris nummo divitior; neque te mei tergi misereret, si hoc non hodie ecfecissem.

Si: What? You'll take this from your own master, Pseudolus dear?

Ps: With the greatest...satisfaction of heart and soul.

Si: Do let me off some part of this money, won't you please, please, agree?

Ps: I won't. You can call me a...greedy man, for never a penny richer will...you be from this. You'd have shown no mercy to my...hide if I hadn't put this through to-day.³⁹

This is not the only instance where Plautus changes the roles of slave and master for these two characters. At the end of the scene, Pseudolus states that he will give Simo half of the money he was just given if Simo will go with him to the party.

Ps: Fac quod te iubeo: si is, aut dimidium aut plus etiam faxo hinc feres.

Si: Eo, duc me quo vis.

Ps: Do what I...tell you. If you do, I'll see you get half, or even...more, of this. (leering at the wallet)

³⁹ Ibid., pp. 283

Si: (summoning the remains of his endurance) I'll go, take me where you wish.⁴⁰

Accordingly, in the end of the play, the roles of master and slave have truly been turned around just as Plautus likes them to be.

From the interactions between Pseudolus and his two masters, the readers and audience witness attributes from both a Roman slave and a Plautine slave. Pseudolus enjoys deceiving Ballio, as well as controlling his younger master, Calidorus. Pseudolus' main purpose seems to involve switching the roles of master and slave with the inclusion of taking down the pimp. However, Pseudolus also shows certain Roman characteristics: he accepts the offer of freedom from Calidorus in Act I Scene I, and he joyously accepts the money from Simo in the final scene of the play. So, while Pseudolus mainly takes on the role of a Plautine slave, he still keeps some of his Roman slave aspects.

⁴⁰ Ibid., pp. 285

LATIN TEXT

PROLOGVS

Exporgi meliust lumbos atque exurgier:

Plautina longa fabula in scaenam venit.

ACTVS I

I.i

PSEVDOLVS Si ex te tacente fieri possem certior,

ere, quae miseriae te tam misere macerent,

duorum labori ego hominum parsissem lubens, 5

mei te rogandi et tis respondendi mihi;

nunc quoniam id fieri non potest, necessitas

me subigit ut te rogiem. responde mihi:

quid est quod tu exanimatus iam hos multos dies

gestas tabellas tecum, eas lacrumis lavis, 10

neque tui participem consili quemquam facis?

eloquere, ut quod ego nescio id tecum sciam.

CALIDORVS Misere miser sum, Pseudole. PS. Id te Iuppiter
prohibessit. CAL. Nihil hoc Iovis ad iudicium attinet:

ENGLISH TRANSLATION

Prologue

You had better stretch your limbs and stand up: Plautus, a long tale, arrives on the scene.

Act I Lines 3-132

Enter Calidorus, dazed and dreary, followed by Pseudolus

(Pseudolus) (*ironically solicitous*) If out of your silence, master, I could become more certain to what miseries torment you so wretchedly, I should be willing to do the work of two men, for me in asking you and for you in responding to me; seeing that it cannot be done now, necessity drives me so that I may listen to you. (*more earnestly*) Talk to me master: why is it that you have been going around lifeless these many days, carrying those tablets with you, bathing them in tears, and not letting anyone share in your counsel? Speak, so I may know it with you what I am ignorant of.

(Calidorus) Oh Pseudolus, I am a miserable wretch!

(Ps.) Jupiter forbid it!

(Cal.) (*with a wan smile*) Jupiter has nothing to do with this judgement: I am suffering under the reign of Venus, not Jupiter.

(Ps.) Am I allowed to know what it is? Surely you have made me your greatest attendant of counsel before.

(Cal.) (*after a pause*) My judgement is the same now.

sub Veneris regno vapulo, non sub Iovis. 15

PS. Licet me id scire quid sit? nam tu me antihac

supremum habuisti comitem consiliis tuis.

CAL. Idem animus nunc est. PS. Face me certum quid tibi;

iuvabo aut re aut opera aut consilio bono.

CAL. Cape has tabellas, tute hinc narrato tibi 20

quae me miseria et cura contabefacit.

PS. Mos tibi geretur. sed quid hoc, quaeso? CAL. Quid est?

PS. Vt opinor, quaerunt litterae hae sibi liberos:

alia aliam scandit. CAL. Ludis iam ludo tuo?

PS. Has quidem pol credo nisi Sibulla legerit, 25

interpretari alium posse neminem.

CAL. Cur inclementer dicis lepidis litteris

lepidis tabellis lepida conscriptis manu?

PS. An, opsecro hercle, habent quas gallinae manus?

nam has quidem gallina scripsit. CAL. Odiosus mihi es. 30

lege vel tabellas redde. PS. Immo enim pellegam.

advortito animum. CAL. Non adest. PS. At tu cita.

(Ps.) Inform me what is hurting you, master. I'll help either with (*grinning*) cash, work, or good counsel.

(Cal.) (*still hesitant, then tragically*) Take these tablets, (*handing them to him*) and from them see for yourself what misery and worry is wasting me away!

(Ps.) The practice is carried on by me. (*examining the writing*) But what is this, I ask?

(Cal.) What is it?

(Ps.) (*chuckling*) So I may imagine it, these letters seek freedom from themselves: some climb over the other.

(Cal.) (*wounded*) Are you amusing yourself with your game?

(Ps.) By Pollux! The Sibyl could read these, but I do not believe that another could interpret it.

(Cal.) (*rapturously*) Why do you speak harshly of the charming letters and the charming tablets, written by a charming hand?

(Ps.) By Hercules! But what chick possesses these hands? For indeed a chick wrote these!

(Cal.) This is annoying to me. Read or give back the tablets.

(Ps.) Nay for I will survey them. (*preparing to read aloud*) Pay attention.

(Cal.) (*sighing heavily*) It is not here.

(Ps.) Yet you must rouse it.

(Cal.) Nay I will be silent, from your side you must rouse it out of the wax. (*indicating the tablets*) For in that place my soul is there right now, not within my chest.

CAL. Immo ego tacebo, tu istinc ex cera cita;
nam istic meus animus nunc est, non in pectore.

PS. Tuam amicam video, Calidore. CAL. Vbi ea est, opsecro? 35

PS. Eccam in tabellis porrectam: in cera cubat.

CAL. At te di deaeque quantumst— PS. Servassint quidem.

CAL. Quasi solstitialis herba paulisper fui:

repente exortus sum, repentino occidi.

PS. Tace, dum tabellas pellego. CAL. Ergo quin legis? 40

PS. 'Phoenicium Calidoro amatori suo

per ceram et lignum litterasque interpretes

salutem mittit et salutem abs te expetit,

lacrumans titubanti animo, corde et pectore.'

CAL. Perii, salutem nusquam invenio, Pseudole, 45

quam illi remittam. PS. Quam salutem? CAL. Argenteam.

PS. Pro lignean salute vis argenteam

remittere illi? vide sis quam tu rem geras.

CAL. Recita modo: ex tabellis iam faxo scies

quam subito argento mi usus invento siet. 50

(Ps.) (*with a start*) I see your girlfriend, Calidorus.

(Cal.) (*excitedly*) Where is she, for heaven's sake?

(Ps.) (*pointing to her name and guffawing*) Look! Stretched out in the tablets, lying in the wax.

(Cal.) (*feebly indignant*) Ah! As many as there are gods and goddesses above –

(Ps.) (*interrupting cheerfully*) Preserve me of course, master.

(Cal.) (*tragic again*) Just as the summer grass I was cherished for a little while: I quickly rose up, and I was quickly knocked down.

(Ps.) Hush! While I study the tablets.

(Cal.) Then why not read them?

(Ps.) (*with due sentimental stress*) “Phoenicium to her lover Calidorus, through the medium of wax, wood, and letter, sends her best regards, and expects the best regards from you, tears faltering in her soul, mind, and heart.”

(Cal.) Oh, I'm finished Pseudolus. I cannot find help anywhere to which I can send back to her.

(Ps.) (*dryly*) What help does she need?

(Cal.) (*lugubriously*) Silver.

(Ps.) You want to return her wishes to her in silver in payment for (*holding up the tablets*)
wood? Man please, you need to be more business-like.

(Cal.) Just read on: I say that you will soon learn from the tablets how immediate the
need is for me to find silver.

PS. 'Leno me peregre militi Macedonio

minis viginti vendidit, voluptas mea;

et prius quam hinc abiit, quindecim miles minas

dederat; nunc unae quinque remorantur minae.

ea causa miles hic reliquit symbolum, 55

expressam in cera ex anulo suam imaginem,

ut qui huc adferret eius similem symbolum,

cum eo simul me mitteret. ei rei dies

haec praestituta est, proxuma Dionysia.'

cras ea quidem sunt. CAL. Prope adest exitium mihi, 60

nisi quid mihi in te est auxili. PS. Sine pellegam.

CAL. Sino, nam mihi videor cum ea fabularier;

lege: dulce amarumque una nunc misces mihi.

PS. 'Nunc nostri amores mores consuetudines,

compressiones artae amantum corporum, 65

teneris labellis molles morsiunculae,

papillarum horridularum oppressiunculae,

harunc voluptatum mi omnium atque itidem tibi

(Ps.) “The pimp sold me to a Macedonian soldier from abroad for twenty minae, my lover; and before that man departed from here, the soldier paid fifteen minae; now only the five minae is being delayed. There the soldier will give a token for his cause, his own image clear in wax on the signet ring, so that he may carry a similar token of his here, likewise he will send me with it. The day fixed upon for all these events is next Dionysis.” That is tomorrow in fact.

