

An Effort to Reproduce the
Comic Appeal of Plautus Through
an Interpretive Translation

A Thesis
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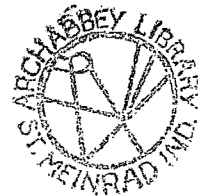


Table of Contents

A Word of Thanks	iii
Preface	1
I. Introduction	3
II. Translation and Text	6
III. Notes to the Text	16
Conclusion	25
Notes	27
Bibliography	28

A Word of Thanks

At this time I would like to express my gratitude to my Latin teachers, each of whom has made invaluable contributions toward my understanding and appreciation of the Latin language and its literature:

To the Reverend William Coleman, M. A., who provided me with a solid background in the Latin language and who first encouraged my interest in Latin literature;

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Preface

The durability of the comedy of the Roman playwright Plautus (c. 254-184 B. C.) is truly amazing. He has influenced writers of comedy throughout the ages. In 1962, a play titled A Funny Thing Happened on the Way to the Forum was presented on Broadway. It ran for almost a thousand performances and was made into a very successful movie. One of the most interesting and generally unknown facts about this play is that it is a combination of episodes translated from three of Plautus' plays: Pseudolus, Casina, and Mostellaria.

When I saw the movie version of A Funny Thing Happened on the Way to the Forum in the spring of 1968, I was intrigued by the comic force that the comedy of Plautus still has today. The movie was hilarious, and the audience laughed from beginning to end. I began to wonder how ideas and situations that provoke laughter when they are presented in one language can be expressed in another language and still provoke laughter. I decided to examine the difficulties involved in translating the comedy of Plautus into language suitable for a modern American audience.

Plautus presents some fascinating problems to the translator. His language is sometimes quite colloquial and at other times quite literary. Unless he is very careful, a translator of colloquial language runs the risk of striking false notes that are immediately apparent to an audience. He must search for the expression that conveys in one language the same force

that a colloquial expression conveyed in the language in which it was originally written. This is one of his most difficult tasks in translating the comedy of Plautus, in which an atmosphere of humor must often be sustained by colloquialism.

Translating language that is more literary in tone presents further problems. In this situation the translator must avoid colloquial language, which would be inappropriate for many of the more complex passages in Plautus. On the other hand he must avoid becoming stilted or stiff and thus breaking the spell of hilarity that Plautus so successfully cast on his Roman audiences.

In my notes to the text, I have undertaken linguistic analysis in an effort to deepen my study of, and my appreciation for, the language which Plautus uses so skillfully as a vehicle for wit and humor. I hope that my study of Plautus' language has helped to improve the quality of my translation, since this is the purpose for which it was undertaken.

My major purpose in this thesis, then, is to familiarize myself and prospective readers with the problems that must be confronted by one who seeks to translate Plautus into modern English. By no means do I expect to solve these problems as such, but only to try to solve them to the best of my ability. In making this attempt my goal is to increase my appreciation for the difficulties inherent in an attempt to translate Plautine comedy into language suitable for the modern stage.

I. Introduction

The great classical scholar J.W. Mackail wrote that Plautus "is read almost wholly on account of his unusual fertility and interest as a field of linguistic study."¹ It is primarily in view of linguistic considerations that I am undertaking a study of Act III (ll. 767-904) of Plautus' Pseudolus. There are many words, forms, and constructions in Plautus which do not occur in Classical Latin (100 B. C. to 14 A. D.), e. g., in the rhetorical or philosophical works of Cicero. Some of the constructions are old usages which had become obsolete by the time of Cicero. Others are colloquialisms which recur in such works as Cicero's letters.

In my study of the language of Act III of this play, I have occasionally entered into discussions of etymology. The Plautine scholar W.M. Lindsay states that "schoolmasters usually find the Plautus-lecture the best opportunity for teaching the etymology and structure of Latin words."² My principal sources in these discussions are Ernout and Meillet's Dictionnaire Etymologique de la Langue Latine, Walde and Hofmann's Lateinisches Etymologisches Wörterbuch, and Lewis and Short's Latin Dictionary. Once more I am grateful that I have had the opportunity to study French and German at the undergraduate level. The first two works have been especially valuable to me.

In my study of Plautine forms and constructions, I have had recourse to Gildersleeve and Lodge's Latin Grammar and to W. M. Lindsay's Short Historical Latin Grammar, as well as to Allen

and Greenough's New Latin Grammar and C. E. Bennett's New Latin Grammar. Because of the primarily linguistic nature of this thesis, I have written the notes to the text with special "T. L. C." (tempus, labor, cura). In preparing for this task, I studied zealously D. P. Lockwood's notes to the selections of Plautus and Terence contained in his Survey of Classical Roman Literature, Volume I; Harrington and Scott's notes to the selections of Plautus and Terence in their Selections from Latin Prose and Poetry; Lindsay's notes to his school edition of Plautus' Captivi; and R. H. Martin's notes to his edition of Terence's Phormio. With the exception of Lindsay's work, I have used all of these books in class and have become thoroughly familiar with the procedures followed in their notes. I have endeavored to make my notes, taken as a whole, comparable to a short essay on Plautine Latin.

