CHARACTER PORTRAYAL IN TERENCE

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By

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Bachelor of Arts

East Central State College

Ada, Oklahoma

1929

Submitted to the Department of Foreign Languages

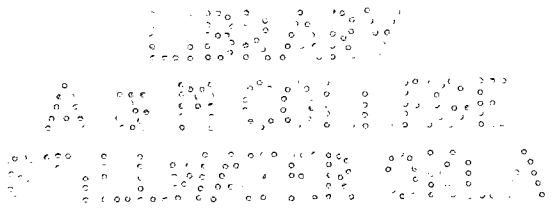
Oklahoma Agricultural and Mechanical College

In Partial Fulfillment of the Requirements

for the Degree of

MASTER OF ARTS

1941



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I wish to express my grateful appreciation to Dr. M. H. Griffin for his advice in this work. And I would also like to thank my husband, W. Roy Holleman, for his help in securing material for this thesis.

M. C. H.

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Introduction

CHAPTER I

Publius Terentius Afer, commonly known as Terence, was one of the two important writers of Roman comedy. The other, who preceded him, was Titus Maccius Plautus.

Very little is known of the life of Terence, our chief source of knowledge being the biography of him by Suetonius. He was born at Carthage 195 B.C., although this date has been disputed. Some writers give his birthdate as 190 B.C. or 185 B.C.[1] He was brought to Rome as a slave and lived in the household of a senator, Terentius Lucanus, who educated him and later freed him by manumission. His Roman master probably obtained him by purchase or gift from a Carthaginian owner. The fact that his whole life falls between the second and the third Punic war makes it very unlikely that his slavery was due to capture in war.[2] The name Afer, "the African," as applied to Terence seems to indicate that while he was born in Carthage he was not really a Carthaginian.

> "The word Afer applies properly to a member of one of the native north African tribes, most of which were subject to the Carthaginians."[3]

After he had obtained his freedom, he took the praenomen and nomen of his former master and kept his slave name as a cognomen.[4] As to his appearance Suetonius[5] tells us that he was

> mediocri statura, gracili corpore, colore fusco.

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1 Encyclopaedia Britannica, 14th ed., 1929, Vol. XXI. p. 947. Terence. Lindsay, Thomas Bond, Terence, p. 14643.

2 Duff, J. Wight, A Literary History of Rome to the Close of the Golden Age, p. 203.

3 Sturtevant, E. H., Andria, Intr. n. 1, p. 40.

4 Ibid.

5 Ibid., C. Suetoni Tranquilli Vita Terenti, 6, p. 48.

Terence became acquainted with a celebrated group of literary men known as the Scipionic circle. The leaders of this group were the younger Scipio Africanus, Laelius, Polybius the historian, and Panaetius the philosopher. It was rumored that these men helped him in the composition of his plays, a thing Terence neither admits nor denies.

He went to Greece in 160 B.C. and never returned. A great deal of mystery surrounds the facts of his death which is said to have occurred the following year. Two of the explanations are: one, that he was the victim of a shipwreck while returning home with a large number of manuscripts; the other, that he died in Arcadia grieving over the loss of the manuscripts which he had sent home before him.[1]

Terence has left us six plays, probably all that he wrote. These plays were first acted on the stage at Rome between 166 B.C. and 160 B.C. The order in which they were written has not been definitely determined but is thought to be as follows: Andria, or the Lady of Andros; Hecyra, the Mother-in-Law; Heauton Timorumenos, the Self-Tormentor; Eunuchus, the Eunuch; Phormio, and Adelphi (Adelphoe), the Brothers. The Hecyra was first presented in 165 B.C. but its performance was interrupted by a rope-dancing entertainment, so that it was not successfully presented until late in the year 160 B.C. The Eunuchus was the only play of Terence that was immediately put on a second time.[2]

The story is given in Suetonius that Terence took the manuscript of his first play, the Andria, to Caecilius, who was the successor of Plautus

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1 Lindsay, op. cit., p. 14646.
Duff, op. cit., p. 205.

2 Frank, Tenney, Life and Literature in the Roman Republic, p. 122.

and the leading comic dramatist of his day and the recognized adviser of the aediles regarding new plays. Unfortunately, only some titles and a few lines of the plays of Caecilius are extant.[1] The great man seated the youth, who was shabbily dressed, upon a stool at the foot of his couch, and asked him to read to him while he continued his dinner which Terence had interrupted by his arrival. After Caecilius had heard a few lines from the opening scene, he invited the young poet to sit beside him at the table while he read the rest of the play to Caecilius who expressed great admiration of it.[2] If this story is true it was probably the beginning of Terence's success.

The Andria is perhaps the most interesting but the least humorous of the comedies of Terence. It takes its title from the fact that the heroine, Glycerium, came to Athens from the island of Andros, where she had been shipwrecked with her uncle, Phania, to whom she had been entrusted by her father, Chremes, an Athenian, on the occasion of his journey into Asia. The underplot is furnished by Charinus who is desperately in love with a younger daughter of Chremes.[3]

The Heauton Timorumenos furnishes in the sentence of Chremes,

homo sum: humani nil a me alienum puto,

a line which has been quoted many, many times. The story is of a father who imposes hardships on himself out of remorse for his strictness which has driven his son from home, and of his meddling neighbor who thinks he can set things to rights. This play has little more humor than the Andria but presents a very perfect picture of human life.

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1 Duff, op. cit., p. 201.

2 Lindsay, op. cit., p. 14646.

3 Ibid.

The Eunuchus was first performed in 161 B.C. and was by far the most popular of all Terence's plays on the Roman stage. It concerns the gift of a eunuch by Phaedria to his mistress which enables Phaedria's brother, Chaerea, to enter her house in pursuit of a pretty girl with whom he has fallen desperately in love at first sight. It contains vivacity, a continued interest, and a grouping of lively characters. The Phormio appeared in the same year as the Eunuchus and takes its name from that of the parasite who helps two youths in their love affairs.

Terence's last play, the Adelphi, has been considered his masterpiece, although as has been stated, the Eunuchus was more popular. The title applies to the elderly brothers, Micio, the good-natured city-dweller, and Demea, the stern countryman, but includes too the young brothers, sons of Demea. However, the greatest interest is the contrast between the two brothers, Micio and Demea. Norwood[1] states that

"Micio is beyond question Terence's greatest male character."

It is a man's play; the characterization of the women being subordinate. This play has often been imitated in whole or in part: Moliere having used it in L'Ecole des Maris.

There are seven prologues to the plays of Terence, the Hecyra having two. Differing from the prologues of Plautus in which that writer usually gave the plot of the play, Terence tells very little about the plot or the characters, preferring to allow this to be developed in the play itself. In all but one, the prologues give information about the Greek source of the play, request a favorable hearing, and indulge in threats against "the old playwright," Luscius Lavinius, severe critic

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[1] Norwood, Gilbert, The Art of Terence, p. 120.

of Terence's work.[1] In his first prologue to the Hecyra, Terence tells why its performance was interrupted the first time and asks that the audience now hear it through.

Some phrases found in the plays reflect Terence's wisdom and understanding of life. Oft-repeated and quoted are the following:

"Dictum sapienti sat est."

"Fortis fortuna adiuvat."

"Modo liceat vivere, est spes."

"Amantium irae amoris integratiost."

"Nullast tam facilis res quin difficilis siet,
quam invitus, facias:"

"Quot homines, tot sententiae: suos quoique mos:"

"Senectus ipsast morbus."[2]

Terence's plays are adaptations in Latin of certain Greek comedies. Two of them, the Phormio and Hecyra, are based on Apollodorus, while the other four are taken from Menander, and all but one of these, are "contaminations." Terence's practice of "contaminatio," that is, of combining parts of two Greek comedies to make a new Latin play, was severely criticized by Luscius Lavinius and his school. The comedies of Terence are supposed to be more faithful paraphrases of Greek originals than any of the Plautine comedies.[3] However, times had changed at Rome when Terence wrote. During the time of Plautus

> "the Roman people was practically homogeneous: filled with a national, almost provincial spirit, contemptuous of foreigners and foreign ways, uncritical, careless of literary form, ready to be easily amused, looking to the stage for strong points and palpable hits rather than for fine discriminating character

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1 Duff, op. cit., p. 206.