(Cal.) (*gasping*) My destruction shall occur soon, unless there is help for me n you.

(Ps.) Then allow me to read through it.

(Cal.) I’ll allow it, for I can imagine that I am talking with her; read on: now you are mixing sweet and bitter aromas for me.

(Ps.) “Now all our days of love, customs, and habits, all our tight embraces of our loving bodies, all the tender kisses of soft lips, all the slight squeezing of firm little breasts, all these pleasures of mine and yours, in the same way that your dividing, parting, and ruin will come, unless I can find salvation in you and you in me. I have told you everything that I have learned; now I shall test the truth, or lies of your love. Goodbye.”

(Cal.) (*quite dissolved*) She writes so.....miserably, Pseudolus.

(Ps.) (*with a disgusted glance at the handwriting*) Oh, quite wretchedly!

(Cal.) Why are you not crying?

(Ps.) I have eyes of stone, sir: I am not able to win them over so that I may shed a single tear.

(Cal.) How is that possible?

(Ps.) Our kind has always been dry-eyed.

distractio discidium vastities venit, 70

nisi quae mihi in test aut tibist in me salus.

haec quae ego scivi ut scires curavi omnia;

nunc ego te experiar quid ames, quid simules. vale.'

CAL. Est misere scriptum, Pseudole. PS. O, miserrime.

CAL. Quin fles? PS. Pumiceos oculos habeo: non queo 75

lacrumam exorare ut expuant unam modo.

CAL. Quid ita? PS. Genus nostrum semper sicco culum fuit.

CAL. Nilne adiuvar me audes? PS. Quid faciam tibi?

CAL. Eheu. PS. Eheu? id quidem hercle ne parsis: dabo.

CAL. Miser sum, argentum nusquam invenio mutuom. 80

PS. Eheu. CAL. Neque intus nummus ullus est. PS. Eheu.

CAL. Ille abducturus est mulierem cras. PS. Eheu.

CAL. Istocine pacto me adiuvas? PS. Do id quod mihi est;

nam is mihi thesaurus iugis in nostra est domo.

CAL. Actum est de me hodie. sed potes nunc mutuam 85

drachumam dare unam mihi, quam cras reddam tibi?

PS. Vix hercle, opinor, si me opponam pignori.

(Cal.) Do you not wish to help me?

(Ps.) What could I do for you?

(Cal.) Ah me!

(Ps.) “Ah me”? Gad, spare me no “Ah me’s”: I can do that.

(Cal.) I am ruined, I cannot find a friend to borrow silver from.

(Ps.) (*dolefully*) Ah me!

(Cal.) And I do not have a single coin to my name.

(Ps.) Ah me!

And tomorrow that man will take the woman away.

(Ps.) Ah me!

(Cal.) Is that how you are going to help me?

(Ps.) I am giving what I’ve got for you, sir; for there are continuous “ah me’s” in our house for you to last forever.

(Cal.) (*changing his tone to one of grim desperation*) Today is the end of me! But can you lend me a single drachma now, and I will pay you back tomorrow?

(Ps.) Gads man, I can scarcely imagine, even if I pawned my own body. But what do you need this drachma for?

(Cal.) I want to buy myself a rope.

(Ps.) What for?

sed quid ea drachuma facere vis? CAL. Restim volo

mihi emere. PS. Quam ob rem? CAL. Qui me faciam pensilem.

certum est mihi ante tenebras tenebras persequi. 90

PS. Quis mi igitur drachumam reddet, si dedero tibi?

an tu te ea causa vis sciens suspendere

ut me defraudes, drachumam si dederim tibi?

CAL. Profecto nullo pacto possum vivere,

si illa a me abalienatur atque abducitur. 95

PS. Quid fles, cucule? vives. CAL. Quid ego ni fleam,

quoi nec paratus nummus argenti siet

neque libellai spes sit usquam gentium?

PS. Vt litterarum ego harum sermonem audio,

nisi tu illi lacrumis fleveris argenteis, 100

quod tu istis lacrumis te probare postulas,

non pluris refert quam si imbrem in cribrum geras.

verum ego te amantem, ne pave, non deseram.

spero alicunde hodie me bona opera aut hac mea

tibi inventurum esse auxilium argentarium. 105

(Cal.) To hang myself. I am resolved before darkness falls to plunge myself into darkness.

(Ps.) (*with assumed indignation*) Then who is going to give back my drachma, if I have given it to you? Is this why you want to be so smart and hang yourself so that you can trick me, if I give my drachma to you?

(Cal.) (*turning again to tears*) I surely cannot live without my bride, if she is sold and taken away from me!

(Ps.) (*with contemptuous assurance*) Why are you crying, you silly cuckoo? You will live.

(Cal.) Why should I not cry, when neither do I have a single piece of silver nor any hope of finding a penny in the world?

(Ps.) As I learn from the conversation of the letters, unless your tears are mourning for that silver, which you claim to prove yourself with these dastardly tears, it does no good if you are swimming against the tide. Fear not, for I will not desert a master in need. I expect that from somewhere today, by good work or by my hand, to find silvery relief for you. And, by hook or by crook, I will deliver the money, where it is coming from, I cannot say yet, except that it will come: only that your eyebrow will twitch.

(Cal.) If only the deeds, which you say, will follow your remarks.

(Ps.) Gad, you know yourself what happens, if I create my plot, to which I usually give such great shows in my own way. (*meditates*)

(Cal.) All hope of my life now belongs to you.

(Ps.) (*seemingly confident*) Is it enough, if I am able to produce this woman of yours today,

atque id futurum unde unde dicam nescio,

nisi quia futurum est: ita supercilium salit.

CAL. Vtinam quae dicis dictis facta suppetant.

PS. Scis tu quidem hercle, mea si commovi sacra,

quo pacto et quantas soleam turbellas dare. 110

CAL. In te nunc omnes spes sunt aetati meae.

PS. Satin est, si hanc hodie mulierem efficio tibi

tua ut sit, aut si tibi do viginti minas?

CAL. Satis, si futurumst. PS. Roga me viginti minas,

ut me effecturum tibi quod promisi scias. 115

roga, opsecro hercle. gestio promittere.

CAL. Dabisne argenti mi hodie viginti minas?

PS. Dabo. molestus nunciam ne sis mihi.

atque hoc, ne dictum tibi neges, dico prius:

si neminem alium potero, tuom tangam patrem. 120

CAL. Di te mihi semper servent. verum, si potest,

pietatis causa—vel etiam matrem quoque.

PS. De istac re in oculum utrumvis conquiescito.

or if I can give you twenty minae?

(Cal.) (*still hopeless*) It is enough, if you can do it.

(Ps.) (*seeming to be supremely confident*) Then ask me for twenty minae, so that you know that I will complete my promise to you. (*as Calidorus still remains uncheered*) Just ask me, for goodness sakes. I want to promise this.

(Cal.) (*formally, now impressed*) Will you give me twenty minae of silver today?

(Ps.) (*formally*) I will. (*masterfully*) Now do not be bothersome to me. And this I say presently, if you say not to your own demands: if I am unable to obtain something, I will have to touch your father.

(Cal.) (*quite revived and hugging Pseudolus ecstatically*) By the gods, let you serve me always! (suddenly grave) But if the pretense of filial duty demands it – (*gleefully*) perhaps also try my mother.

(Ps.) From that point, you can sleep on...on either eye.

(Cal.) Eye? Don't you mean on either ear?

(Ps.) Ah, but my phrase is less well-known. (*gaily imitating a public crier*) Now, let none say that he was not notified, I say this to everyone, to the adults present in the audience, to all the people here, I decree to all my friends and acquaintances, so that on this day they should be on guard against me, and not trust a word I say!

(Cal.) (*glancing toward Ballio's house*) Sh! I entreat you, be silent by Hercules.

(Ps.) What is the matter?

CAL. Oculum ane in aurem? PS. At hoc pervolgatumst minus.

nunc, ne quis dictum sibi neget, dico omnibus 125

pube praesenti in contione: omni populo,

omnibus amicis notisque edico meis,

in hunc diem a me ut caveant, ne credant mihi.

CAL. St, tace opsecro hercle. PS. Quid negoti est? CAL. Ostium 129-130

lenonis crepuit. PS. Crura mavellem modo. 131

CAL. Atque ipse egreditur intus, periuri caput.

L.ii

CAL. Nimis sermone huius ira incendor. 201

PS. Huncine hic hominem pati

colere iuventutem Atticam?

ubi sunt, ubi latent quibus aetas integra est, qui amant a lenone?

quin conveniunt? quin una omnes peste hac populum hunc liberant?

sed nimium stultus, nimis fui 205

indoctus: illine audeant

id facere quibus ut serviant

suos amor cogit?

(Cal.) (*pulling him back into the alley*) The pimp's door rattled.

(Ps.) I would only rather it be his shins.

(Cal.) And that man comes out from inside, the head of perjury.

Act I Lines 201-209

(Cal.) (*aside to Pseudolus*) Good god, it really pisses me off to hear him talk.

(Ps.) (*aside to Calidorus, meaningly*) How can the young Athenians allow such a horrendous man to live here? Where are they, where are they hiding, those youths who are 'pure', who make love from a pimp's house? Why don't they get together? Why don't they all liberate the good people of this pestilence of a man? But what an ass, what an imbecile I am! They dare to do that to their fellow men whose passions rise just to make slaves of them?!