In preparing for my translation, I have studied G. H. Cowan's Latin Translation: Principle to Practice, "Bradley's Arnold's Latin Prose Composition (revised by J. F. Mountford, 1938), and the fragments of Plautus translated in Erich Segal's Roman Laughter: The Comedy of Plautus. A word should be said about the author of this last work, which I have read and thoroughly enjoyed. Although, as I have indicated, he has translated only fragments of Plautus in this work, none of which are from Act III of the Pseudolus, it is to him that I look for my model for interpretive translation. On consulting the bulletin of the Graduate School of Yale University, I am not at all surprised to find

that he teaches a course in the department of comparative literature in problems in translation. As evidenced by his translations of Plautus, he seems to have learned his own lessons very well.

I have chosen Act III of the Pseudolus for interpretive translation, textual commentary, and linguistic analysis for several reasons. I chose to work on a selection from the Pseudolus because to the best of my knowledge there are no interpretive translations or editions annotated to facilitate translation currently available. I chose Act III of this play because of its comparative brevity, its literary and artistic unity, its etymological, morphological, and grammatical interest, and the challenge it presents to one attempting an interpretive translation. The text I have used is that of Friedrich Leo as followed by Paul Nixon in his Plautus, Loeb Classical Library, 1916-1938, five volumes. To facilitate reading of the text, I have given the meanings of the more difficult words in the notes.

J. Wight Duff says of Plautus that "his services to the language were immense. His works were . . . a valuable store of old words and old forms: they were a vital influence on Latin."³ It is my hope that anyone who wishes to learn more about Plautus, his language, and the problems he presents to the translator will be able to consult this thesis with pleasure and with profit.

II. Translation and Text

In Act III of the Pseudolus, it is the birthday of Ballio, a pimp. J. W. Mackail calls Ballio "a character who reminds one of Falstaff in his entire shamelessness and inexhaustible vocabulary."⁴ Moses Hadas tells us that "in Cicero's own day the great actor Roscius played the role of the pimp Ballio."⁵ Ballio is giving a dinner for his friends and expects to be remunerated by presents from them and his slaves. He has gone to the forum and hired a blustering cook to prepare the dinner.

Simo is an old gentleman of Athens whose son, Calidorus, is in love with Phoenicium, one of Ballio's slave girls. A Macedonian soldier has arranged to buy Phoenicium from Ballio for twenty silver pieces and has paid fifteen in advance. Pseudolus, one of Simo's slaves, has promised Calidorus that he will get Phoenicium for him by hook or by crook.

Pseudolus

Act III

Enter an unkempt boy slave from Ballio's house.

Boy (ruefully). If the gods make it a boy's lot to do slave labor for a pimp, and if on top of that they make him an ugly boy, then as nearly as I can figure, they sure do give him a bad time of it, and more troubles than he can count. Look at the way this deal turns out for me, where I am beset on every side by

both little troubles and big ones. And I can't find anyone to be my best friend, someone to encourage me to look my best. Today's my master's birthday. He threatened everyone from first to last that whoever didn't send him a present today would be beaten within an inch of his life tomorrow. Now, by Hercules, I don't know what to do in this fix! I don't have enough money to buy anything for my master. So now, if I don't send my master a present today, I'll be put to work in the mines tomorrow and will have to swallow coal dust every day. Good grief! Just look at me! I'm just too small for that kind of work. And, by Pollux, I'm so deathly afraid of my master now! If someone did something to hurt my hand, although they say that it makes you cry out in pain, it seems like I would be able somehow to grit my teeth and keep from crying out. But now it's my big mouth and my tone of voice that I must keep under control: here's my master coming back and bringing a cook along with him.

Scene 2. Enter Ballio and his boy slave, followed by a cook and his helpers with utensils and provisions.

Ballio (peevishly). Cooks' forum is a dumb name for this place! It's not the cooks' forum, but the crooks' forum! For if I had sworn to look for a worse specimen of humanity than this cook that I've got here, I couldn't have found one. He's mouthy, conceited, dimwitted, and useless. The reason Pluto hasn't wanted to bring him to hell is that someone's needed here on earth to cook the food that is offered to the dead. He's the only man who can cook things the way they like them.

Cook (stiffly). If you thought I was as bad as you say, why did you give me the job in the first place?

Ballio. Because of a labor shortage. No one else was available. But why were you sitting in the forum, if you were a cook, with no one else around you?

Cook. I'll tell you why. It's not my fault that people don't want to hire me. It's due to a flaw of human nature.

Ballio. What makes you say that?