2 Ibid., p. 215-216.

3 Frank, op. cit., p. 104-105.

> studies and subtle suggestions of humorous situations. The audiences of Plautus were more ready to laugh than to smile, more affected by wit than by humor.[1]

But by the time Terence began to compose plays, the influence of Greek art and Greek culture had begun to permeate the nation, and to form an educated literary class, distinct from the body of the people. The earlier writers had appealed to the general public; Terence and his successors looked to the literary class for approval and encouragement.[2]

> "Terence wrote high comedy; Plautus usually wrote broad comedy or farce. The Terentian type of comedy arouses and appeals to our intellectual sense of human follies."[3]

Terence's plays have a Greek setting, the names of the characters are chiefly Greek, the life represented is rather Greek than Roman, however, he altered wherever he felt the Greek dialogue was inappropriate for the Roman stage.

The style of Terence is remarkable for its perfection. He ranks with the greatest dramatists for the skill with which he developed his plots and characters. The purity of his diction is all the more unusual because he was a foreigner who spoke an idiom quite different from the Latin in syntax, arrangement, and expression.[4] His characters usually speak as gentlemen. Even his slaves are guilty of no such linguistic excesses as are found in Plautus.[5] The theme of all the plays is the love-entanglements of the young men or man. His plays are superior to

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1 Lindsay, op. cit., p. 14644-14645.

2 Ibid.

3 Armstrong, Annie J., Soliloquy and Side-Remarks in the Plays of Terence, p. 18.

4 Cruttwell, Charles Thomas, History of Roman Literature, p. 50.

5 Sturtevant, op. cit., p. 79.

those of Plautus in character portrayal with the result that they are inferior in the kind of humor which the audience of Roman comedy preferred.[1] The humor of Terence is quiet and subtle. One of his chief characteristics is his moralizing and philosophy of life by which he presents such a perfect picture of human life. He perhaps achieved this because he had a good perspective of it from his birth and nationality.

The purpose of this study is to examine the plays for character development. In this way an effort will be made to ascertain whether Terence's characters are merely types or whether they are individuals and how he has developed their characteristics not only for the purpose of the plot but to portray them as real people.

Quotations from the plays are based on the edition of the Loeb Classical Library, Terence, with an English translation by John Sargeaunt, Vols. I-II. In the footnotes the plays will be referred to by the following abbreviations: Andria, And.; Hecyra, Hec.; Heauton Timorumenos, Heaut.; Eunuchus, Eun.; Phormio, Phor.; Adelphi, Ad.

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[1] Juniper, Walter H., Character Portrayal in Plautus, p. 7.

Chapter II

Servus

Chapter II

Servus, or the slave, is discussed first in this study because this type of character appears in all of Terence's six plays. The other types are treated in the order of the number of times they appear in all of the plays. The character of the slave was indispensable to comedy as he provided much of the action and most of the humor in the play. The typical slave of comedy was usually

> "a very clever rascal, very loyal to his young master for whose least pleasure he would trick parents and police; he was amazingly resourceful, quick of wit, possessed of a sauciness that we cannot associate with early Roman custom, and capable of enduring blows if he had a good conscience from having successfully perpetrated his crimes."[1]

The purpose of this discussion is to see whether Terence's slaves had these characteristics and if they possessed others which made them differ from the type.

The slaves of Terence are represented by Davus of the Andria, Parmeno of the Hecyra, Syrus of the Heauton Timorumenos, Parmeno of the Eunuchus, Geta of the Phormio, and Syrus of the Adelphi. At first glance, the similarity of names seems to indicate that the characters are types and not individuals. The fact of two Parmenos and two Syruses is confusing, and they leave less impression on our minds than they would if they had different names.

Terence's first slave, Davus of the Andria, is introduced in the conversation between Simo and Sosia when Simo calls him a rascal and declares that he would scheme more to cross him than to help his son. Thus, before Davus has appeared we expect him to be a tricky fellow, and as the play progresses we find this impression is correct. However, he

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[1] Frank, op. cit., p. 79.

is not the ruthless scoundrel that Syrus of the Adelphi is, as will be shown later. When Davus enters, he first shows his fear of the master, a fear that was ever-present among all the slaves. They knew that if their tricks and schemes were discovered they would be subjected to dreadful punishments such as floggings, being put to grinding at the mill, hard labor on the farm, or being tied up. They are constantly threatened with these things throughout the plays, usually by the old man but sometimes also by their young master when he is provoked because his plans are not coming out as he wished. However, this does not keep them from planning and carrying out ways to dupe the old man and secure the things their young master wants. But their hope is always that the plan will turn out well and they will be rewarded instead of punished.

Just how much influence Davus has over Pamphilus, the young man, is shown when Simo begs the slave to lead him in the right way, again, later in the play he urges him to work hard for his reform. Pamphilus tells Davus all his troubles and expects him to find a way out, which the slave usually does. The young man also shares his joy with Davus and at the end of the play intercedes with his father to have him released. This bond between the slave and the young man is common to most of the plays. The slave is his confidant. Phaedria in the Eunuchus tells Parmeno how he has been treated by Thais and asks his advice. In the same play, Chaerea, the younger brother, implores Parmeno's help in winning the girl whom he has seen on the street. Another instance is given in the Adelphi when Ctesipho trusts Syrus to keep his father from finding him and discovering his love-affair, though at the last he becomes afraid that Syrus cannot manage it and decides to lock himself up in some room.

Davus is not at all stupid, because he has quickly seen the reason for Simo making no more fuss over the fact that Chremes has refused to let his daughter marry Pamphilus. Then he suspects that the proposed marriage is a fake one and proves this to Pamphilus by his observation of the lack of preparations at the house of Chremes. He is a keen observer of everything that is going on. When he perceives that Simo thinks the childbirth is a pretense, he makes use of this for his further plans.

In a solo speech, Davus hesitates between loyalty to Pamphilus and the saving of himself from punishment, but his affection for Pamphilus wins and he goes off to warn him of the proposed marriage. In this speech he also advances the plot, by telling of the child and the Andrian's nationality. But sometime later, he is thinking of his own back more than Pamphilus' happiness when he announces in an aside to the audience that he is going to tell Pamphilus he will find a plan for him so that he may put off a whipping. Yet he does appear to have a real love for him and is glad when things turn out well.

Davus concocts all the schemes through the play. It is his idea for Pamphilus to agree to the marriage and he tells him how to act before his father. He has the old man so completely fooled that he confesses to him that the wedding was only a pretense, a thing which Davus had found out long ago, but he does not let on that he knew, revealing again just how clever he is. He is not easily discouraged and when his plan seems to have failed, he is quick to find another one in spite of the sarcasm of Pamphilus. Again, he has to reject his scheme when Chremes appears on the scene after the baby has been placed on the doorstep. His actions at this time totally confuse Mysis. But by this method he allows Chremes to hear that the girl is an Athenian. Though Davus makes plan after plan, it is really Crito's arrival that solves the problem. In spite of this,

the portrayal of Davus' cunning is not lessened. The other slave in the play, Byrria, who is too stupid to help his master in any way, also heightens the picture of Davus' cleverness.

He does not hesitate to lie when he tells Simo of Pamphilus' feeling toward the marriage. Therefore, his remark to Mysis brings forth a smile.[1]

> quia, si forte opus sit ad erum iurato mihi
> non adposisse, ut liquido possim.

He is impudent in reproving Simo for his preparations for the wedding dinner. He makes sport of him in complimenting him on his foresight in perceiving that the birth was a fake. He even shows disrespect for the young men when de declares to them[2]

> dies hic mi ut satis sit vereor
> ad agendum, ne vocivom me nunc ad narrandum
> credas:
> proinde hinc vos amolimini; nam mi
> inpedimento estis.

In a short speech he moralizes on the disadvantages of being cunning. An understanding of human nature is exhibited when he explains to Mysis why he had not told her the purpose of his plan before.

When Pamphilus calls Davus a scoundrel, a good-for-nothing servant, and threatens him, he is not necessarily giving the true picture of Davus because emotion has distorted his real feeling and judgment. Pamphilus is so angry at Davus because he thinks he is going to be forced into an unwelcome marriage. Charinus, too, berates him for by the marriage he will lose his sweetheart.[3]

> . . . quid ais? o scelus
> at tibi di dignum factis exitium duint!
> eho, dic mi, si omnes hunc coniectum in nuptias
> inimici vellent, quod nisi consilium hoc darent?

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1 And. 728-729.

2 Ibid. 705-708.

3 Ibid. 667-669.

At last he gets the punishment which he deserves but ironically enough, it happens at the time when he is telling the truth. When he returns, the story has been resolved and Pamphilus in his eagerness to tell Davus of his good news evokes a humorous reply from him.[1]

Pam. nescis quid mi obtigerit.
Davus. certe; sed quid mi obtigerit scio.