(Cal.) Oh god, shut up!

(Ps.) Is it something I said?

(Cal.) You show a great service to me, babbling over what he (*indicating Ballio*) says.

(Ps.) Shutting up now.

(Cal.) But I'd much rather see you be silent than hear you say it.

Act I Lines 230-240

(Cal.) (*aside to Pseudolus, in great distress*) Pseudolus! Do you not hear what he says now?

(Ps.) (*meditative*) Oh yes, I hear it sir, and I am giving it my attention.

(Cal.) What do you advise me to send him, so that he won't prostitute my lover?

I.iii

CAL. Pseudole, non audis quae hic loquitur? PS. Audio, ere, equidem 230

atque animum advorto.

CAL. Quid mi es auctor, huic ut mittam, ne amicam hic meam prostituat?

PS. Nil curassis, liquido es animo: ego pro me et pro te curabo.

iam diu ego huic bene et hic mihi volumus, et amicitia est antiqua:

mittam hodie huic suo die natali malam rem magnam et maturam.

CAL. Quid opust? PS. Potin aliam rem ut cures? CAL. At— PS. Bat. 235

CAL. Crucior. PS. Cor dura.

CAL. Non possum. PS. Fac possis. CALL. Quonam pacto possim? PS. Vince animum.

in rem quod sit praevortaris quam in re advorsa animo auscultes.

CA. Nugae istaec sunt: non iucundumst nisi amans facit stulte. PS. Pergin?

CAL. O Pseudole mi, sine sim nihili,

mitte me sis. PS. Sino, modo ego abeam.

CAL. Mane, mane, iam ut voles med esse ita ero. PS. Nunc tu sapis. 240

I.iii 380-394

(Ps.) Don't bother sir, be of calm mind: I will bother him for the both of us. (*grimly*) He and I have been maintaining good wishes for a long time, and it is an ancient friendship. Since today is his birthday, I will send him a great, big bag of whoop-ass.

(Cal.) (*hopeless again*) Oh what's the use?

(Ps.) (*impatient*) Can't you bother about something else?

(Cal.)But, but –

(Ps.) Tut, tut!

(Cal.) Oh this is torture!

(Ps.) Bear it like a man.

(Cal.) I can't!

(Ps.) You will have to.

(Cal.) But how can I do that?

(Ps.) Conquer your feelings. You should focus your mind on something else which would prove helpful in a crisis.

(Cal.) (*plaintively*) That's all nonsense! There's no fun in loving another if you cannot be foolish!

(Ps.) (*disgusted*) You done yet?

(Cal.) Oh my precious Pseudolus, I would be nothing without it, please let me go!

(Ps.) (*icily, moving away*) I'll leave you to that, only I myself must be off.

PS. Paulo post magis. 380

illic homo meus est, nisi omnes di me atque homines deserunt.

exossabo ego illum simulter itidem ut murenam coquos.

nunc, Calidore, te mihi operam dare volo. CAL. Ecquid imperas?

PS. Hoc ego oppidum admoenire, ut hodie capiatur, volo;

ad eam rem usust homine astuto, docto, cauto et callido, 385

qui imperata efecta reddat, non qui vigilans dormiat.

CAL. Cedo mihi, quid es facturus? PS. Temperi ego faxo scies.

nolo bis iterari, sat sic longae fiunt fabulae.

C. Optimum atque aequissimum oras. PS. Propera, adduc hominem cito.

CAL. Pauci ex multis sunt amici, homini qui certi sient. 390

PS. Ego scio istuc. ergo utrumque, tibi nunc dilectum para

ex multis atque exquire illinc unum qui certus siet.

CAL. Iam hic faxo aderit.— PS. Potin ut abeas? tibi moram dictis creas.

I.iv

postquam illic hinc abiit, tu astas solus, Pseudole.

quid nunc acturus, postquam erili filio 395

(Cal.) (*seizing him*) Wait, hold up, now I will be just as you wish me to be.

(Ps.) Now you are making sense.

Act I Lines 380-394

(Ps.) (*viciously, as they disappear*) You will have more a little later! (*to Calidorus, with apparent confidence*) Therein is my man, unless all gods and men desert me. I'll bone that man, similar to the way that a cook would bone a lamprey. (*assuming complete authority*) Now Calidorus, I need you to give me your assistance.

(Cal.) (*with mock deference*) Anything you demand, sir?

(Ps.) I wish to besiege this town, (*nodding in the direction Ballio went*) and thus it shall be captured today. For this matter, I will need a clever, skilled, cautious, and wily man, who carries out their orders completely and who would not fall asleep on the job.

(Cal.) Speak to me, what are you planning?

(Ps.) I shall let you know in due time. I do not wish to repeat myself twice, plays are long enough as it is.

(Cal.) The greatest and most proper observation yet.

(Ps.) Hurry off then, bring your man here.

(Cal.) (*hesitating*) Out of so many there are few men who can be truly counted on.

(Ps.) I know that. And even so, make a choice selection out of so many for yourself and look for one man from them who can truly be counted on.

largitu's dictis dapsilis? ubi sunt ea?

quoi neque paratast gutta certi consili,

neque exordiri primum unde occipias habes,

neque ad detexundam telam certos terminos. 400

sed quasi poeta, tabulas cum cepit sibi,

quaerit quod nusquamst gentium, reperit tamen,

facit illud veri simile, quod mendacium est,

nunc ego poeta fiam: viginti minas,

quae nusquam nunc sunt gentium, inveniam tamen. 405

sed comprimundast vox mihi atque oratio:

erum eccum video huc Simonem una simul 410

cum suo vicino Calliphone incedere.

ex hoc sepulcro vetere viginti minas

effodiam ego hodie, quas dem erili filio.

nunc huc concedam, unde horum sermonem legam.

I.v

SIMO Si de damnosis aut si de amatoribus 415

dictator fiat nunc Athenis Atticis,

(Cal.) (*going slowly*) I'll have him here soon.

(Ps.) Then why are you still here? Speaking will only delay you.

(*Exit Calidorus*)

Act I Lines 395-561

(Ps.) Well he left here, so you stand alone, Pseudolus. What will you do now, after regaling to the young master so royally with your words? Where is that regalement? Here you are and not a drop of sound counsel, or a single thought of where you should begin setting up your web, or exactly where to end your weaving. But as a poet, once he begins his tablets, he seeks for what is nowhere on this earth, yet he finds it, he makes it seem like the truth, which is a lie, I will turn poet now: the twenty minae, which is now here on this earth now, yet I will find it. (*looking down the street*) But I must get my voice and oratory under control! I see my master, Simo, walking up here with his neighbor, Callipho. He is the old tomb I will dig out twenty minae out of today, which I will then give to my young master. I will drop out nowhere, where I can pick up on their conversation. (*withdraws into the alley*)

(Enter Simo and Callipho)

(Si.) (*choleric*) If a dictator would arise from the prodigal and loving Attic Athens now, I believe, no one would come before my son! Why now it's the one thing being said throughout the whole city, he wishes to free his lover and is trying to find the money for it. Other people announced this to me; and yet it is something I sensed before and got a whiff of, but I kept it hidden.

nemo anteveniat filio, credo, meo:

ita nunc per urbem solus sermoni omnibust,

eum velle amicam liberare et quaerere

argentum ad eam rem. hoc alii mihi renuntiant; 420

atque id iam pridem sensi et subolebat mihi,

sed dissimulabam. PS. Iam illi fetet filius.

occisa est haec res, haeret hoc negotium.

quo in commeatum volui argentarium

proficisci, ibi nunc oppido opsaeptast via. 425

praesensit: nihil est praedae praedatoribus.

CALLIPHO Homines qui gestant quique auscultant crimina,

si meo arbitrato liceat, omnes pendeant,

gestores linguis, auditores auribus.

nam istaec quae tibi renuntiantur, filium 430

te velle amantem argento circumducere,

fors fuat an istaec dicta sint mendacia;

sed si sint ea vera, ut nunc mos est, maxume,

quid mirum fecit? quid novom, adulescens homo

(Ps.) (*aside*) The son smells rank to him already. The plan might die from this, this plan's stuck. What I wanted was to go foraging for cash, but now the road to the town is absolutely blocked. He realized this: there is nothing for the pillager's to pillage.

(Call.) (*vigorously*) If I could have my way, all the tale-tellers and their hearers would hang, the tellers by their tongues, the hearers by their ears. Now these reports which were announced to you, about your son wanting an affair and wanting to cheat you for money, these words are most likely a sack-full of lies; but if they might be true, what surprises has he pulled, since his morality is most important to him? If the young man loves her, and if he sets his love free, what is new?

(Ps.) (*aside*) What a delightful old man!

(Si.) (*doggedly*) I object to him doing an old thing.

(Call.) But in fact your objections mean nothing; or you shouldn't have done the same thing in your youth. It is right for a father to be honest when he expects his son to be more honest than he would claim to be himself. You, on the other hand, whose

extravagances and scandals were dispersed throughout the citizens, man by man. And yet you are surprised, if the son is like the father?

(Ps.) (*in an undertone*) Oh Zeus! How few men are of a common spirit! There! That is a father that should be a father which a son should have!

(Si.) (*looking about*) Who is that speaking? Indeed, it's that slave of mine, Pseudolus.