Cook. Let me explain. When people come in a hurry to hire a cook, no one looks for the man who is the best and who therefore charges the most for his services. On the contrary, they hire the man who charges the least. That's why I was sitting in the forum alone today. Those guys are one-drachma dreamers. Nobody, but nobody, can get me up and working for less than two drachmas. I don't season a dinner the same way other cooks do. They season me the harvest from a whole acre and try to serve it on one plate. They make pigs out of the guests and serve them slop. Then on top of that they season that slop with more slop. They serve cabbage, beets, spinach, and all kinds of unusual vegetables and flavor them with garlic and parsley and other, stranger seasonings. Then they mix in murderous mustard that makes the mixers' eyes water before they have finished mixing it. When those scoundrels cook suppers and season what they sup, they don't use seasonings; they use screech-owls to eat their visitors' vitals. This is precisely the reason why people here live such short lives. The cooks fill the people's

ACTVS III

Puer Cui servitutem di danunt lenoniam
 puero, atque eidem si addunt turpitudinem,
 ne illi, quantum ego nunc corde conspicio meo,
 malam rem magnam multasque aerumnas danunt. 770
 velut haec mi evenit servitus, ubi ego omnibus
 parvis magnisque miseriis praefuleior:
 neque ego amatorem mi invenire ullum quco,
 qui amet me, ut eurer tandem nitidiuscule.
 nunc huic lenoni hodie est natalis dies:
 interminatus est a minimo ad maximum,
 si quis non hodie munus misisset sibi,
 eum eras cruciata maximo perbitere.
 nunc nescio herele rebus quid faciam meis;
 neque ego illud possum, quod illi qui possunt
 solent. 780
 nunc, nisi lenoni munus hodie misero,
 eras mihi potandus fuelus est fullonius.
 cheu, quam illae rei ego etiam nunc sum parvulus.
 atque edepol, ut nunc male eum metuo miser,
 si quispiam det qui manus gravior siet,
 quamquam illud aiunt magno gemitu fieri,
 comprimere dentes videor posse aliquo modo.
 sed comprimenda est mihi vox atque oratio:
 erus eccum recipit se domum et ducit coquom.

III. 2.

Bal. Forum coquinum qui vocant, stulte vocant, 790
 nam non coquinum est, verum furinum est forum.
 nam ego si iuratus peiorem hominem quaereram
 coquoin, non potui, quam hunc quem duco, ducere,
 multiloquoni gloriosum insulsum inutilem.
 quin ob eam rem Oereus recipere ad se hunc noluit,
 ut esset hic qui mortuis cenam coquat;
 nam hic solus illis coquere quod placeat potest.
Coc. Si me arbitrabare isto pacto, ut praedicas,
 cur conducebas?
Bal. Inopia: alius non erat.
 sed cur sedebas in foro, si eras coquos, 800
 tu solus praeter alios?
Coc. Ego dicam tibi:
 hominum vitio ego sum factus improbius coquos,
 non incopte ingenio.
Bal. Qua istuc ratione?
Coc. Eloquar.
 quia enim, cum extemplo veniunt conductum
 coquom,
 nemo illum quaerit qui optimus et carissimust:
 illum conducunt potius qui vilissimust.
 hoc ego fui hodie solus obsessor fori.
 illi drachmisscut miseri: me nemo potest
 minoris quisquam nummo ut surgam subigere.
 non ego item cenam condio ut alii coqui,
 qui mihi condita prata in palinis proferunt, 810

stomachs with this kind of slop. That stuff is frightening to even talk about, let alone eat. Human beings are eating slop that even farm animals have enough sense not to touch.

Ballio (contemptuously). What about you? The way you carp at those seasonings, someone would think that you use seasonings from heaven itself, with which you could help men live longer!

Cook. You bet your life! Why, people who eat regularly victuals that I've revitalized can live up to two hundred years!

When I've put a dash of cinnatopsis in the pans, or clovitopsis, or sageolio, or allspiceria, they heat up on the spot by themselves. These are my seasonings for seafood. Meat I season with cassitopsis, peptilis, or capsicoria.

Ballio. I hope Jupiter and all the gods curse you with your seasonings and all those lies of yours!

Cook. Please let me say something more.

Ballio. Drop dead! But go on with what you were saying.

Cook. When all the pans are hot, I open them all up. The odor from them flies to heaven with outstretched arms.

Ballio. An odor with outstretched arms, huh?

Cook. I've made a careless error.

Ballio. How's that?

Cook. I meant to say, with outstretched feet. And Jupiter feasts on this odor every day.

Ballio. And just what does Jupiter feast on if you don't happen to go out to cook?

Cook. He goes to bed without his supper.

Ballio. Like I said: Drop dead! Is that what I'm supposed to give you two drachmas for today?

Cook. I'm the first to admit that I'm not the cheapest cook in the world. But wherever I come as a hired worker, I see to it that my work is clearly worth the price.