Syrus of the Heauton Timorumenos is a slave very similar to Davus but he portrays more boldness in bringing Bacchis and her train to Chremes' house. He had been sent to bring Antiphila only, but takes it upon himself to bring Bacchis along too, showing his lack of consideration for Chremes and his delight in instigating trickery. Perhaps, this cannot be taken wholly as characterization of Syrus because it is necessary for the purpose of the plot that Bacchis appear.

He shows the same quick observation as Davus in his long recital to Clinia of the conditions in which he found Antiphila.[2]

hic sciri potuit aut nusquam alibi, Clinia,
quo studio vitam suam te absente exegerit,
ubi de inprovisost interventum mulieri.
nam ea res dedit tum existumandi copiam
cottidianae vitae consuetudinem,
quae quoiusque ingenium ut sit declarat maxume,
texentem telam studiose ipsam offendimus,
mediocriter vestitam veste lugubri
--eius anuis causa opinor quae erat mortua--
sine auro; tum ornatam ita uti quae ornantur sibi,
nulla mala re interpolatam muliebri;
capillus passus prolixe et circum caput
reiectus neclegenter; pax.

Nor was he above listening to the conversation between Bacchis and Antiphila to obtain more of the story.

This brings out another characteristic of Syrus; his talkativeness. He repeatedly makes long speeches which Clinia and Clitipho impatiently interrupt. Syrus observes great caution in warning Clitipho of his actions with Bacchis in front of his father. Finally, when Clitipho

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1 And. 966-967.
2 Heaut. 280-290.

has not obeyed him, he becomes disgusted and asks Chremes to order him to go for a walk. The relationship between Syrus and Clitipho is not the same as that of Davus and Pamphilus. In only a few places does Clitipho show any kindness toward his servant: once, when he decides to trust his fortune to Syrus by allowing Bacchis to remain, again when he says[1]

ne ego homo sum fortunatus: deamo te, Syre.

after having received the money to give Bacchis, and a third time at the end of the play when he asks his father to forgive Syrus. Otherwise, Clitipho blames him for all his misfortunes and swears vengeance against him. Syrus does not appear to have very much love for his young master either as he orders him about as though he were another slave and becomes very annoyed with him. Further proof of Syrus' insolence is given when he mentions to the old man his drinking of the night before and discusses Menedemus with him. His attitude toward Dromo is one of haughtiness. He calls him stupid and slow, commanding him to do things as if he were not on an equal footing with him.

Syrus is greatly surprised when Chremes suggests to him that he devise some trick against Menedemus, but, certainly, it is to his liking for as he says[2]

etenim quo pacto id fieri soleat calleo.

However, he insists that[3]

non est mentiri meum,

which is extremely amusing in view of what he has already caused Chremes to believe regarding Bacchis. At this time he warns the old man that he

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1. Heaut. 824.

2 Ibid. 548.

3 Ibid. 549.

may likewise be tricked regarding his own son. But Chremes is too self-assured to think this can happen, therefore, does not realize he is being duped when Syrus extorts the money from him to pay Bacchis. Again and again, just as with Davus, Syrus' schemes are upset. He becomes discouraged when he learns that Antiphila has been recognized as the daughter of Chremes and Sostrata and in a long soliloquy announces that he can expect nothing but punishment. In the next few minutes though, as is the way with a resourceful slave, he hits upon the plan of Clinia taking Bacchis to his house and telling Menedemus the truth of the affair. Then he boasts of his great ability at conniving[1],

> huic equidem consilio palmam do: hic me
> magnifice ecfero,
> qui vim tantam in me et potestatem habeam
> tantae astutiae,
> vera dicendo ut eos ambos fallam: ut quom
> narret senex
> voster nostro esse istam amicam gnati,
> non credat tamen.

Bacchis' threat to leave if she doesn't get the money makes him realize that he must obtain it quickly. He lies to her saying it is waiting for her. Upon Chremes' refusal to consent to the marriage, he reminds him that if he is honest he must pay the debt owed Bacchis. Chremes, not wishing to have his integrity questioned, hands over the money which takes care of the situation for the time. But when Chremes learns the truth, Syrus regrets his attempts to straighten out the affair.[2]

> disperii: scelestus quantas turbas concivi insciens!

He offers to take the blame for what has happened but his offer is not accepted and he begins to wonder where he is going to get his daily bread.

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1 Heaut. 709-711.

2 Ibid. 970.

Worried though he is, he can still jest much to the annoyance of Clitipho.[1]

Syrus modo liceat vivere, est spes
Clit. quae?
Syrus nos esurituros satis.

As a last solution he suggests to Clitipho that he must not be their own son. This brings the comedy to a more or less happy ending. Syrus' efforts are more successful than those of Davus since it is his last scheme which makes things right again.

The height of knavery among Terence's slaves is reached in the character of Syrus in the Adelphi. He is a born rascal and shows no good traits at all. He is much worse than Davus or the other Syrus. Everything he does is in mockery and ridicule of someone else, providing the audience with a good bit of humor by the practice of these arts. Syrus does not appear as many times in the play as the other two slaves discussed but he is well characterized nevertheless. He is the servant of Aeschinus and Micio but except when he negotiates a bargain for Aeschinus with Sannio, he does not help his own master. He accomplishes this because he has learned that Sannio is going to make a voyage to Cyprus and to delay long will cause him loss. Most of his schemes are for the benefit of Ctesipho, although Syrus shows little affection for him, mocking and making fun of the young man. Syrus' conversations are practically all with Demea and Ctesipho.

Syrus enters exclaiming happily that he has told the story of Aeschinus' capture of the cithern-player to Micio and he has approved and given him money for payment and some besides for a feast. But when Demea protests and denounces Micio's method of rearing his son, Syrus

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[1] Heaut. 981-982.

agrees with him, and extolls Demea's wisdom with great sarcasm. Then he proceeds to tell Demea his son has gone off to the country after attacking Aeschinus with harsh words about the girl, a tale he makes up evidently just for the joy of telling it. Of course, he does hope to get Demea out of the way with this lie, so that Ctesipho may enjoy his love-affair. He flatters Demea by picturing Ctesipho as a model son until the old fellow bursts forth with an explanation of how he has produced this perfect example of a son. With this Syrus gives his cleverest and most amusing speech in which he parodies the words of the old man, applying them to his care over the kitchen slaves.[1]

> nam id nobis tam flagitiumst quam illa, Demea,
> non facere vobis quae modo dixti; et quod queo
> conservis ad eundem istunc praecipio modum:
> "hoc salsumst, hoc adustumst, hoc lautumst parum;
> illud recte: iterum sic memento." sedulo
> moneo quae possum pro mea sapientia:
> postremo tamquam in speculum in patinas, Demea,
> inspicere iubeo et moneo quid facto usus sit.

But Syrus is mistaken in thinking that Demea had gone back to the country, for he had stopped to speak with Hegio and then returns to the house looking for his brother Micio. It amuses Syrus when he hears Demea complain that he is always the first to hear of any trouble.[2]

> rideo hunc: primum ait se scire: is solus
> nescit omnia.

This time he pretends to be very much in pain because Ctesipho had come back and beaten him as he thought Syrus was the one who prompted Aeschinus to buy the girl. Demea is greatly pleased at this account and asks Syrus where his brother is. He, pretending to be still angry and hurt,

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1 Ad. 422-429.

2 Ibid. 548.

grudgingly gives him elaborate directions as to where he may find Micio. Syrus for his own amusement makes sure this time he will get rid of Demea for quite awhile.

Syrus has other faults too, he is thieving and greedy, goes off to help himself to the best of the food and "drink the day away." When he appears again he is drunk, and he comes out just in time to receive all of Demea's wrath. Dromo makes the mistake of calling Syrus, allowing Demea to suspect that Ctesipho is within the house. Due to his condition, Syrus makes only a feeble effort to stop the father from entering the house, and when he has gone in, he seems not greatly disturbed about what will happen to Ctesipho for he goes away somewhere to sleep off the wine.

The sudden change of attitude on the part of Demea is as much of a surprise to Syrus as to anyone. Demea's kindness seems to have changed Syrus too, but we can only believe that that reform is because he sees a hope of freedom, something he does not deserve. Not satisfied with his own freedom he asks for that of his wife too, and in addition to these blessings he is to be given a loan of money by Micio. No wonder his last speech of the play is the one to Demea[1].

o vir optume!

That his feeling is sincere is hard to believe because Terence has portrayed him too well as a dyed-in-the-wool rascal for us to imagine that he could be changed. Rather we must believe that he is only using his understanding of men which he finds lacking in Sannio earlier in the play[2]

numquam rem facies: abi, inescare nescis homines,
Sannio

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[1] Ad. 983.