That one corrupted my son for me, the leader of wickedness! That man is the leader, that man is the slave in charge of my son, that man is the one I desire to flog!

si amat, si amicam liberat? PS. Lepidum senem. 435

SIM. Vetus nolo faciat. CAL. At enim neququam nevis;

vel tu ne faceres tale in adolescentia.

probum patrem esse oportet qui gnatum suum

esse probiorem quam ipse fuerit postulet.

nam tu quod damni et quod fecisti flagiti 440

populo virum potuit dispertirier.

idne tu mirare, si patrisat filius?

PS. O Zeu, quam pauci estis homines commodi. em,

illic est pater patrem esse ut aequum est filio.

SIM. Quis hic loquitur? meus est hic quidem servus Pseudolus. 445

hic mihi corrumpit filium, scelerum caput;

hic dux, hic illi est paedagogus, hunc ego

cupio excruciarī. CAL. Iam istaec insipientiast,

iram in promptu gerere. quanto satius est

adire blandis verbis atque exquaerere, 450

sintne illa necne sint quae tibi renuntiant.

bonus animus in mala re dimidiumst mali.

(Call.) Now, now that is foolishness, to display your anger. How much preferable is it to approach him with smooth words and seek out the truth, that may neither be nor shall not be what they mean. A good mind is half-ill in an ill matter.

(Si.) I will listen to you.

(Ps.) (*aside as they come toward him*) They are coming for you, Pseudolus. Prepare your speech against the old man. (*aloud, flippantly*) Salutations to my master first, as is proper; thereafter, if there is any left over, (*with a sweeping bow to Callipho*) I bestow it upon the neighbors.

(Si.) (*trying to be gracious*) Greetings Pseudolus. What are you doing?

(Ps.) (*very dignified and commanding, hand on hip*) I am standing here in this manner.

(Si.) (*struggling with his temper*) Look at his posture, Callipho, what regality!

(Call.) (*Placatingly*) I take him to be standing quite well and confidently.

(Ps.) It is becoming for who may be innocent and harmless, to be so proud, most of all in front of his master.

(Call.) There are matters which we wish to question you about, which we know and heard of ourselves through a cloudy sort of way.

(Si.) (*to Callipho, peevishly*) Now he will carry out this to you with words, so that you may not suspect Pseudolus, but as if Socrates is speaking with you.

(Ps.) (*virtuously*) Accordingly, for quite a while you speak disdainfully of me, I realize this. I know that you have little faith in me. You desire me to be worthless: nevertheless, I will be honest.

SIM. Tibi auscultabo. PS. Itur ad te, Pseudole.

orationem tibi para advorsum senem.

erum saluto primum, ut aequomst; postea, 455

si quid superfit, vicinos impertio.

SIM. Salve. quid agitur? PS. Statur hic ad hunc modum.

SIM. Statum vide hominis, Callipho, quam basilicum.

CAL. Bene confidenterque adstitisse intellego.

PS. Decet innocentem qui sit atque innoxium 460

servom superbum esse, apud erum potissimum.

CAL. Sunt quae te volumus percontari, quae quasi

per nebulam nosmet scimus atque audivimus.

SIM. Conficiet iam te hic verbis, ut tu censeas

non Pseudolum, sed Socratem tecum loqui. 465

PS. Itast, iam pridem tu me spernis, sentio.

parvam esse apud te mihi fidem ipse intellego.

cupis me esse nequam: tamen ero frugi bonae.

SIM. Fac sis vocivas, Pseudole, aedis aurium,

mea ut migrare dicta possint quo volo. 470

(Si.) (*ironically*) Make the recesses of your ears empty, Pseudolus, so that my words may enter where I wish.

(Ps.) Go ahead, speak whatever you like, although I am angry with you.

(Si.) You, a servant, are angry with me, your master?

(Ps.) Do you see that as so amazing?

(Si.) By Hercules! Why, as you say, I must be cautious with you being angry against me; and you are thinking to beat me in another way than I use on you. (*to Callipho*) What do you think?

(Call.) (*with a covert wink at Simo*) By Jove, I believe him to be deserving of anger, when you have so little confidence in him.

(Si.) I'll leave him for now then; let him be angry: I will take care that no one suffers harm. But what do you say? What about that, which I was asking of you? (*pauses*)

(Ps.) If you want something, ask. What I do know, will declare your response from Delphi. (*poses as a priestess*)

(Si.) Then direct your mind and make you be mindful of your promise. What do you say?
Do you know anything about my son being in love with a flute-girl?

(Ps.) (*oracularly*) Yes, verily.

(Si.) Who he wishes to free?

(Ps.) Yes, verily indeed.

(Si.) By which you prepare for eighty minae which you will take from me?

PS. Age loquere quidvis, tametsi tibi suscenseo.

SIM. Mihin domino servos tu suscenses? PS. Tam tibi

mirum id videtur? SIM. Hercle qui, ut tu praedicas,

cavendum est mi aps te irato; atque alio tu modo

me verberare atque ego te soleo cogitas. 475

quid censes? CAL. Edepol merito esse iratum arbitror,

quom apud te parvast ei fides. SIM. Iam sic sino;

iratus sit: ego, ne quid noceat, cavero.

sed quid ais? quid hoc, quod te rogo? PS. Si quid vis, roga.

quod scibo, Delphis tibi responsum dicito. 480

SIM. Advorte ergo animum et fac sis promissi memor.

quid ais? ecquam scis filium tibicinam

meum amare? PS. Nai gar. SIM. Liberare quam velit?

PS. Kai touto nai gar. SIM. Ecquas viginti minas

485

paritas ut auferas a me? PS. Abs te ego auferam?

SIM. Ita, quas meo gnato des, qui amicam liberet?

fatere, dic. PS. Kai touto nai, kai touto nai.

CAL. Fatetur. SIM. Dixin, Callipho, dudum tibi?

(Ps.) (*at a loss*) I will take out of you, sir?

(Si.) (*sternly*) So, that you could give to my son, which would free his lover? (*as Pseudolus hesitates*) Confess, speak!

(Ps.) Yes, verily; yes, verily.

(Call.) He is confessing!

(Si.) Did I say this to you a short while ago, Callipho?

(Call.) I remember.

(Si.) When you heard about this, why was it kept from me? Why did I not hear about this?

(Ps.) (*high-mindedly*) I will tell you. Because I was unwilling to produce the bad practice from me, so that the slave could denounce his master at his master's house.

(Si.) (*to Callipho angrily*) You would order this man to be dragged off to the mill headlong.

(Call.) Has he made a mistake, Simo?

(Si.) Certainly not!

(Ps.) Stop Callipho, I am rightly sensible for my own business; the mistakes are mine. (*to Simo, coolly*) Give me your attention at once, learn why I had left you unknowing of your son's affair. If I had told you, I knew the mill was in store for me.

(Si.) You did not know I had the mill in store for you, when you were silent on these things?

(Ps.) I did know.

(Si.) Why was this not told to me?

CAL. Memini. SIM. Quor haec, tu ubi rescivisti ilico, 490

celata me sunt? quor non rescivi? PS. Eloquar.

quia nolebam ex me morem progigni malum,

erum ut servos criminaret apud erum.

SIM. Iuberes hunc praecipitem in pistrinum trahi.

CAL. Numquid peccatum est, Simo? SIM. Immo maxime. 495

PS. Desiste, recte ego meam rem sapio, Callipho;

peccata mea sunt. animum advorte nunciam.

quapropter te expertem amoris nati habuerim? ~

pistrinum in mundo scibam, si dixem, mihi.

SIM. Non a me scibas pistrinum in mundo tibi, 500

cum ea mussitabas? PS. Scibam. SIM. Quin dictum est mihi?

PS. Quia illud malum aderat, istuc aberat longius;

illud erat praesens, huic erant dieculae.

SIM. Quid nunc agetis? nam hinc quidem a me non potest

argentum auferri, qui praesertim senserim. 505

ne quisquam credat nummum, iam edicam omnibus.

PS. Numquam edepol quoiquam supplicabo, dum quidem

(Ps.) Because it would add evil, that was missing further; that was present, they were postponed for this.

(Si.) (*somewhat mollified*) What will you do now? For there is no silver to be taken indeed from me here, which I could see especially. Lest I loan a single penny, now I can decree with my eyes.

(Ps.) (*after a moment's cogitation*) By Pollux! I will never be a suppliant to anyone, while you live in fact. By Hercules, you will give the silver to me, I will take it from you verily.

(Si.) (*indignant, but interested*) You will take it from me?

(Ps.) Briskly!

(Si.) You can knock out my eye, by Hercules, if I do give it.

(Ps.) You will give it. I warn you now so that you can be on guard against me.

(Si.) (*his interest rising*) By Pollux! Surely, I know, if you can take it, you would perform an amazing and great deed.

(Ps.) I will do it.

(Si.) If you cannot take it?

(Ps.) Lay on the canes. But, what if I do take it?

(Si.) Then give Jove as a witness to you, you may hold your life scot-free.

(Ps.) Practice so that you may remember.

(Si.) Am I not able to look out, when I have been warned?

tu vives. tu mihi hercle argentum dabis,

abs te equidem sumam. SIM. Tu a me sumes? PS. Strenue.

SIM. Excludito mi hercle oculum, si dedero. PS. Dabis. 510

iam dico ut a me caveas. SIM. Certe edepol scio,

si apstuleris, mirum et magnum facinus feceris.