Ballio. You come with the idea of stealing me blind.

Cook. You don't really expect to find a cook without a vulture's or an eagle's claws, do you?

Ballio. Do you expect to go cook anywhere without your claws being clamped while you cook the dinner? Now then, you who belong to me, I'm giving you the word as of right now: Get all our things out of here in a hurry, and then keep an eye on his eyes. Wherever he looks, you look there too. If he walks off anywhere, you walk off with him. If he puts out his hand, put out yours beside it. If he picks up anything that belongs to him, let him do so. If he picks up anything that belongs to me, grab it on the other side. If the moocher moves, move. If he stands still, stand still next to him. If he stoops, stoop with him. I'm also going to put watchmen on each of the cook's apprentices.

Cook. Just keep your cool.

Ballio. I beg you to tell me why I'm supposed to keep my cool when I'm bringing you into my house.

Cook. Because today I'm going to provide you with my broth. Just as Medea boiled old Pelias, whom she is said to have made a very young man again out of an old one with her drugs and

boves qui convivas faciunt herbasque oggerunt,
 eas herbas herbis aliis porro condiunt:
 indunt coriandrum, feniculum, alium, atrum holus,
 apponunt rumicem, brassicam, betam, blitum,
 co lascerpici libram pondo diluunt,
 teritur sinapis scelera, quae illis qui terunt
 prius quam triverunt oculi ut extillent facit.
 ei homines cenas ubi coquunt, eum condiunt,
 non condimentis condiunt, sed strigibus, 820
 vivis convivis intestina quae exedint,
 hoc hic quidem homines tam brevem vitam colunt,
 quom haece herbas huius modi in suam alvom con-

gerunt,
 formidulosas dictu, non essu modo.
 quas herbas pecudes non edunt, homines edunt.
Bal. Quid tu? divinis condimentis utere,
 qui prorogare vitam possis hominibus,
 qui ea culpes condimenta?

Coc. Audacter dicito;
 nam vel duccenos annos poterunt vivere
 meas qui essitabunt escaas quas condivero. 830
 nam ego coelendrum quando in patinas indidi
 aut cepolendrum aut maceidem aut secapitidem,
 caepse sese¹ fervefaciunt ilico.
 haec ad Neptuni pecudes condimenta sunt:
 terrestris pecudes cicinalindro condio,
 hapalocopide aut cataractria.

Bal. At te Iuppiter
 dique omnes perdant cum condimentis tuis
 cumque tuis istis omnibus mendaciis.

Coc. Sine sis loqui me.

Bal. Loquere, atque i in malam crucem.
Coc. Vbi omnes patinae fervunt, omnis aperio: 840
 is odos dimissis manibus in caelum volat.
Bal. Odos dimissis manibus?

Coc. Peccavi insciens.

Bal. Quidum?

Coc. Dimissis pedibus volui dicere.
 cum odorem cenat Iuppiter cotidie.
Bal. Si nusquam is coctum, quidnam cenat Iuppiter?
Coc. It incenatus cubitum.

Bal. I in malam crucem.
 istacine causa tibi hodie nummum dabo?
Coc. Fateor equidem esse me coquom carissimum;
 verum pro pretio facio ut opera appareat
 mea quo conductus venio.

Bal. Ad furandum quidem. 850

Coc. An tu invenire postulas quemquam coquom
 nisi miluinis aut aquilinis ungulis?

Bal. An tu coquatum te ire quoquam postulas,
 quin ibi constrictis ungulis cenam coquas?
 nunc adeo tu, qui meus es, iam edico tibi,
 ut nostra properes amoliri omnia,
 tum ut huius oculos in oculis habeas tuis:
 quoquo hic spectabit, eo tu spectato simul;
 si quo hic gradietur, pariter progredimino;
 manum si protollet, pariter proferto manum:
 suom si quid sumet, id tu sinito sumere;
 si nostrum sumet, tu tencito altrinsecus.
 si iste ibit, ito, stabit, astato simul;
 si conquinisect istie, conquinisecito.
 item his discipulis privos custodes dabo.

860

potions, so will I make you a young man again too.

Ballio. Now see here! Are you a poisoner too?

Cook. Far from it, by Pollux! I am the savior of mankind.

Ballio. Oh, is that so! How much will you charge for giving me a thorough lesson in how to cook up that one?

Cook. What do you mean "that one"?

Ballio. I mean that one trick of saving you from the sin of stealing anything from me.

Cook. If you trust me, I'll charge you two drachmas. If you don't trust me, not even a silver piece would be enough. But are you giving the dinner today for your friends or for your enemies?

Ballio. I? For my friends, of course, by Pollux!

Cook. Why not invite your enemies instead of your friends? For I will set before your guests today a dinner so appetizing, and I will season it with such a delightful deliciousness, that I will make whoever tastes any of it that has been seasoned gnaw his own fingers off.