[2] Ibid. 220.

and boasts to Ctesipho that he possesses. [1]

> . . . ego illius sensum pulchre
> calleo,
> quom fervit maxume, tam placidum quasi
> ovem reddo.

Parmeno of the Eunuchus is a more moderate type of slave. He does practically no scheming, is not very resourceful, and is respectful toward his masters, but not toward the captain and his parasite. His hatred of parasites is unusually strong. He is the moralizer of the play and counsels Phaedria, but that young man is too weak to follow his advice. Parmeno gives proof that he knows of this weakness when he says[2].

> siquidem hercle possis, nil prius neque fortius.
> verum si incipies neque pertendes gnaviter
> atque, ubi pati non poteris, quom nemo expetet,
> infecta pace ultro ad eam venies indicans
> te amare et ferre non posse; actumst, ilicet,
> peristi:

In the same speech he explains the evils and uncertainties of love and a little later urges Phaedria to break with his mistress Thais. When Phaedria tells him that he is going to the country to stay for three days, he again shows that he understands his young master's weakness as he replies[3],

> nam aut iam revortere, aut mox noctu te adiget
> horsum insomnia.

After Phaedria leaves, he moralizes on the effect love has had on him[4].

> di boni, quid hoc morbist? adeon homines inmutarier

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1 Ad. 535.

2 Eun. 50-55.

3 Ibid. 219.

4 Ibid. 225-227.

ex amore ut non cognoscas eundem esse! hoc nemo fuit
minus ineptus, magis severus quisquam nec
magis continens.

Parmeno not only understands Phaedria, but also his younger brother, Chaerea, as well. He pities the old man because he thinks when Chaerea falls in love, Phaedria's affair will seem mere child's-play as compared to what the impetuous nature of Chaerea will do. The rest of the play proves Parmeno's prediction to be correct.

Parmeno furnishes humor to the play when he asserts that he can hold his tongue if he is told the truth, but if it is a lie it will leak out. While Thais is telling her story, he continually interrupts by telling her what he can keep and what will "leak out." This displays his impudent attitude to Thais, but at the same time would give the audience a laugh. Upon meeting Gnatho, his attempts at repartee fall rather short. His dislike of the parasite seems to leave him tongue-tied.

The one plan that Parmeno advances, that is, that Chaerea may pose as the eunuch in order to obtain entrance to Thais' house, is eagerly seized upon by Chaerea. Parmeno is frightened at this and declares he was only joking. He is afraid he will have to pay for the trick and urges Chaerea to take the responsibility. When Chaerea agrees he says that he will do it. After Chaerea has changed clothes with Dorus, the eunuch, Parmeno leads him out and presents him to Thais, building up a good case for his master, Phaedria, and contrasting him with the captain while making the presentation. As he is congratulating himself upon his great achievement of allowing Chaerea to see for himself the sordidness of a courtesan's life, and anticipating the praise that will be his if things turn out well, Pythias comes out and plays her trick on him.

Realizing that all his hopes are ruined and not knowing what to do, he confesses the whole story to the father, Laches. This is a very unusual proceeding for a slave. We cannot imagine Davus or Syrus doing this. They would have thought of something to do. Parmeno is so afraid of the punishment he will suffer that he repeats to Laches several times that it wasn't his fault. Brooding upon the whipping he will get, Pythias comes to mock him and tell him of the trick. Then he is truly disgusted with himself for he has as he says[1],

egomet meo indicio miser quasi sorex hodie perii.

But as things end happily for Chaerea and Phaedria he probably was not punished.

Geta of the Phormio is distinguished for his loyalty to the young men. He has no especial ill-will for Demipho and Chremes, but is ready and willing to deceive them in order to help Antipho and Phaedria. He foresees that as soon as Demipho finds out that his son has taken a wife in his absence, terrible things will happen to him. But his feeling for Antipho prevents him from running away to save himself. He expresses his predicament in the following words.[2]

quod quom audierit, eius quod remedium inveniam
iracundiae?
loquarne? incendam; taceam? instigem; purgem
me? laterem lavem.
heu me miserum! quom mihi paveo, tum Antipho
me excruciat animi:
eius me miseret, ei nunc timeo, is nunc me retinet;
nam absque eo esset,
recte ego mihi vidissem et senis essem ultus
iracundiam;
aliquid convasassem atque hinc me
conicerem protinam in pedes.

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1 Eun. 1024.

2 Phor. 184-190.

He does not hesitate in his decision to be loyal as Davus of the Andria does. Even when Antipho entreats him to do something for Phaedria too, Geta, knowing that this will bring more trouble, finally agrees.

Geta is talkative as we found Syrus of the Heauton Timorumenos to be. Also after making sure that Davus, another slave of the Phormio, will keep the matter a secret, he relates in long speeches the events leading up to the return of the old men. Terence must have used this method more to let the audience know the background for the future action than to portray Geta, but it does reveal his nature to some extent. In Davus Geta has a friend, which is a rare occurrence among the prominent slaves. They were usually on a more intimate basis with their young master than with any of the other slaves. Davus in the opening speech of the play, moralizes on the unfair advantages the rich have over the poor, thereby, giving a picture of Geta's life as a slave which was typical perhaps of all slaves. Geta too moralizes a little when he tells Antipho[1]

> nil est Antipho
> quin male narrando possit depravarier:
> tu id quod bonist excerpis, dicis quod malist.

At this same point in the play he shows his knowledge of the customs and superstitions of his day by telling Antipho what reasons Phormio can give for not going through with the marriage.

Geta must have been trustworthy or he would not have been given the care of the young men while their fathers were away. However, in this instance he did not prove as careful a guardian as he should have been. He is philosophical about his misfortune and declares that[2]

> in me omnis spes mihist.

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1 Phor. 697-698.

2 Ibid. 139.

Davus admires this quality very much. In the face of the punishment that is to descend on Geta, he makes amusing side-speeches to the audience while Demipho gives vent to his displeasure at the news about his son. He tells Phaedria how much more wisdom he has than the old man when he says,[1]

> o Phaedria, incredibile quantum erum ante eo
> sapientia.
> meditata mihi sunt omnia mea incommoda,
> erus si redierit:
> molendum usque in pistrino, vapulandum,
> habendae compedes,
> opus ruri faciundum. horum nil quicquam
> accidet animo novom.
> quidquid praeter spem eveniet, omne id
> deputabo esse in lucro.

Inquisitiveness is another trait of Geta's. By eavesdropping at the door, he has found out the true parentage of Antipho's wife. Impulsively, he tells the news with as much joy as if it were his gain and not Antipho's.

Geta produces schemes and plans but he does not carry them out as Davus and Syrus do. He depends on Phormio, a parasite, to devise the real business of correcting the troubles. He encourages Antipho to face his father, becoming impatient with him when he shows so little spirit. When Antipho runs off, he stands as an aid to Phaedria in facing Demipho. By pretending to defend the old man he helps Phormio's plan. With Dorio, the slave-dealer, he lends his moral support at least. It is Geta who places Phormio's proposition to marry Phanium before Demipho and Chremes, by pretending that he brought the parasite to terms when he explained to him what he would have to face if he went to court with Demipho. In truth, Geta admires the parasite and fears he will suffer for his boldness. In this respect Geta differs from Parmeno of the Eunuchus who despises

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[1] Phor. 247-251.

parasites. This act of Geta's is misinterpreted by Antipho who believes he is betraying him. The slave receives abuse and a few blows until the situation is explained to the young man.

Although Parmeno of the Hecyra is the only slave in the play, he does not have a large part. He enters with a command to a servant within which first portrays his dominant characteristic--laziness. He does not want to bother with making up excuses so he is frugal in the use of them. His command is[1].

> Senex si quaeret me, modo isse dicito
> ad portum percontatum adventum Pamphili.
> audin quid dicam, Scirte? si quaeret me, uti
> tum dicas; si non quaeret, nullus dixeris,
> alias ut uti possim causa hac integra.

Other instances of his laziness are his remark[2],

> quid? non sciunt ipsi viam domum qua veniant?

at the time Pamphilus orders him to run and meet the servants and his complaint of being tired when the young man sends him off on an errand to the citadel. This trait is emphasized again as he repeats to Bacchis that he has been running and walking all day. Pamphilus sends him to meet a fictitious friend in order to get him out of the way. He is afraid that he will learn the truth about Philumena. Parmeno never has a chance to try any scheming because he is removed from the action. He is completely under the domination of his master which is a reversal of the usual situation.