PS. Faciam. SIM. Si non apstuleris? PS. Virgis caedito.

sed quid, si apstulero? SIM. Do Iovem testem tibi,

te aetatem impune habiturum. PS. Facito ut memineris. 515

SIM. Egon ut cavere nequeam, cui praedicitur?

PS. Praedico, ut caveas. dico, inquam, ut caveas. cave.

em istis mihi tu hodie manibus argentum dabis.

CAL. Edepol mortalem graphicum, si servat fidem.

PS. Servitum tibi me abducito, ni fecero. 520

CAL. Bene atque amice dicis. ~nam nunc, nam meust.

PS. Vin etiam dicam quod vos magis miremini?

CAL. Studeo hercle audire, nam ted ausculto lubens.

PS. Prius quam istam pugnam pugnabo, ego etiam prius

dabo aliam pugnam claram et commemorabilem.

(Ps.) (*mysteriously*) I do warn you, so that you may keep an eye out. I say, I tell you so that you may keep an eye out. Look out! (*Simo almost jumps*) Here! With those hands, you will give the silver to me today.

(Call.) (*to Simo*) By Pollux! He is a mortal masterpiece, if he keeps his promise.

(Ps.) (*to Callipho*) You can take me to be your slave, if I cannot.

(Si.) (*sarcastically*) You speak nicely and friendly! For now you are not mine.

(Ps.) Do you also want me to say what will surprise you even more?

(Call.) By Hercules! I am zealous to hear, for I am willing to listen to you.

(Ps.) Before I will engage in that fight, I will also first give another loud and memorable fight.

(Si.) What fight?

(Ps.) Here! By your neighbor, the pimp, this man will fall through my stratagems and artful arts, and that music-girl, who your son is dying for, I will relieve the pimp of her in style.

(Si.) What are you saying?

(Ps.) And both of the fights will be completed and recorded by evening today.

(Si.) If in fact you can accomplish these deeds, as you predict, you will have surpassed the virtue of king Agathocles. But if you fail, is there an objection, that I stow you off to the mills at once indeed?

(Ps.) Not in a single day, by Hercules, but in all the days, as many as there are! But if I can succeed, will you at once give me the silver, which I would give to the pimp, by your own will?

SIM. Quam pug`nam? PS. Em ab hoc lenone vicino tuo

per sycophantiam atque per doctos dolos

tibicinam illam, tuos quam gnatus deperit,

ea circumducam lepide lenonem. SIM. Quid est?

PS. Effectum hoc hodie reddam utrumque ad vesperum. 530

SIM. Siquidem istaec opera, ut praedicas, perfeceris,

virtute regi Agathocli antecesseris.

sed si non faxis, numquid causaest, ilico
quin te in pistrinum condam? PS. Non unum in diem,
verum hercle in omnis, quantumst; sed si effecero, 535

dabin mi argentum, quod dem lenoni, ilico,
tua voluntate? CAL. Ius bonum orat Pseudolus;
dabo inque. SIM. At enim scin quid mihi in mentem venit?

quid si hisce inter se consenserunt, Callipho,
aut de compecto faciunt consutis dolis, 540

qui me argento intervertant? PS. Quis me audacior
sit, si istuc facinus audeam? immo sic, Simo:

si sumus compecti seu consilium umquam iniimus

(Call.) (*to Simo*) Pseudolus speaks a good proposition; say “I will.”

(Si.) But in fact, do you know what comes to me in my mind? (*eyeing Pseudolus hard*)

What if these dastardly men are consorting between each other, Callipho, or they made a patchwork of tricks in a previous agreement, which may divert me from the silver?

(Ps.) (*glibly*) Who would be more daring than me, if I dared this deed? No, listen to me, Simo: if we had formed a plan by prearrangement or if we ever came together for this purpose, you may write all over me with an elm-wood pen continuously.

(Si.) (*exchanging smiles with Callipho and indication his acceptance of the terms*)

Announce your games at once, as soon as it pleases you.

(Ps.) (*taking charge*) Callipho, I want you to give me your attention for this day, which mean you cannot be occupied in other business.

(Call.) But the fact is that yesterday I was going to set up a deed for myself.

(Ps.) But now change what plans you have set up.

(Call.) In this way of interest I am sure not to leave now; I desire to watch your games, Pseudolus, and if I see that he (*indicating Simo*) does not give this silver to you, which he said, rather than let it not happen, I will give it.

(Si.) I will not change.

(Ps.) By Pollux, no, if you do not give it to me, I will demand it with much and great noise. Come now! You two remove yourselves inside at once and give to me a place to show my tricks.

(Call.) (*moving off*) I get it, have it your way.

aut si de ea re umquam inter nos convenimus,

stilis me totum usque ulmeis conscribito. 545

SIM. Indice ludos nunciam, quando lubet.

PS. Da in hunc diem operam, Callipho, quaeso mihi,

ne quo te ad aliud occupes negotium.

CAL. Quin rus ut irem iam heri mecum statueram.

PS. At nunc disturba quas statuisti machinas. 550

CAL. Nunc non abire certum est istac gratia;

lubidost ludos tuos spectare, Pseudole.

et si hunc videbo non dare argentum tibi,

quod dixit, potius quam id non fiat, ego dabo.

SIM. Non demutabo. PS. Namque edepol, si non dabis, 555

clamore magno et multo flagitabere.

agite amolimini hinc vos intro nunciam

ac meis vicissim date locum fallaciis.

CAL. Fiat, geratur mos tibi. PS. Sed te volo

domi usque adesse. CAL. Quin tibi hanc operam dico.— 560

SIM. At ego ad forum ibo. iam hic ero.

(Ps.) But I want you to stay right at home.

(Call.) Indeed, I grant this deed for you.

(Si.) But I am going to the forum. I will be back soon.

Act V (Complete)

(Enter Pseudolus, unsteady and disheveled, wearing a garland)

(Ps.) (*resentfully*) What's this? Is this how you are supposed to act, feet? Are you standing or not? Or do you wish that someone would find me here, lying on the ground? By Hercules, if I should fall now, it will be because of you, you good-for-nothings.

(*lurching badly*) Going to keep going, aren't ya? (*recovering himself*) Oh god, you are serving me today. (*to the audience, sagely*) There is one tremendous problem with wine: first, it tries to catch your feet, like a tricky wrestler. (*ecstatically*) Oh Lord, I am really having an amazing...boozywoozy. Such carefully attended to food, such grandeur, elegance, and fit for the gods, and we were given such an amazing party, in such a festival place. But what's the use to make me so many ambiguities? This is what makes men love life accordingly, here are all the places, in this all the charms. This, I think, is next to the gods. Ah, when a lover embraces the one he loves, when her cute lips meet his, when they are caught red-handed amidst each other's tongues, when her breast presses against his breast or, if it pleases them, to embrace one another. The sweetest girl passes on a tankard with her white hands to her dearest boy: in that place now no one is annoying each other, neither annoying nor driveling talk there, to be given unguents, perfumes, ribbons, and sumptuous garlands, not even stingy servings, from which no one asks me for the rest of the food. This is how the young master and I merrily proceeded for the rest of the day, after I

ACTVS V

V.i

PSEVDOLVS Quid hoc? sicine hoc fit, pedes? statin an non?

an id voltis, ut me hinc iacentem aliquis tollat?

nam hercle si cecidero, vestrum erit flagitium.

pergitin pergere? ah, serviendum mihi

hodie est; magnum hoc vitium vino est: 1250

pedes captat primum, luctator dolosust.

profecto edepol ego nunc probe habeo madulsam:

ita victu excurato, ita magnis munditiis <et> dis dignis,

itaque in loco festivo sumus festive accepti.

quid opust me multas agere ambages? hoc 1255

est homini quam ob rem vitam amet,

hic omnes voluptates, in hoc omnes venustates sunt:

deis proximum esse arbitror.

nam ubi amans complexust amantem, ubi ad labra labella adiungit,

ubi alter alterum bilingui manifesto inter seprehendunt, 1260

ubi mammam mammicula opprimit aut, si lubet, corpora conduplicantur,

accomplished all the job maintained by me while the enemy was put to flight. I left them lying there, drinking, loving, with their prostitutes, and with my own prostitute in the same place, having been pleased in their mind and heart. But afterwards I rose to my feet, although they begged me to dance. From this I did some rather frisky movements for them, like so, (*illustrating*) from a lot of schooling, since for which I have been a very

successful student of the Ionic School. But with my mantle draped in such a way, I danced about playfully upon these feet (*illustrating again*). They clapped and yelled “more” at me, so that I would return. I began all over again, this way: wanting something different. I was going to give it to my love so that she would love me: when I was going around and around, I fell: that was the death dirge for the show. And so, while I was struggling to get up, boom! I damn near soiled my clothes. Oh Lord, I gave them so much pleasure then from my accident. I was given a tankard: I drank it. I changed my mantle on the spot, I took it off that one; then I left to come here so to get over my intoxication. Now I come from master to master senior, to remind him of the bet. (*shouting*) Open up, open up! Hey there! Someone announce to Simo that I am here!

(*Enter Simo into his doorway, trying to keep out of sight a wallet slung on his shoulder*)

(Si.) (*with assumed ire*) The voice of a most villainous man brings me outside!

(*observing Pseudolus' state*) But what's this? How is this? What do I see?

(Ps.) (*posing*) An intoxicated man with a garland, your Pseudolus.