Ballio. By Hercules! Before you serve a single guest, I beg you to taste it yourself first and give some to your apprentices so that you'll all gnaw your thieving hands off.

Cook. Perhaps you don't believe what I'm telling you now.

Ballio. Don't be such a nuisance! You rattle on too much!

Can't you keep quiet? There! That's where I live. Go inside and cook dinner. And make it snappy!

Cook's Boy (to Ballio, flippantly). Why don't you go take your

place! And get the guests in quickly! The food's spoiling already! [Exeunt.]

Ballio (glowering after the boy). Well! Take a look at that punk if you please! He's already a rascal too, the cook's boot-licker! I certainly don't know what to watch out for first now. As it stands now, there are thieves in my house and a bandit (Ballio glowers at Simo's house.) next door. For a little while ago at the forum, this neighbor of mine, Calidorus' father, took great pains to tell me to be on my guard against his slave Pseudolus and not to put any trust in him. For Simo reported that Pseudolus was going around this whole day trying to cheat me out of the girl if he could. He said that Pseudolus had made a solemn promise to him that he would get Phoenicium away from me by deception. Now I'll go inside and give the word to my household that by no means is anyone to trust Pseudolus at all. [Exit.]

- Coc.* Habe modo bonum animum.
Bal. Quaesio, qui possum, doce,
 bonum animum habere qui te ad me adducam
 domum?
- Coc.* Quia sorbitione faciam ego hodie te mea,
 item ut Medea Peliam concoxit senem,
 quem medicamento et suis venenis dicitur 870
 fecisse rursus ex senē adolescentulum,
 item ego te faciam.
- Bal.* Eho, an etiam es veneficus?
Coc. Immo edepol vero hominum servator.
Bal. Ehem,
 quanti istuc unum me¹ coquinare perdocees?
Coc. Quid?
Bal. Vt te servem, ne quid surripias mihi.
Coc. Si credis, nummo; si non, ne mina quidem.
 sed utrum tu amicis hodie an inimicis tuis
 daturus cenam?
- Bal.* Pol ego amicis scilicet.
Coc. Quin tuos inimicos potius quam amicos vocas? 880
 nam ego ita convivis cenam conditam dabo
 hodie atque ita suavi suavitate condiam:
 ut quisque quicque conditum gustaverit,
 ipse sibi faciam ut digitos praeodatis suos.
- Bal.* Quaesio herele, prius quam quouquam convivae dabis,
 gustato tute prius et discipulis dato,
 ut praeodatis vostras fertilicas manus.
- Coc.* Fortasse haec tu nunc mihi non credis quae loquor.
Bal. Molestus ne sis, nimium¹ timis; non laeas?
 em illic ego habito. Intro abi et cenam eoque. 890
 propera.
- Puer.* Quin tu is accubitus, et convivas cedo,
 corrumpitur iam cena.
- Bal.* Eam, subolem sis vide:
 iam hic quoque scelestus est, coqui sublingulo.
 profecto quid nunc primum caveam nescio,
 ita in aedibus sunt fures, praedo in proximo est.
 nam mi hic vicinus apud forum paulo prius,
 pater Calidori, opere edixit maximo,
 ut mihi caverem a Pseudolo servo suo,
 ne fidem ei haberem. nam cum circum ire in hunc
 diem,
 ut me, si posset, muliere intervorteret; 900
 cum promisisse firmiter dixit sibi,
 sese abducturum a me dolis Phoenicium.
 nunc ibo intro atque edicam familiaribus,
 profecto ne quis quicquam credat Pseudolo.

III. Notes to the Text

767. *danunt*: The letter *n* is often used to form the present tense in Greek and Latin as well as in the other Indo-European languages. This form became obsolete in the classical period.

769. *ne*: sometimes spelled *nae*, a positive particle used only in combination with personal pronouns; "truly," "indeed."

770. *aerumnas*: "troubles," "hardships."

772. *praeifulcior*: literally, "propped up."

773. *amatorem*: used here to indicate a nonsexual and honorable relationship with a person of the same sex.

774. *curer*: reflexive in nature, compare the Greek middle voice.

nitidiuscule: diminutive comparative adverb from *nitidus*; literally, "a little more shiningly."

776. *interminatus*: from *inter* and *minor*, "threatened."

778. *perbitere*: "perish."

779. *hercle*: I have translated all expletives literally in order to preserve their Roman character.

780. A literal translation would be obscure. In my translation, I have expressed in English what is implied in the Latin.

781. *misero*: In subordinate clauses, the Latin language is more exact than the English in the use of the future perfect. When one action precedes another in the future, the action that precedes is expressed by the future perfect.

782. To preserve the force of the language, I have rendered this clause by a colloquial English equivalent.

mihi: dative of agent with the gerundive.