He displays consideration for Pamphilus and the family when he decides not to follow him into the house. Again, as he urges Sostrata

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1 Hec. 76-80.

2 Ibid. 360.

not to enter, but to allow the husband and the wife to straighten out their difficulties by themselves. A little bit of philosophy is given by him to Pamphilus as he says[1],

> . . . si vis vero veram rationem
> exsequi,
> non maxumae eas quae maxumae sunt
> interdum irae iniuriae
> faciunt; nam saepe est, quibus in rebus
> alius ne iratus quidem est,
> quom de eadem causast iracundus factus
> inimicissumus.
> pueri inter sese quam pro levibus noxiis iras
> gerunt!
> quapropter? quia enim qui eos gubernat animus
> eum infirmum gerunt.
> itidem illae mulieres sunt ferme ut pueri
> levi sententia:

Second in importance to his laziness is his desire to gossip and talk, accompanied by an eagerness to know what is taking place. Philotis accuses him of being more anxious to tell the story than she is to hear it. Admitting this to be one of his greatest faults, he recites to her all of Pamphilus' troubles. In this speech he shows that he is the one to whom Pamphilus confides his innermost secrets. However, here again, as in the Phormio, the slave sets the scene for the action. But at the end of the play, Parmeno, the slave who wants to find out everything, does not even know what his master is praising him for, although he has his suspicions. He asks Pamphilus to tell him and when he refuses he leaves the stage saying[2],

> . . . equidem plus hodie boni
> feci inprudens quam sciens ante hunc diem
> umquam

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1 Hec. 306-312.

2 Ibid. 879-880.

After studying all of the important slaves in Terence's comedies, it would seem that they were very well-drawn. He uses a type slave as a basis and perhaps Davus of the Andria is the perfect example of the type. Syrus of the Heauton Timorumenos, and Parmeno of the Eunuchus exemplify this type very well also but Syrus of the Adelphi stands out as such a rascal we must consider him an individual. Geta of the Phormio seems very human and Parmeno of the Hecyra is individualized by his laziness and complaints.

Chapter III

Senex

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Just as with the character servus, Terence has used the old man, senex in all of his plays. The character, senex, who is the father of the young man or men around whose love affairs the story centers, will be studied in this chapter. The old man who is presented as the patron will be discussed in a later chapter. The patron appears in the person of Crito in the Andria, and in the person of Hegio in the Adelphi.

The fathers are usually presented as pairs of friends--in the Phormio and Adelphi as brothers--and the two individuals thus associated provide for contrast in their characterization. In the Eunuchus there is only one old man, Laches, who is the father of Phaedria and Chaerea. His part is very small and he is only slightly characterized.

The basic type of senex for Greek and Roman comedy was

> "the strict and parsimonious, or the mild and easy-tempered father, the latter not infrequently under the dominion of his wife, yet making common cause against her with his son."[1]

This type will be kept in mind as each of Terence's old men are examined.

In the Andria the old men are Simo, the father of Pamphilus, and Chremes. Again, as in the study of the slave, we find a similarity of names. The name, Chremes, is used three times among the characters of the old men, while the name, Laches, is used twice. The problem is to determine whether the three Chremes and the two Laches are alike or different.

Simo is the stronger character of the two old men in the Andria. He stands out in our memory more than Chremes. He opens the play with a long explanation to Sosia, his freedman, of his son's way of life and

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1 Bates, Alfred, ed. The Drama, Vol. II. p. 71.

the events leading up to the pretended marriage. This prepares the spectators for the action which is to follow, but at the same time it gives a picture of Simo as a mild, easy-going father who has not up to this time interfered too much in his son's life. Repetition is used to emphasize the character of Simo when he tells Davus[1],

dum tempus ad eam rem tulit, sivi, animum ut expleret suom;

and as Pamphilus in his conversation with Mysis expresses the nature of his father[2],

tum patris pudor, qui me tam leni passus est animo
usque adhuc
quae meo quomque animo lubitumst facere. ein ego
ut advorser?

Thus, the character of Simo is pretty well established. But when he learns that Pamphilus has kept secret his love-affair with the Andrian, Simo changes. He becomes angry with Pamphilus and is suspicious of him. To Chremes, Simo complains of his undutiful son. He is so angry that he tells Pamphilus he will have nothing more to do with the affair and that he will refuse to accept the young man as his son. His anger at Pamphilus causes him to be very rude to Crito and it is all that Chremes can do to keep peace between the two.

However, beneath his anger and suspicion there is a real affection for his son. This is first shown when Simo tells Sosia how he silently watched over the young man and how pleased he was at his conduct. He makes an unreasonable demand upon Chremes to give his daughter to Pamphilus as a wife because he believes this will save his son from ruin. Even after Chremes has discovered the child, Simo again begs him to

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1 And. 188.

2 Ibid. 262-263.

agree to the marriage. As final proof that his love for Pamphilus does still exist, he is reconciled to the Andrian after hearing Crito's story. At the close of the play he also frees Davus because Pamphilus wishes it.

Simo is just. He does not want to reprove Pamphilus without having sufficient cause for doing so. Again repetition is used to portray this trait. Twice he mentions this fact to Sosia, once to Davus, and then Davus explains to Pamphilus his father's feeling about reproving him. In spite of the emphasis on his fairness, we must feel that he is wanting an excuse for the reproof when he questions Davus regarding his son's attitude to the marriage.

The kind attitude of Simo toward Sosia is displayed nowhere else in the plays by the senex toward a slave or freedman. The old men are usually suspicious of their slaves and ready to believe that they will go to any length to deceive their masters. While Simo is kind to Sosia and confides in him, he is suspicious of Davus as he tells the freedman. Later, when Davus enters he warns him against what will happen if he discovers any trickery.[1]

> si sensero hodie quicquam in his te nuptiis
> fallaciae conari quo fiant minus,
> aut velle in ea re ostendi quam sis callidus,
> verberibus caesum te in pistrinum, Dave, dedam
> usque ad necem,
> ea lege atque omine ut, si te inde exemerim, ego
> pro te molam.
> quid, hoc intellextin? an nondum etiam ne hoc
> quidem?

Then his suspicion is shown again as he says upon coming back[2]

> Reviso quid agant aut quid captent consili.

Nor are his threats idle ones for when Davus has angered him just so much, he orders the slave seized and bound.

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[1] And. 197-201.

[2] Ibid. 405.

But Simo's suspicion causes him to be an easy victim for Davus' tricks. He is looking so hard for a plot that he finds one where none existed. He thinks the birth of the child is just a trick so Davus falls in with his idea even though he knows it is the old man who is being deceived. Simo is far from consistent in his suspicion. Having uncovered Davus' scheme, as he thinks, yet he believes Davus and goes so far as to confide to him that the marriage was only a pretense. It would seem that having found out Davus had perpetrated one plot against him, he would be on the lookout for another one. In his bantering with the slave he reveals the lack of dignity found in a true gentleman.

Chremes of the Andria is a more moderate type of individual than Simo. He possesses few of the characteristics of the other old man. His nature does not seem to change although he is tried sorely by Simo's persistence. He is consistent throughout the play. He shows no anger and is not suspicious. Chremes is portrayed as a courteous gentleman. The similarity of the two is observed by the fact that Chremes is also a mild, easy-going father who has a deep affection for his children and is fair and just in his dealings with others.

Chremes wishes to help his friend, Simo, but he does not want to involve his daughter in a marriage that will bring unhappiness to her. He asks Simo[1]

> alium esse censes nunc me atque olim quom
> dabam?
> si in remst utrique ut fiant, accersi, iube;
> sed si ex ea re plus malist quam commodi
> utrique, id oro te in commune ut consulas,
> quasi si illa tua sit Pamphilique ego sim pater.

As Simo still begs him to at least try the marriage he says again[2]

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[1] And. 545-549.

[2] Ibid. 566.

at istuc periclum in filia fieri gravest.

However, he allows his friendship for Simo to prevail, and agrees to the plan. He declares that he is unwilling to stand in the way of Simo's hopes. In this conversation, he injects a bit of wisdom when he comments about the fact that Glycerium and Pamphilus have quarrelled.[1]

sic hercle ut dicam tibi:
amantium irae amoris integratiost.

Having been tricked by the scene put on by Davus and Mysis, Chremes again comes to Simo and refuses to allow his daughter to marry Pamphilus. Things come to a happy ending however, when Crito tells his story and the girl from Andros is recognized as Chremes' other daughter. He is glad to find his daughter again, and hurries inside to see her.

Chremes is the peacemaker. He protests against the anger Simo shows to Davus. He urges Simo not to abuse Pamphilus, but to allow him to speak, counselling the father that[2]

pro peccato magno paulum supplici satis est patri.