(Si.) Now overflowing with freedom. (*aside*) But not that attitude! Is he not scared by my great presence? (*worried*) I wonder, should I address him roughly or flatterly. But this thing, (*fondly weighing the wallet*) which I carry with me, forbids violence to be made now, if there's any hope in me for him.

manu candida cantharum dulciferum propinat amicissima amico:

ibi iam neque esse alium alii odiosum

nec molestum nec sermonibus morologis uti,

unguenta atque odores, lemniscos, corollas 1265

dari dapsiles, non enim parce promi,

victum ceterum ne quis me roget:

hoc ego modo atque erus minor hunc diem sumpsimus prothyme,

postquam opus meum omne ut volui perpetravi hostibus fugatis. 1270

illos accubantis, potantis, amantis 1271

cum scortis reliqui, et meum scortum ibidem,

suo cordi atque animo opsequentes. sed postquam 1272a

exurrexi, orant med ut saltem.

ad hunc me modum intuli illis satis facete,

nimis ex disciplina, quippe ego qui 1274a

probe Ionica perdidici. sed palliolatim amictus

sic haec incesi ludibundus. 1275a

plaudunt et 'parum' clamitant mi, ut revertar.

occepi denuo, hoc modo: nolui

(Ps.) (*reeling up to Simo*) A bad man presents himself to the best of men. (*seizes his hand*)

(Si.) (*trying to be gracious*) May the gods bless you, Pseudolus. (*encountering a hiccough*) By the gods! Get the hell out of here! (*gives him a shove*)

(Ps.) (*closing in on him again*) Why am I being knocked about?

(Si.) What do you mean, wretch, didn't you belch drunkenly in my face just now?

(Ps.) Hold me up gently, (*encircling Simo's neck*) like so. Make sure I do not fall: do you not see me as I am drunkenly drunk?

(Si.) (*trying to shake him off*) How dare you, to roam about thus drunken with a garland?

(Ps.) It's (*again too close to Simo's nose*) nice.

(Si.) Oh really, nice? (*shoving him away vigorously*) So you will keep belching in my face?

(Ps.) My belch is fragrant. So don't worry about it, Simo.

(Si.) You rascal! I verily believe that you are able to guzzle down four whole crops from mount Massico in one hour.

(Ps.) Make it a winter hour.

(Si.) (*smiling*) Oh you make a good suggestion. But nevertheless tell me, from where am I to say you're sailing this burdened boat?

(Ps.) I've just had large drinks with your son. (*eyeing the wallet*) But, Simo, how gloriously Ballio had been caught! Which I said to you, how I returned victorious!

idem; amicae dabam me meae,

1277a

ut me amaret: ubi circumvortor, cado:

id fuit naenia ludo. 1278a

itaque dum enitor, prox, iam paene inquinavi pallium.

nimiae tum voluptati edepol

fui ob casum. datur cantharus: bibi. 1280a

commuto ilico pallium, illud posivi;

inde huc exii, crapulam dum amoverem.

nunc ab ero ad erum meum maiorem venio foedus commemoratum.

aperite, aperite, heus, Simoni me adesse aliquis nuntiate.

V.ii

SIMO Vox viri pessumi me exciet foras. 1285

sed quid hoc? quo modo? quid video ego?

PS. Cum corona ebrium Pseudolum tuom.

SIM. Libere hercle hoc quidem. sed vide statum.

num mea gratia pertimescit magis?

cogito, saeviter blanditerne adloquar. 1290

sed me hoc votat vim facere nunc

(Si.) *(slyly shifting the wallet behind him)* Such a villain you are!

(Ps.) The girl did this. Free, she was reclining with your son.

(Si.) I know about every detail, how you lead your performance.

(Ps.) The why are you slow to give the gold to me?

(Si.) *(after painful inward debate)* You claim your right, I admit this. Take it. *(turns for Pseudolus to unsling the wallet)*

(Ps.) But you were saying that you would not give it to me. Now you *(grinning maliciously)* this chap *(tapping his shoulder)* and follow me this way. *(pointing in the direction he came)*

(Si.) *(indignantly)* I must load him?

(Ps.) You will, I know you will.

(Si.) *(half aside)* What will I do with this chap? To really go forth, take away my money, and laugh at me?

(Ps.) Woe to the conquered.

(Si.) *(after more debate)* Then turn your shoulder.

(Ps.) *(doing so)* There you go! *(Simo very reluctantly transfers the wallet)*

(Si.) *(suddenly clasping Pseudolus' knees and eyeing the wallet piteously)* I never thought I would come to this, how I would become a suppliant to you. *(wailing)* Oh god, oh god, oh god!

(Ps.) *(coldly)* Stop it!

(Si.) But I am suffering.

quod fero, si qua in hoc spes sitast mihi.

PS. Vir malus viro optumo obviam it.

SIM. Di te ament, Pseudole. fu i in malam crucem.

PS. Cur ego adffictor? SIM. Quid tu, malum, in os igitur mi ebrius inructas? 1295

PS. Molliter sic tene me, cave ne cadam:

non vides me ut madide madeam?

SIM. Quae istaec audaciam, te sic interdus

cum corolla ebrium incedere? PS. Lubet.

SIM. Quid, lubet? pergin ructare in os mihi? 1300

PS. Suavis ructus mihi est. sic sine, Simo.

SIM. Credo equidem potesse te, scelus,

Massici montis uberrimos quattuor

fructus ebibere in hora una. PS. Hiberna addito.

SIM. Hau male mones, sed dic tamen, 1305

unde onustam celocem agere te praedicem?

PS. Cum tuo filio perpotavi modo.

sed, Simo, ut probe tactus Ballio est!

quae tibi dixi, ut effecta reddidi!

(Ps.) If you were not suffering, I would be. (*pulls away*)

(Si.) What? Will you take this from me, your master, my dear Pseudolus?

(Ps.) With the greatest satisfaction in my heart and soul.

(Si.) I beg you, won't you please let me have some part of my money?

(Ps.) Nah: you can call me a greedy man, for never will you be richer from this; you would have shown no mercy to me, if I hadn't put this through today.

(Si.) (*losing control of himself*) In which I will have avenged myself against you, if I live!

(Ps.) (*undisturbed*) Why do you make threats? I have a hide.

(Si.) Fine, go ahead then! (*walks away*)

(Ps.) (*authoritatively*) Come back!

(Si.) (*halting, hopefully*) Why should I come back?

(Ps.) Just come back: you will not be deceived.

(Si.) (*returning*) Then I come back.

(Ps.) Soon you will be drinking with me.

(Si.) (*outraged*) I will, will I?

(Ps.) Do what I tell you: if you do, I will let you get either half or even more of this.

(*leering at the wallet*)

(Si.) (*summoning the remains of his endurance*) I go, lead me where you wish.

SIM. Pessumu's homo. PS. Mulier haec facit. 1310

cum tuo filio libera accubat.

SIM. Omnia, ut quicque egisti, ordine scio.

PS. Quid ergo dubitas dare mi argentum? SIM. Ius petis, fateor. tene.

PS. At negabas daturum esse te mihi.

onera hunc hominem atque me consequere hac. SIM. Egone istum onerem? 1315

PS. Onerabis, scio.

SIM. Quid ego huic homini faciam? satin ultro et argentum aufert et me inridet?

PS. Vae victis. SIM. Vorte ergo umerum.

PS. Em. SIM. Hoc ego numquam ratus sum

fore me, ut tibi fierem supplex.

heu heu heu. PS. Desine. SIM. Doleo. PS. Ni doleres tu, ego dolerem. 1320

SIM. Quid? hoc auferen, Pseudole mi, aps tuo ero? PS. Lubentissimo corde

atque animo.

SIM. Non audes, quaeso, aliquam partem mihi gratiam facere hinc argenti?

PS. Non: me dices avidum esse hominem nam hinc numquam eris nummo divitior;

neque te mei tergi misereret, si hoc non hodie ecfecissem.

SIM. Erit ubi te ulciscar, si vivo. PS. Quid minitare? habeo tergum. 1325

(Ps.) (*ogling the wallet, then Simo, quizzically*) What now? Are you not angry at me or your son because of this matter, Simo?

(Si.) (*earnestly*) Not one, single bit.

(Ps.) (*turning down the street*) Then come this way.

(Si.) I follow you. Why don't you invite the audience as well?

(Ps.) By the gods, those dastards would never think to invite me, so I will not invite them.

(*to the audience*) But if you want to give this company and play your approval and applause, I will invite you all to tomorrow's performance. (*EXUENT*)

SIM. Age sane igitur. PS. Redi. SIM. Quid redeam? PS. Redi modo: non
eris deceptus.

SIM. Redeo. PS. Simul mecum i potatum. SIM. Egone eam? PS. Fac quod
te iubeo:

si is, aut dimidium aut plus etiam faxo hinc feres. SIM. Eo, duc me quo vis.

PS. Quid nunc? numquid iratus es aut mihi aut filio propter has res, Simo?

SIM. Nil profecto. PS. I hac.

SI. Te sequor. quin vocas spectatores simul? 1330

PS. Hercle me isti hau solent

vocare, neque ergo ego istos;

verum si voltis adplaudere atque adprobare

hunc gregem et fabulam,

in crastinum vos vocabo.

COMMENTARY

Lines 1-2 (Prologue): While most prologues to plays are meant to be longer, it was known that simply stating Plautus's name at the beginning of a play would emit a roar of cheers from the crowd, which is why the prologue to *Pseudolus* is only two lines long.