Note the use of *est*, not *erit* with the gerundive to indicate future necessity. Here we see the gerundive's nature as a future passive participle.

fullonius: from *fullo*; "fullers'."

784. *ut*: with the indicative, "as."

785. My translation is interpretive for the sake of clarity and force.

qui: relative adverb, old form of the ablative

singular of the relative pronoun; "whereby." Here it corresponds to the use of quo to introduce a purpose clause containing a comparative.

siet: old form for sit; actually an optative form.

787. comprimere dentes: "grit my teeth."

788. "But now it's my big mouth (oratio) and my tone of voice (vox) that I must control."

erus: "master" (of a house or family); compare Latin "heres" and English "heir."

eccum: ecce eum.

coquom: "cook"; -om is frequently used in early Latin instead of -um.

790. coquinum: from coquus; "cooks'."

791. furinum: a hapax legomenon; from fur, "thief"; formed in jest after the analogy of coquinum; "thieves'," "crooks'." The figure can be reproduced in English.

792. juratus: The perfect passive participle is here used in an active sense.

793. potui: The apodosis in conditional sentences contrary to fact sometimes stands in the indicative (imperfect, perfect, or pluperfect), frequently in expressions of ability. In sentences of this type, however, it is not the possibility that is represented as contrary to fact, but something to be supplied in thought from the context. In this case, the logical apodosis is ducerem understood ("I would bring"). When the possibility itself is conditioned, the subjunctive is used.

794. insulsum: from in and salsus, literally, "unsalted"; here, "dimwitted." Salt is often used in classical literature as a symbol of wit or wisdom. Compare the use of salt as a symbol of wisdom in the conferring of the sacrament of baptism.

795. quin: from qui and non; qui is here a relative adverb; "the reason why . . . not."

Orcus: Pluto.

798. isto pacto: "in that way." Iste is here, as often, used pejoratively. Iste is often referred to as the demonstrative of the second person, since it is specially used in reference to persons and things connected in place, relation, or thought with the person addressed. It is used in contradistinction to hic, the demonstrative of the first person, and ille, the demonstrative of the third person.

arbitrabare: -re is an alternate personal ending in the second person singular of all passive forms.

799. Inopia: ablative of cause.

801. praeter: here has the meaning "apart from."

802. vitio: "flaw."
improbior: "less desirable."

803. meopte: -pte is an intensive pronominal suffix appended especially to ablative forms; "my own."

ingenio: "ability"; lack of ability is implied.
Qua istuc ratione: Supply dicis. The second person nature of the pronoun istuc (for istud-ce) is evident here. -ce is an inseparable demonstrative particle and originally meant "here." Compare vulgar English "this here."

804. extemplo: contracted form of extempulo, from ex and tempulum, the diminutive of templum; "in a hurry." This word is mostly preclassical and is found in Plautus more than sixty times, but only once in Cicero.

conductum: the supine in -um used with a verb of motion to express purpose; "to hire."

805. carissimust: carissimus est; "most expensive."

806. vilissimus: "cheapest."

807. hoc: ablative of cause; "for this reason."
obessor: noun, "sitter"; equivalent to a present participle in translation.
fori: objective genitive translated as a locative.

808. drachmissent: a frequentative verb coined by Plautus to indicate the action of habitually paying a worker the sum of only one drachma.

809. minoris: genitive of indefinite price. Definite price is put in the ablative.

810. nummo: ablative of comparison. A nummus was a Greek coin worth two drachmas.

811. mihi: ethical dative. The ethical dative indicates special interest in the action. It may be called the dative of feeling, and its use is confined to the personal pronouns. It may be described as a faded variety of the dative of reference. The connection of the ethical dative with the rest of the sentence is of the very slightest sort. Shakespeare used the ethical dative in English, and I have used it in my translation.
prata: "fields."

812. oggerunt: from ob and gero; "serve."

813. porro: "moreover," "on top of that."

814-816. I have translated alium ("garlic"), atrum holus ("parsley"), brassicam ("cabbage"), betam ("beets"), and blitum ("spinach"). The other plants are uncommon, and it would not be worthwhile to translate them for a modern audience.

817-818. I have reproduced the alliteration and consonance in my translation.

teritur: "grind," "mix."

oculi . . . extillens: "eyes water."

819-820. I have reproduced the alliteration in my translation.

coquunt: -unt is frequently used in early Latin instead of -unt.

820-821. condimentis condiunt, vivis convivis: figura etymologica, in which words that are etymologically related are juxtaposed.

strigibus: According to the belief of the ancients, screech owls sucked the blood of young children and would attack adults.

vivis convivis: I have reproduced the consonance in my translation.

exedint: archaic form of the present subjunctive.

822. hoc: ablative of cause.

823. quom: etymon for cum.

824. formidulosas: "frightening."

dictu, essu: the supine in -u used as an ablative of specification.

non . . . modo: "not merely," "let alone."