Finally, when it seems there will be a quarrel between Crito and Simo, he tries to pacify both. He vouches to Simo for the honesty of the old gentleman from Andros, and tries to explain to Crito that brusqueness is just Simo's way and should be disregarded. Pamphilus, in his aside to the audience, gives a biased opinion of Chremes.[3]

in malam rem ut dignus es
cum tua religione, odium: nodum in scirpo quaeris.

The young man is so anxious to have the girl recognized that he is annoyed with anyone who delays it. This must not be permitted to spoil the portrayal of Chremes.

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1 And. 555.

2 Ibid. 903.

3 Ibid. 941.

The one word that characterizes Chremes of the Heauton Timorumenos is "busybody." He is far different from Chremes of the Andria. In fact, not a single quality that we found in the first Chremes can be found in the second one. He is drawn more vividly than his friend, Menedemus, the other father of this play. Chremes is truly a meddler and busybody. He wants to take care of everyone's affairs. Even though his acquaintance with his neighbor, Menedemus, is slight, he takes it upon himself to remonstrate with him on his manner of life. Menedemus, in some annoyance demands whether Chremes has nothing better to do than to interfere in other people's business. His reply, although it marks him as a busybody, has been quoted many times[1].

homo sum: humani nil a me alienum puto.

Chremes promises to help his friend, a promise he does not fulfill very well. After urging Menedemus until he consents to tell his story, Chremes is not yet satisfied. He forces Menedemus to put down his mattocks while he tells the story. Other instances in the play which portray his officiousness are when he admonishes Clitipho not to go far away because it is time for dinner, and when he tells Menedemus that before he can help him he must go and inform his neighbors, Simus and Crito, that he cannot settle their boundary dispute that day.

After hearing the troubles of Menedemus, he moralizes and tells the old man what was the matter with him and with his son[2].

> ingenio te esse in liberos leni puto,
> et illum obsequentem si quis recte aut commode
> tractaret. verum nec tu illum satis noveras

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1 Heaut. 77.

2 Ibid. 151-157.

nec te ille; hoc ubi fit, ibi non vere vivitur.
tu illum numquam ostendisti quanti penderes
nec tibi illest credere ausus quae est aequom patri.
quod si esset factum, haec numquam evenissent
tibi.

Returning home, Chremes learns from Clitipho that Menedemus' son, Clinia, is at his house. Instead of informing Clinia of his father's true feeling, as he had expressed a wish to help Menedemus, he proceeds to lecture his own son from the situation. He bids Clitipho[1]

. . . ex aliis facere tibi quod ex usu
siet.

Chremes' philosophy and precepts are all very fine but he does not practice what he preaches as we find later in the play when the tables are turned on him. At this point in the story, Clitipho complains of how unfair all fathers are to their sons. We may be sure that he has his own father in mind especially. For he says that when his father has had a glass of wine or two, he relates pranks of his youth, but when he is sober he advises him to take a lesson from the misfortunes of others.

Chremes is parsimonious. This is first mentioned when Syrus predicts the old man will be a picture of misery after he sees what Bacchis and her retinue will eat and drink. Chremes himself bears out the prediction as he complains to Menedemus the next day of the expense the one dinner was to him. When Bacchis leaves, Syrus mentions again that the old man will be glad that his expenses will be lessened. The sly remark of Syrus, made as a compliment, when he secures the money from Chremes is intended to show that Chremes thinks a great deal of money. And even the characterization of Menedemus by the slave was probably made with Chremes in mind. But the boldest emphasis of this trait is his reckoning up of the cost of his daughter.

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[1] Heaut. 210.

Chremes is a hypocrite. He pretends to want to help Menedemus but when he could restore his son to the old man, he takes things in his own hands and advises what should be done. He tells Menedemus that he has not slept a wink all night because he has been racking his brains for a plan for him, yet later Syrus twits the old man about his deep drinking of the night before, indicating that Chremes was not too worried about his friend. The reason for Chremes taking a hand in the affair was to save his neighbor from having to pay out so much money for the support of Clinia's mistress, yet he urges Syrus to devise some scheme to obtain money from Menedemus. Chremes misrepresents the father's feelings to the young men. In fact, he acts one part with Menedemus and another with the people at his house.

This old man's relations with his wife are anything but pleasant. He is cross, sarcastic, and overbearing in his dealings with Sostrata. Chremes greets her with the sarcastic remark[1]

ehem mea uxor.

When he hears what she has done about the child he launches into a tirade against her, ending by philosophizing on what can be done with people such as his wife.[2]

> id equidem ego, si tu neges, certo scio,
> te inscientem atque inprudentem dicere ac facere
> omnia:
> tot peccata in hac re ostendis. . . .
> quid cum illis agas qui neque ius neque bonum atque
> aequom sciunt?
> melius peius, prosit obsit, nil vident nisi quod lubet.

Chremes professes that he is eager to have a daughter now, but he shows not the slightest affection for her. We must grant however, that he has

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1 Heaut. 622

2 Ibid. 634-635, 642-643.

consideration for the girl when he refuses to even pretend that she is engaged to Clinia as long as he thinks Bacchis is Clinia's mistress. Later in the play, when Sostrata and Chremes are discussing the fact that Clitipho will suspect he is not their son, Chremes again berates his wife[1].

> oh, pergin mulier esse? nullamne ego rem umquam
> in vita mea
> volui quin tu in ea re mi fueris advorsatrix, Sostrata?
> at si rogem iam quid est quod peccem aut quam
> ob rem hoc facias, nescias,
> in qua re nunc tam confidenter restas, stulta.

Then he tells Sostrata there is no doubt that Clitipho is her son because[2]

> . . . nam tui similist
> probe;
> nam illi nil vitist relictum quin sit idem itidem tibi.
> tum praeterea talem nisi tu nulla pareret filium.

Chremes thinks he is clever in seeing that the slaves are going to try some scheme on his neighbor. Although Syrus warns him that the same thing might happen to him, he does not believe this is true. He is so vain and susceptible to flattery that he does not comprehend the meaning of Syrus' words. The slave employs flattery in several instances for his own use. Once, when he compliments Chremes on his ability to drink so much, again, on his sense in censuring Clitipho's seeming disloyalty to Clinia, and a third time, in the sly dig he makes at Chremes' parsimoniousness, hidden behind a flattering remark when he obtains the money for Bacchis. Syrus, too, cleverly minimizes his own abilities and thus flatters the old man's estimate of himself.

The slave's plans are frustrated by Chremes when he tells Syrus that Menedemus will not agree to buy the girl, and again when he refuses to allow his daughter to be betrothed to Clinia. But he is finally

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1 Heaut. 1006-1009.

2 Ibid. 1020-1022.

taken in by Syrus and hands over the money for the debt. He even agrees to let Clitipho take the money to her, thus fitting in perfectly with Syrus' scheme. Chremes cannot believe that he is the victim of a trick even when Menedemus tries to tell him that Clinia really wants to marry his daughter. He convinces his neighbor that this is still part of the plot and is so sure of it that he does agree to the marriage. Menedemus, upon learning the truth of the situation, has lost faith in Chremes' ability to straighten things out. He tells how stupid Chremes really is as he says,[1]

> Ego me non tam astutum neque tam perspicacem
> esse id scio;
> sed hic adiutor meus et monitor et praemonstrator.
> Chremes
> hoc mihi praestat: in me quidvis harum rerum convenit,
> quae sunt dicta in stulto, caudex, stipes, asinus,
> plumbeus;
> in illum nil potest: exsuperat eius stultitia haec
> omnia.

But the old man finally has to admit that he has been fooled. Then the real nature of Chremes appears. In spite of all his advice and counsel to Menedemus, he is at a loss as to what to do. Menedemus taunts him with his wisdom and tells him to use moderation as Chremes had advised in dealing with sons. The neighbor says,[2]

> nonne id flagitiumst, te aliis consilium dare,
> foris sapere, tibi non posse te auxiliarier?

Then Chremes asks,[3]

> quid faciam?

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1 Heaut. 874-878.

2 Ibid. 922-923.

3 Ibid. 923.

And Menedemus tells him[1]

> id quod me fecisse aiebas parum.
> fac te patrem esse sentiat; fac ut audeat
> tibi credere omnia, abs te petere et poscere,
> ne quam aliam quaerat copiam ac te deserat.

However, Chremes is very angry and threatens Syrus with terrible punishment. He decides to give all his possessions as a dowry for his daughter. In this way he can get even with his son. His anger against his son is so great that he calls him many names[2]

> . . . gerro iners fraus helluo
> ganeo's damnosus; crede, et nostrum te esse credito.