1. Meliust: contraction of *melius est*

Exsurgier: an archaic form of the passive infinitive = *exsurgere*; cf. Willcock

Lines 3-132 (Act 1: Scene 1): The play begins with *Pseudolus* and *Calidorus* walking upon stage with *Calidorus* in low spirits. *Pseudolus* and *Calidorus* speak about why *Calidorus* is sorrowful, in which the audience discovers (via a letter) that *Calidorus*' lover, *Phoenicium*, is meant to be sold to a Macedonian soldier. *Pseudolus* vows that he will rescue *Phoenicium*, and *Calidorus* promises to free *Pseudolus* if he can follow through with his vow. At the end of this scene, the two characters witness *Ballio* the pimp exiting his house; *Calidorus* and *Pseudolus* hide in an alleyway to see what the pimp is doing.

3-12: The slave speaks first with no subservience in his voice and has more of an authoritative presence compared to the master.

4. miseriae, misere, macerent: alliteration is less found in Roman comedy compared to epic and contemporary poetry; however, this is normal for Plautus and his wordplay.

5. parsissem: part of the contrafactual condition with *macerent* in line 4.

6. rogandi...respondendi: another form of wordplay spoken by the clever slave.

9. quid est quod: “why is it that...?”

10. tabellas: “tablets”; this word can mean anything from tablet to letter to board game.

11. participem consili: “sharing your counsel”.

12. eloquere: imperative form of *eloquor*, a deponent verb.

13. miser: *miser* is often used to describe Calidorus’ situation throughout the play.

13-14. Id te Iuppiter prohibessit: normally translated as “Jupiter forbid!”, but the literal translation is “May Jupiter keep that from you” with the *te* as an ablative of separation.

16. antihac: = *antehac*

17. Making a slave an advisor was not common in Rome which brings back the topsyturvy atmosphere that Plautus wishes to create.

18. Face: this is the archaic version of the imperative *fac* before it lost its last vowel.

Tibist: = *tibi est*. The indicative is found in indirect statements in Plautus as often as the subjunctive is, cf. Willcock.

19. re: used as “money” in this instance. It is interesting that Pseudolus is offering help with money for his master when he is a slave, who would have little to no amount of wealth to their name.

20. tute: the lengthened form of *tu*.

21. contabefacit: “is wasting me away”.

24. alia aliam scandit: “some climb over the other”.

pol: oaths to three demigods (Pollux, Castor, and Hercules) is found frequently throughout Roman comedy, such as two lines down in line 26.

27-28. lepidis...lepidis...lepida: Calidorus is speaking romantically about how charming his lover is.

29. opsecro: = *obsecro*

31. Immo: “Nay”.

32. advortito animum: “pay attention”.

33. istinc: “from there”. Both Plautus and Terence tend to use pronouns such as *ille*, *iste*, and *hic* for exact positions on the stage cf. Willcock.

37. quantumst: “as many as there are”.

Sevassint: Calidorus’s cursing is finished by Pseudolus.

38-39. An interesting image as Calidorus compares himself to grass growing in the summer but is blown down once again by Fate, “Just as the summer grass I was valued for a little while: I quickly rose up, and I was quickly knocked down.”

40. quin: “why not.”

43. abs: = *ab*

45. Perii: “I am finished” (literally: “I have perished”).

48. sis: = *si vis*

49. faxo: = *faciam*. This conjugation comes from the *s* form, believed to first be an aorist subjunctive in Greek; but, this form now takes on a future valence .

50. subito: adjective connected with *argento*, “immediate.”

siet: the archaic form of *sit*.

51. leno: most common reference in the text, referring to Ballio the pimp. This word is normally given to brothel-keepers, bawds, and procurers.

peregre: “abroad.”

52. minis: ablative of price

54. unae: “only.”

55. symbolum: “token.” This word is a frequent Greek term employed by Plautus.

59. Dionysia: This day is the famous festival held in Athens during March or April. This date corresponds with the festival like atmosphere occurring in a Plautine play.

61. Sine pellegam: “Then allow me to read through it.”

62. fabularier: Infinitive form of a deponent verb.

65. artae: “close.”

66. labellis: Ablative of means with the verbal noun *morsiunculae*.

morsiunculae: The diminutive form of the lost noun *morsio*, “a biting.”

68. horridularum: “firm little.”

69. harunc: = *harum -ce*. Early Latin texts use the suffix *-ce* with any form of *hic*, *illum*, or *iste*.

70: vastities: = *vastitas*

71. quae: Indefinite with *salus*.

75. expuant: The subject *oculos* is supplied here.

77. siccocolum: This word is a medical term defined as an inflammation in the eyes or “dry-eyed.”

78. nilne...audes: “Do you not wish to help me?”

80. mutuom: = *mutuum*

81. Eheu: “Ah me!”

83. Istocine: = *isto-ce-ne*. For the use of *-ce*, cf. note ad 69.

84. iugis: This adjective is normally only found in comedy, “continuous.”

86. drachumam: Latin inserts a vowel for awkward combinations of consonants in Greek words; cf. *mina* and *ymbulum*.

88. restim: = *restem*. This ending is the original ending for i-stem words.

89. qui: Early ablative of *qui* or of *quis*, commonly found in early and colloquial Latin.

90. The repetition of *tenebras* is paratragic; “I am resolved before darkness falls to plunge myself into darkness.” C.f. Willcock

91-93. A normal Roman slave would not speak in this way to their master or young master as Pseudolus says how Calidorus would swindle him if Calidorus took his own life after being given a shilling for the rope. We see the Plautine slave’s antics taking over for the usual Roman slave behavior.

93. dederim: 1st person singular perfect active subjunctive of *do*.

97. quoi: = *cui*

98. libellai: = *libellae*. This is the old ending of the first declension genitive, found primarily in epics, e.g. Vergil, but is rarely found in Plautus.

100. illi: the pronoun refers to Phoenicium.

102. pluris: genitive of value with *refert*, “it is not of too much consequence.”

104. bona opera aut hac mea: Pseudolus is declaring that his opera is more than *bona* with *aut hac mea* as a supplementary correction to *bona*.

106. futurum...dicam: An indirect question introduced by *unde unde*.

107. nisi quia: “except that.”

supercilium salit: The twitching of the eye-brow is known to be an omen, c.f.

Theocritus 3.37, “My right eye twitches; am I going to see her?”

108. quae: Antecedent of *dictis*.

109. sacra: These are sacrifices meant to be sacrificed at the Dionysia, but Pseudolus means this to be sacrifices for a festival of trickery.

112. satin: = *satisne*

114. Roga me viginti minas: Pseudolus is trying to enact the formal verbal agreement of *stipulatio*, with the formal question of *roga*, which is followed by the formal answer of *dabo*.

118. ninciam: This word comes from *nunc iam*, but is pronounced with three syllables.

120. tuom: = *tuum*.

121-122. Calidorus speaks of filial duty towards his parents but still suggests the possibility of obtaining money from his mother. In normal Roman society, the son would never suggest tricking his parents because filial duty demands him to respect his parents without question. However, Plautus's young men normally go against their parents in some way or fashion, which allows for Plautus's upside-down life to continue in his plays.

123. This line is a variation from the Latin saying, "To sleep on whichever ear you like," which means to rest easy. Pseudolus decides to change the expression.

125. Pseudolus now takes on the role of a magistrate as he starts to announce a speech to the audience.

126. pube: = *pubei*. Dative of the fifth declension.

poplo: = *populo*.

130-131. The squeaking of the Roman door represents a character coming on stage in Roman theatre.

130. negoti: partitive genitive with *quid*.

Lines 201-209 (Act 1: Scene 2): The audience sees Calidorus and Pseudolus speaking from the hiding place in which Calidorus demands that Pseudolus be quiet and stop his rambling. This is one of the few instances in the play where Calidorus takes the true role as a master to Pseudolus.

202. colere: Can be simply translated as "to live."

203. a lenone: "from a leno's house."

205. indoctus: “imbecile.”

206. quibus: The antecedent to *facere* in a dative of reference.

209. dicas: This word depends on *malo*, just like *taceas*.

Lines 230-240 (Act 1: Scene 3): Calidorus and Pseudolus come out of their hiding place when Calidorus once again becomes distraught about his situation. But, of course, Pseudolus reminds him that he shouldn't worry for he will have Phoenicium in his arms soon. This once again shows the loyalty Pseudolus has towards his young master, but we also see at the end of this section how Calidorus is seeking wisdom from Pseudolus and following his orders instead of Pseudolus following the orders of his young master.

230. non: = *nonne*

232. liquido es animo: “be of calm mind.”

234. malam rem: These two words from a single expression, “misfortune,” which Pseudolus says he will use as a greeting instead of the usual *salutem*.

235. quid opust: “Oh what's the use?”

aliam rem cures: “bother with something else.”

238. Nugae istaec sunt: “That's all nonsense!”

amans facit stulte: Plautus's young lovers were known for their stupidity in their pursuit of love.

Pergin: “You done yet?”

240. med: The *d* of the archaic ablative ending endures in Plautus, but only in the forms of *med* and *ted*.

Lines 380-394 (Act 1: Scene 3): Pseudolus tells Calidorus that he will assault that vile man (Ballio) and save the day, but he needs Calidorus' help. Calidorus is eager to follow the orders of his slave and leaves the stage to carry out his part of the plan (obtaining someone intelligent and deceitful).

382. simulter: = *similiter*. The tradition of manuscripts modernized this word.

384. admoenire: = *admunire*; "lay siege to." Most Plautine slaves are fond of comparing themselves to great generals who lay siege to the strongholds of their enemies.