826. Quid tu: Supply agis.

827. qui: relative adverb; "whereby."

prorogare: "prolong." Compare the English word "pro-rogue."

hominibus: dative of possession.

828. qui . . . culpes: "the way you criticize." Qui is here a relative adverb.

dicito: future imperative.

829. vel: "as much as."

duceni: distributive.

830. essitabunt escas: figura etymologica. Essitabunt is a frequentative of edo. I have reproduced the alliteration in

my translation.

831-832, 835-836. I have used the names for these herbs that are used in the Loeb translation. Some of these terms were coined by Plautus for humorous effect.

833. eaepse: eae ipsae.
ilico: "instantly," "on the spot."

834. Neptuni pecudes: seafood.

835. terrestris (-es) pecudes: meat.

839. sis: contraction for si vis.
i in malam crucem: a proverbial malediction.

841. is: eis; "from them."
odos: archaic form for odor.

843. Quidum: "in what way?" "how's that?"

844. cottidie: from quot and dies; "every day."

845. nusquam: from ne and usquam; here it means "on some occasion . . . not."

coctum: supine in -um used with a verb of motion to express purpose.

846. It incenatus cubitum; "goes to bed without his supper." Incenatus is a perfect passive participle in form, but here it is used in an active sense. Cubitum is a supine in -um used with a verb of motion to express purpose.

847. istacine: ista-ce-ne, ablative of cause.
dabo: The future indicative is used here, as occasionally in early Latin, in place of the subjunctive in a deliberative question.

848. fateor equidem: "I'm the first to admit." Equidem is a demonstrative corroborative particle often used with the first person in affirming a fact concerning oneself or confirming a previous remark, sometimes with pregnant reference to the speaker.

carissimum: archaic form for carissimum.

849. verum: "but."
pro: "in proportion to."
facio ut: "I see to it that."

850. quo: indefinite adverb; "to any place," "wherever."
Ad furandum quidem: Supply venis. Quidem is often used in a clause in which a thought contrary to the

preceding thought is expressed.

851. postulas: "expect."

852. miluinis: "a vulture's."

853. coquinatum: supine in -um used with a verb of motion to express purpose; "cook."
quoquam: indefinite adverb; "to any place," "any-where."

854. quin: here it has the meaning "unless."

855. nunc adeo: "now then." Adeo is here used enclitically.

856. amoliri: "remove."

858. quoquo: indefinite relative adverb; "in whatever direction."
eo: demonstrative adverb; "in that direction."
spectato: future imperative.

859. quo: indefinite adverb; "to any place."
progredimino: future imperative, a hapax legomenon.

860. proferto: future imperative.

861. sinito: future imperative.

862. nostrum: here, "mine."
teneto: future imperative.
altrinsecus: from the adverbs alterim and secus, both of which have the general meaning "otherwise"; "on the other side."

863-864. I have reproduced the alliteration and consonance in my translation.

ito, astato, conquiniscito: future imperatives.
conquiniscet: "stoop."
istic: demonstrative adverb; "in that place."

865. discipulis: from disco and the root of puer and pupilla ("ward"); "apprentices." This word is often used for a boy who is learning an art or a trade.
privos: This word has here a distributive force.

866. Habe modo bonum animum: "Just keep your cool."

867. domum: accusative of limit of motion.

868-872. Compare Ovid's Metamorphoses, VII, 11. 326-334, 348-349:

The evil daughter of Aeetes [Medea] poured
Pure water in a blazing pot and stirred
A brew of pale, impotent weeds. By then
King Pelias, charmed by her spells, had fallen
Into a sleep like death; his body flaccid;
So had his guards. Led by Medea, his
Daughters came to his bedside while their leader
Shouted, "Why stand in doubt, you fools; take out
Your knives, open his throat while I pour through it
New life, the blood of youth, down empty veins.

It was Medea who slit the old man's throat
Then tossed his torn remains in boiling water.⁶

868. sorbitione: "broth."

870. medicamento: "drugs."
venenis: "potions."

872. Eho: "now see here!"
veneficus: from venenum and facio; "poisoner."

873. Immo edepol vero: "far from it, by Pollux!"
Ehem: "oh, is that so!"

874. quanti: genitive of indefinite price.
perdoces: "teach thoroughly."

875. mihi: dative of separation.

876. nummo, mina: ablatives of definite price.
ne . . . quidem: "not even."

879. daturu's: daturus es.
scilicet: "of course."

880. quin: "why not?"

881-882. I have reproduced the alliteration in my translation.

conditam: here the participle is equivalent to an
adjective; "appetizing."
suavi suavitatem: figura etymologica.

884. ipsus: Plautus often uses this form for ipse.
praerodat: "gnaw off."

885. quoiquam: archaic form for cuiquam.