His reply to Sostrata a moment later is amusing.[3]

> Sos. di istaec prohibeant!
> Chr. deos nescio: ego, quod potero, sedulo.

After Menedemus, Sostrata, and Clitipho all do their best to persuade him, he finally gives in and decides not to give away all his wealth. But only on the condition that Clitipho take a wife which he agrees to do. Then he forgives Syrus at Clitipho's request, just as Simo in the Andria did and the play ends happily. Chremes is the strict and parsimonious father but with many other qualities which individualize him.

Menedemus' chief characteristic is his self-inflicted punishment from which the play is named. He is pictured by Chremes in the opening scene. We know he is about sixty years old, that he has a fine farm, plenty of men to work it, but that he works too hard on it from early morning until late in the evening. He never spares himself in anything. He is rather annoyed at Chremes' meddling and tells him that he must torment himself. Then protesting at Chremes taking away his mattocks, he begins to tell his story. In a long speech he characterizes himself and

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1 Heaut. 924-927.

2 Ibid. 1033-1034.

3 Ibid. 1038.

his former life. By his strictness and harshness he has driven his only son away from home after the young man had had a love affair of which he disapproved. He has told his son that when he was young he didn't spend his time in love affairs, but went to Asia because of his lack of means, and there in service got both money and glory. This the son finally did too, and when his father learned of it he was very distressed. Reflecting on all the comforts he possessed while his son was living a hard life, Menedemus had decided to punish himself for his son's sake. He sold his house, all the furnishings, all his slaves except those who could work on the farm, took the money and bought the land near Chremes. He believed that he could lessen the wrong to his son in proportion to the way he made himself miserable, and that he was not entitled to enjoy any pleasure until his son came back safe and sound and could share it with him.

We see the quality of pessimism in Menedemus as he reflects that time does not remove his distress but makes it greater. This is said just before Chremes informs him that his son, Clinia, is at Chremes' house. He is excited and overjoyed at this news and wants to see his son immediately. This old man has been a severe and parsimonious father, but due to affection for his son he has completely changed. The change is sincere and we find he follows the new pattern throughout the play. His feelings are expressed as he says to Chremes[1]

> faciat quidlubet:
> sumat consumat perdat, decretumst pati,
> dum illum modo habeam mecum.

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[1] Heaut. 463-465.

Reluctantly, he agrees to take Chremes' advice and after the old meddler has gone, Menedemus soliloquizes on how much wiser others are about one's own affairs.[1]

> . . . di vostram fidem,
> ita conparatam esse hominum naturam omnium
> aliena ut melius videant at diiudicent
> quam sua! an eo fit quia in re nostra aut gaudio
> sumus praepediti nimio aut aegritudine?
> hic mihi nunc quanto plus sapit quam egomet
> mihi!

But when he finds out how Chremes has been fooled, he explains to the audience in a solo speech just how stupid the other old man is. He does this however without sparing himself. He admits he is a fool, but that Chremes is more than a fool. Menedemus is very sarcastic to Chremes and reminds him of his good advice.

Clitipho and Syrus trust Menedemus and hope he will help them get out of the trouble they are in. He does act as peacemaker just as Chremes of the Andria had done. He kindly tells Clitipho that a marriage will not be irksome once he has gone through with it. This influences Clitipho to agree to his father's demand.

Laches of the Eunuchus is the only senex of that play, but his part is so small that he is characterized very little. He seems to have enough money for comfortable living because he has a country place as well as his town home. When he gets tired of one, he moves to the other place. Laches is parsimonious like Chremes of the Heauton because he exclaims with horror when Parmeno tells him that Phaedria has bought a eunuch for Thais. He threatens Parmeno, displaying the same attitude toward his slave as Simo and Chremes of the Heauton Timorumenos have shown. Laches is pictured as the worried father because he wants to

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[1] Heaut. 502-507.

know if there is any other trouble Parmeno has not told him. But he has an affectionate regard for his son because he goes into Thais' house at once to see what has happened to Chaerea. This is as much as we know of Laches from his short appearance in the play.

Demipho and Chremes who are brothers are the two old men of the Phormio. Demipho is the stronger character and is portrayed better. From the conversation of Geta and Davus we find out that Demipho, although he has plenty of money, is always anxious to acquire more. This was the reason for his trip to Cilicia. As Geta says that Demipho would not let his son marry a girl without a fortune, the old man's nature is stressed again. Phormio, the parasite, also plays on this trait as he accuses Demipho of snobbishness and avarice in refusing to recognize the kinsman whom Phormio's imagination has concocted. The parasite tells the old man that if this kinsman had left a large estate, Demipho would have been the first to trace his ancestry back to him.

Although Demipho is a strict and sparing father whose son is afraid of him, he seems to have won the respect of this son as evidenced by what Antipho tells Phaedria.[1]

> Adeon rem redisse ut qui mi consultum optume
> velit esse,
> Phaedria, patrem ut extimescam, ubi in mentem
> eius adventi veniat!
> quod ni fuissem incogitans, ita exspectarem, ut par fuit.

Then we can judge that his anger upon learning of Antipho's marriage is more the result of hurt pride than a harsh feeling for his son. He is very angry with Antipho and threatens to turn him out of the house but this is not his usual attitude. The boldness of Phormio excites his

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[1] Phor. 153-155.

anger. Demipho is very imperious in dealing with the parasite and demands that Phormio accept a dowry and take the girl away. Finally, he says[1],

> hoc age:
> satis iam verborumst: nisi tu properas mulierem
> abducere, ego illam eiciam. dixi, Phormio.

To which Phormio mockingly replies[2],

> si tu illam attigeris secus quam dignumst liberam,
> dicam tibi inpingam grandem. dixi, Demipho.

Demipho suspects his slave, Geta, just as Simo of the Andria was suspicious of Davus, but Demipho is not able to accuse Geta of anything directly. Uncertain as to what to do, he philosophizes on the ways of the world.[3]

> quam ob rem omnis, quom secundae res sunt maxume,
> tum maxume
> meditari secum oportet quo pacto advorsam aerum
> nam ferant:
> pericla, damna, peregre rediens semper secum
> cogitet,
> aut fili peccatum aut uxoris mortem aut morbum filiae;
> communia esse haec, fieri posse ut ne quid animo
> sit novom;
> quidquid praeter spem eveniat, omne id deputare
> esse in lucro.

Demipho's interruption of Phaedria's greeting shows that the old man is very cross indeed. In his dialogue with Phaedria, he displays a very good understanding of the young men. They help each other when they get in trouble--they are all alike he says.

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1 Phor. 436-437.

2 Ibid. 438-439.

3 Ibid. 241-246.

Another characteristic of Demipho is that he wants advice. He is slightly similar to Chremes of the Heauton Timorumenos in this trait but Demipho does not profess to be so wise as Chremes did. He calls in three friends of his who are lawyers but they do not help him much. In fact, as they leave he says[1]

fecistis probe.---
incertior sum multo quam dudum.

The scene with the lawyers is very amusing. After this, Demipho decides to wait for his brother and take the advice he gives. When Chremes advises him to agree to Phormio's proposition he does so and gives the money to Geta. He also goes and asks Nausistrata to visit the girl which was what Chremes had told him to do. Demipho flatters Nausistrata so that she may help them to the best of her ability but he becomes impatient with her loquaciousness and interrupts her.

Demipho is devoted to Chremes and would not give his secret away. In their first conversation Chremes declares that he knows his brother is loyal and Demipho answers him[2]

scio ita esse et istaec mihi res sollicitudinist,
neque defetiscar usque adeo experirier,
donec tibi id quod pollicitus sum effecero.

Later in the play he proves his loyalty by trying to keep Phormio from revealing the secret to Chremes' wife, Nausistrata. And when she does learn of her husband's double life, Demipho intercedes and begs her to forgive him.

But Demipho is no match for Phormio and Geta. The slave flatters him as he relates his proposal to Phormio, but even so, Demipho rebels at the large amount of money. However, encouraged by his brother who

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1 Phor. 458-459.

2 Ibid. 588-590.

would do anything to keep his secret from being discovered. Demipho grudgingly agrees to give Phormio the money. He tells Chremes that he is going to be very cautious when he pays the money so that they won't be cheated. When he learns that the girl is really Chremes' daughter he tries politely at first to recover the money, being prompted by Chremes all the time as to what he should say. But when he finds out that Phormio has disposed of the money, he grows angry and tries to take him into court. Phormio prevents this by threatening to tell Nausistrata about Chremes. Then Demipho urges Chremes to confess to Nausistrata since the secret is known now but before Chremes can get the courage to do this, Phormio has called her out of the house and she is told everything.