387. *cedo*: An archaic imperative meaning, "tell."

388. fabulae: Pseudolus is breaking the fourth wall by announcing he is in a play. This joke is common for Plautus and his goal in breaking realism.

392. illinc: = *ex illis*.

Lines 395-414 (Act 1: Scene 4): Pseudolus is left onstage alone, where he informs the audience of his powerlessness, but also how he will come out victorious in the end. This is an iconic scene for slaves in Plautus's works, in which the slave pulls in the audience into their web of lies and trickery. Pseudolus then spots his true master, Simo, with his neighbor and friend, Callipho. Pseudolus runs off to the side of the stage to watch the two elderly citizens.

397. dapsilis: This term comes from the Greek word *δαψιλής*, meaning "abundant" or "plentiful."

399-400. exordiri...detexundam: This metaphor represents the weaving of a web (*exordiri*) and finishing the web (*detexundam*). This metaphor is closely related to the phrase “weave a plot.”

399. unde occipias: A relative clause of purpose.

402. gentium: A partitive genitive with *nusquamst*.

406-408. Pseudolus has yet to make an attempt in stealing money from Simo, just as he promised in line 120. So, this must be a reference to an attempt before the beginning of the play to acquire money from either Simo or Calidorus. This attempt would have been made more clear if the prologue was longer.

409. This line is almost exactly the same as line 788.

410. eccum: = *ecce hunc*.

411. vicino: There is a third house on the stage that is not used by the actors. So, from this word, the third house would belong to Callipho.

414. legam: “I can pick up.”

Lines 415-452 (Act 1: Scene 4): Simo, the old master, and his friend, Callipho, enter the stage. Simo exclaims to Callipho how rumor has gone around about Calidorus and Pseudolus’s plan to free Phoenicium. Simo believes that Calidorus will try to obtain the money by getting it out of him. Simo plans on taking his anger out on Pseudolus’s back (which Pseudolus is not happy to hear), and Simo spots his slave on the edge of the stage. Before Simo can take to beating his slave, Callipho suggests that Simo listens first before attacking Pseudolus. Simo agrees to take his friend’s advice.

415-417. Comparing situations in the play to mythological situations is normal for Plautine comedy.

419-420. quarere argentum: Simo does not exactly say that Calidorus is trying to swindle him for money, but both Simo and Callipho assume Calidorus will try.

421. subolebat: This word is impersonal, which translates to “I got a whiff of.”

422. fetet: = *foetet*. An exaggeration of *subolet*, meaning “stinks.”

425. oppido: An adverb meaning “absolutely.”

428. pendeat: This was a form of punishment for slaves, where they would be strung up by their hands from support beams. Callipho believes that all liars and tale-tellers should receive this punishment, but be hanged from their mouths and ears instead.

431. circumducere: “to cheat.”

432. fors fuat an: = *forsitan*. Fuat is an archaic subjunctive form of *sum*.

435. Lepidum senem: Accusative of exclamation.

436. nevis: = *non vis*.

at enim: “But in fact.”

437. faceres: past subjunctive.

440. damni...flagiti: partitive genitives with *quod*.

442. idne: Pronounced *ide* or *inn*; c.f. *face* (18).

443. O Ζεῦ: “Oh Zeus!”

449. satius: “preferable.”

451. sintne...sint: A double indirect question.

Lines 453-561 (Act 1: Scene 4): The audience gets to see the relationship between the older master and the slave, where there is an obvious loathing that Simo has for his slave, and how Pseudolus is slightly belittling himself in front of his master but still speaks freely of his plans to acquire a large sum of money from Simo, his master. Simo and Pseudolus bet on whether or not Pseudolus will be victorious against Ballio, and Simo and Callipho exit the stage, leaving Pseudolus along onstage again.

453. itur: An impersonal imperative, “They are coming.”

455-456. Pseudolus takes a high and mighty tone with the two older gentlemen, showing how the slaves of Plautus do not seem to care so much for standing as a true Roman slave would.

458. basilicum: The Greek word, βασιλικός, means “king,” but in Latin it can be a slang term for “pompous.”

459. adstitisse: This word is perfect, but translates as the present, which is common in Plautine comedy.

461. potissimum: An adverb.

462. sunt quae: This expression, as well as other similar expressions e.g. *est qui*, normally take the indicative instead of the subjunctive in Plautus.

469-470. Simo is taking an ironic, playful tone with Pseudolus, his slave.

473. qui: This word is an ablative of the indefinite pronoun, commonly found after exclamations in Plautine comedy.

475. atque: “than” as normally used after *alio*.

477. quom: = *cum*.

480. Delphis: The seat of the most well-known oracle in Greece.

483. Ναί γαρ: “Yes, verily.”

484. “Yes, verily indeed.”

486. paritas: = *paras*.

487. gnato: = *nato*.

488. fatere: Take this verb as an imperative.

490. ilico: Take this word with *ubi*, “as soon as.”

494. iuberet: Directed towards Callipho, “you would order.”

pistrinum: “the mill.” This is a place of hard work and strenuous labor, where slaves were sent to be punished.

495. immo maxime: “certainly not!”

499. in mundo: “in store.”

501. mussitabas: “be silent.”

507. This line shows a true Plautine slave, who admits that he will try to take money from his master at a later point in the play.

510. excludito: “knock out.”

515. aetatem: accusative of duration of time.

516. egon ut: The combination of a question and an exclamation, “am I not able...”

519. graphicum: “masterpiece.”

520. servitum: supine, “to be your slave.”

524. istam pugnam: This reference is to the battle and bet between Pseudolus and Simo.

529. quid est: “what are you saying?”

530. utrumque: This word is referring to both of the schemes against Simo, the older master, and Ballio, the pimp.

532. Agathocli: Agathocles was a potter who rose in power to become the tyrant of Syracuse in 317-289 B.C.

536. While the music-girl will be saved in the end, that does not mean that she is free. Calidorus will still have to pay her at a later time.

539. hisce: = *hi*

541. de compecto: This phrase derives from the word *compaciscor*.

542. immo sic: “No, listen to me.”

546. ludos: This word is referring to the games and tricks of Pseudolus.

547. Da...operam: “pay attention.”

549. quin: “But.”

rus: accusative of direction towards.

551. istac gratia: “in the way of interest.”

559. dico: “I grant.”

Lines 1246-1284 (Act 5: Scene 1): Pseudolus returns with a stumbling gate from a feast of debauchery with his young master and young master’s lover, where he begins his monologue. Pseudolus goes on to gloat and praise himself for such a masterful plan and how he intends to get his reward from Simo. Once again, Pseudolus takes away the crushing weight of slavery that his master should have over him and turns it around to seem as if Pseudolus, the slave, has all of the power.

1247. sicine: This word is a combination of *sic* and the demonstrative particle *ce*.

1249. pergitiu pergere: This repetition is meant only to add a sound effect to the line.

1252. madulsam: one might playfully render this as “boozywoozy.” This word clearly indicates a state of being drunk; it is only found here in Latin literature (sc. it is a hapaxlegomenon).

1255-1280. The presentation and metrical identification of these lines is uncertain due to the loss of a page in the Ambrosian palimpsest.

1261. mammicula: Nominative, meaning a man’s breast.

1264. morologis: This is a Greek term meaning “driveling.”

1265. lemniscus: “ribbons.”

1268. prothyme: Greek word, προθύμος, “merrily.”

1271. scortis: “prostitutes.”

1274. nimis ex disciplina: “from a lot of schooling.”

1275. palliolatim: “mantle.”

1278. naenia ludo: “death dirge for the show.”

1279. prox: “boom!”

1281. posivi: = *posui*.

1283. foedus commemoratum: “to remind him of the bet.”

Lines 1285-1335 (Act 5: Scene 2): Simo exits his house with the money meant to be given to Pseudolus. The two characters confront each other as Pseudolus makes fun of Simo and Simo, as the Plautian character he is, allows for the fun to continue by going along with the tom foolery. Pseudolus and Simo leave the stage by saying good night to the audience and wishing they come back for more comedy, as is the typical ending of a Plautine comedy..

1291. hoc: This word refers to the money bag, carried by Simo.

1292. in hoc: This pronoun refers to Pseudolus.

1295. intractas: This term is a combination of *in* and *ructo*.

1301. sic sine: “Do not worry about it.”

1303. Massici montis: A mountain in Campania famous for its vineyards.

1304. fructus: “crops.”

1306. onustam celocem: “burdened boat.”

1311. libera: Phoenicium has finally been freed from Ballio’s grasp and has entered the arms of her lover, Calidorus.

1314. Pseudolus is referring to Simo’s words in lines 504 and 510.

1316. satin: *satis* normally means “really” or “quite” in a question.

1317. vae victis: “Woe to the conquered.”

1318. Simo is playing his game with Pseudolus, so as to trick his slave.

1321. We see Pseudolus acting as a typical Plautine slave as he continues to rebuke his master even when a true Roman slave would be worried about a beating for saying such words.

1322. Simo, the master, is begging for money from Pseudolus, the slave. Plautus’s upside-down world continues to flourish to the end of the play.

1325. habeo tergum: Slaves are used to beatings, so Simo’s threat means nothing to Pseudolus.

1326. age sane: “go ahead then.”

1327-1328. Pseudolus and Simo have truly swapped roles of master and slave as Pseudolus demands that Simo follow his orders.

1335. hunc gregem: This phrase is a reference to the troupe of actors.

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