886. gustato, dato: future imperatives.
tute: -te is an emphatic pronominal suffix found only in the forms tute, tutemet, and tete.
discipulis: "apprentices."
furtificas: from furtum and facio; "thieving."
889. Molestus ne sis: "Don't be such a nuisance!"
tinnis: onomatopoetic; "rattle on." Compare the English word "tinnitus," which denotes a ringing in the ears.
890. em: "(over) there!"
illic: demonstrative adverb; "in that place."
891. Quin tu is accubitus: "Why don't you go take your place!" Accubitus is a supine in -um used with a verb of motion to express purpose.
cedo: old imperative form whose contracted plural is cete, compounded of the particle -ce and the root da-, from do, implying great haste; "bring in quickly."
892. corrumpitur iam cena: "The food's spoiling already!"
Em: "well!"
subolem: "punk."
sis: contraction of si vis.
893. scelestus: an adjective here equivalent to a noun; "rascal."
sublingulo: from sub and lingo, nominative case; "bootlicker."
894. profecto: adverb from pro and factum; "for a fact," "certainly."
895. ita: "as it stands now."
aedibus: "house." In the singular, aedes denotes a dwelling of the gods, a sanctuary, a temple. In the plural, it denotes a dwelling for men, a house, a habitation, an abode.
fures: "thieves."
praedo: "bandit."
in proximo (proximo): "next door."
896. mi: mihi, dative of possession.
apud forum: "at the forum."
paulo prius: "a little while ago." The ablative is used with comparatives and words implying comparison to express the measure of difference. Paulo is here used in this way.
897. opere edixit maximo (maximo): "took great pains to

tell."

opere . . . maximo: ablative of manner. The ablative with cum is used to express the manner in which an action is done, but the preposition may be omitted when the noun is modified by an adjective or an adjective equivalent.

mihi: ethical dative, see note to l. 811.

899. eum (Pseudolus) . . . ire: Supply edixit.

900. me . . . muliere intervorteret (interventeret):
"cheat me out of the girl." Muliere is the ablative of separation used with a verb of privation.

901. promississe firmiter: "had made a solemn promise."

902. dolis: "by deception."

903. familiaribus: "household."

904. profecto ne: "by no means."

Conclusion

I would now like to review the ways in which I have attempted to solve the problems which I described in the preface to this thesis. In my translation and study of Act III of the Pseudolus, I have sought to learn more about the distinctive features of Plautine Latin. Learning more about these features, however, has been subordinate to the attempt to confront and appreciate the problems involved in a translation of this kind.

In an effort to increase the effectiveness of my translation, I have investigated a number of comparatively minor points. My principal objective in these investigations has been to discover the particular connotations of certain words, phrases, and clauses, and the way Plautus uses them to contribute to the impact of his comedy. Plautine Latin, because it is a vehicle of the comedy of manners, is filled with implication, and this implication helps to account for its linguistic richness.

As a student of the Latin language, I have studied the words, forms, and constructions which characterize Plautine Latin, always in an effort to get at the meaning Plautus conveys through his use of them. In my notes to the text, I have sought to give both the literal and contextual meanings of more difficult words. I have given the literal meanings in order to facilitate the reader's efforts to get at the basic meaning of the text. I have offered contextual meanings in an effort to suggest to the reader some of the ways in which a translator can attempt to reproduce in English the force which Plautus' use of words

has in Latin. I have tried to be especially careful in my treatment of pronouns, which are often important in function and rich in connotation.

I have investigated a number of grammatical usages, some of which must almost be studied in an individual way because of the rarity of their occurrence. The purpose of my studies of forms and etymologies has been to show the way in which the Latin language was developing during the time when it was being used by Plautus and his contemporaries. Wherever I have been able to do so, I have reproduced alliteration and consonance in my translation, since these are such distinctive features of Plautine Latin. Plautus uses alliteration more often and more effectively than any other Latin author. When I felt that a literal translation would be obscure to a modern audience, I have tried to be interpretive and to provide the closest English equivalent that I could find. I have also provided explanatory notes when I felt that they would contribute to the reader's enjoyment.

I hope that the reader has been able to gauge for his benefit the ways in which this translation falls short of the ideal goal of reproducing Plautus' wit and humor with all the force, clarity, and brilliance that they possess in the original. My intention has been to enable an interested reader to follow my attempts to reproduce in modern English the flavor and richness of one of the most influential playwrights in world literature.

Notes

1. J. W. Mackail, Latin Literature, p. 33.
2. W. M. Lindsay, in his preface to T. Macci Plauti: Captivi, p. 3.
3. J. Wight Duff, A Literary History of Rome from the Origins to the Close of the Golden Age, p. 146.
4. Mackail, op. cit., p. 31.
5. Moses Hadas, A History of Latin Literature, p. 41.
6. Publius Ovidius Naso, The Metamorphoses, as translated by Horace Gregory, pp. 196-197.

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