Chremes of the Phormio is a weak individual upon whose bigamy the story revolves. He is an old hypocrite whose hypocrisy is worse than Chremes of the Heauton Timorumenos, for he has married a wife at Lemnos and has a daughter of marriageable age. During the years, he has made visits to her, ostensibly for the purpose of collecting the rents on his Athenian wife's farms. From this money he has supported his Lemnian wife and daughter. Now, that his daughter is of the age to be married he wants to marry her to the son of his brother so that there will be no questions asked and his bigamy will not be discovered. This was the reason for his recent trip to Lemnos. The difficulties involved in bringing about this marriage are the plot of the play, the Phormio.

When he enters the play he tells his brother, Demipho that on his arrival in Lemnos he found that the wife and daughter had set out for Athens to join him. This troubles him because he is afraid that his Athenian wife, Nausistrata, will find out the truth and he tells Demipho

if she does[1]

... ut me excutiam atque egrediar domo,
id restat; nam ego meorum solus sum meus.

Therefore, he is ready to agree to Phormio's proposal and urges Demipho to accept it. He tries to calm his brother and offers to give the money if only Antipho will marry his daughter. The sum is to be taken from the rent money which he has with him and Nausistrata will be told that Demipho needed it. But he wants his brother to hurry up and give the money to Phormio before he changes his mind. Then he advises Demipho to get Nausistrata to visit the girl and explain the situation to her because he insists on everything being done properly and with the world's approval. He does not go for Nausistrata because he is afraid of her. Chremes is quite in awe of this woman and she is anything but mild. When he comes upon Sophrona who was his daughter's nurse he cautions her about speaking his name aloud because he tells her his wife is a vixen. That was why he had not given the ones in Lemnos his real name, since the real name might have somehow gotten to Nausistrata. The nurse tells him that his daughter is married to Antipho. Then thinking that others may be like himself he asks if Antipho has two wives. But, Sophrona assures him there is only one--his daughter. He philosophizes on his good luck.[2]

di vostram fidem, quam saepe forte temere
eveniunt quae non audeas optare! offendi adveniens
quocum volebam et ut volebam filiam locatam:

Chremes' main object in the play is to prevent his secret from being discovered. He gets into many embarrassing situations for this reason.

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[1] Phor. 586-587.

[2] Ibid. 757-759.

One of them is the scene where he tries to give Demipho a hint of the true facts but cannot say too much because his wife is present. Demipho misunderstands him and Chremes is very annoyed with his brother. After Nausistrata has gone into the house, Chremes uses great caution in telling his brother what he has found out. In a later scene Chremes aids his brother in trying to get the money back but when he finds out that Phormio knows his story he is perfectly willing for him to have the money and begs the parasite not to tell his wife. He is dismayed and feels that he is done for. Although Demipho encourages him to confess to Nausistrata, he doesn't have the courage to do this. He admits that he is completely at a loss as to what to do. When Nausistrata comes out he is completely dumb. He can't answer any of her inquiries. He stutters and finally Demipho has to take his part and beg his wife to forgive him. When Phormio tells Nausistrata that he has given the money he obtained from Chremes to her son, Phaedria, to buy a music-girl, Chremes protests. But Nausistrata properly squelches her husband as she says[1]

> adeone indignum hoc tibi videtur, filius
> homo adulescens si habet unam amicam, tu uxores
> duas?
> nil pudere? quo ore illum obiurgabis? responde mihi.

She decides to leave the decision to her son as to whether she will forgive him or not, and although Chremes has to endure the insult of having Phormio invited to dinner, he gets out of the situation better than he had hoped as he tells the audience in an aside.

Having studied the three Chremes of Terence, we find them very different. Chremes of the Andria is moderate, has a deep affection for

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1 Phor. 1040-1042.

his children, is a courteous gentleman who is loyal to his friend and tries to make peace. Chremes of the Heauton Timorumenos is a busybody and meddler who preaches a fine philosophy of life but cannot practice it in his own life. Then, lastly, we have Chremes of the Phormio who is a weak character, a hypocrite and bigamist. Chremes of the Heauton Timorumenos dominates his wife while Chremes of the Phormio is dominated by his wife. They are as different individuals as any three fathers today.

Since the Hecyra is distinctly a woman's play we would not expect to find the men characterized as well as the women. However, they are portrayed well enough for us to pick out several qualities in each of them. Laches and Phidippus of the Hecyra are more alike than any other two of the old men who are in the same play. Yet, by examining them we shall find certain traits in which they differ. Laches is the only old man of Terence's comedies who has his own way throughout the play. He persists until things are done as he wishes them. The name Laches from the Greek derivation means literally "he who obtains his portion or lot."[1] This seems to fit his character very well. In considering the same name as applied to Laches of the Eunuchus, we can find nothing in the short portrayal of that old man to contradict the meaning of this name. He lives in the country part of the time, he is parsimonious, things turn out well for him at the end of the play, though perhaps not through his own doing; all these are found in Laches of the Hecyra. But the first Laches threatens his slave and has a more affectionate regard for his son than the second one. We shall find that Laches of the Hecyra has qualities too which differentiate him from the other Laches. Therefore,

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[1] Austin, James Curtiss, The Significant Name in Terence. p. 82.

we cannot say that the two old men are exactly alike although, as the name signifies they do possess some of the same characteristics.

The reason Laches of the Hecyra gives for living in the country is that he went there at his wife's wish and to economize because she and his son are so extravagant. This seems a harsh picture of Sostrata however. Laches is gruff and surly to everyone but in his conversations with his wife this trait takes the form of brutality. He blames her for everything that has happened and declares that all women are alike in opposing their husbands. He believes that they have all been at the same school taking lessons in mischief and if there is such a school he is quite sure that his wife is the head-mistress. Perhaps the cruelest remark he makes about Sostrata is his aside when she makes the wish that they may be spared to live out their days together. Laches comments[1]

di mala prohibeant.

Then again, overbearingly he tells her[2]

. . . nam de te
quidem
satis scio peccando detrimenti fieri nil potest.

When he is not able to get his way with Pamphilus and Phidippus he declares he will go to his wife and pour out his vexation on her. But we are spared this scene which presumably takes place indoors. After all of this harshness toward his wife, Laches changes his attitude later in the play and compliments Sostrata on her decision to go to the country with him. He says they will[3]

. . . ibi ego te et tu me feres.

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1 Hec. 207.

2 Ibid. 233-234.

3 Ibid. 610.

This may be only because he thinks if his wife is removed from the situation, he will be able to attain his desire with Pamphilus. However, he does appear to have become more sensible as he tells his son, Pamphilus[1]

> . . . odiosa haec est aetas adule-
> centulis.
> e medio aequom excedere est: postremo nos iam
> fabula
> sumus, Pamphile, "senex atque anus."

Laches of the Hecyra in his relations with his wife is similar to Chremes of the Heauton Timorumenos, but he is more brutal than Chremes and then seems to change more and have a better attitude toward his wife. Chremes does not change his feeling much, although he gives in to her wishes at the last.

Laches' persistence in obtaining his desires is first portrayed when Parmeno tells Philotis that the old man set about begging Pamphilus to marry, and kept dinning at him until he finally won his point. Then when he decides that Pamphilus should take his wife back, he tries in every way to convince his son that he should do it. He doesn't seem to be able to get along very well with his son's father-in-law, Phidippus, because of his stubbornness in wanting his own way. He doesn't think Phidippus is doing his part in the matter and he accuses the other of being under the control of the women in his household. He gives Phidippus unasked-for advice when he says that it would be better if the other old man acted like him. In this, he portrays a touch of the meddler, but not to the extreme of Chremes of the Heauton Timorumenos. Laches' attitude toward his son is one of consideration; he shows no great affection for

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[1] Hec. 619-621.

him, neither does he censure him very much. He seems to want Pamphilus' happiness, but he wants it secured in his way. Finally, he becomes provoked at both Pamphilus and Phidippus and pettishly decides to let them settle the matter between them. They won't listen to anything he says anyway is his assertion. But when Phidippus tells Laches about the child, he blames Myrrina for having kept it a secret and tells Pamphilus there is no choice in the matter now. He will have to take his wife back. Pamphilus doesn't agree to this, and Laches concludes that the reason must be because he has gone back to his former mistress, Bacchis. The old man decides he will bring up the child and asks Phidippus what to do about the rest of the affair. Phidippus advises him to go to Bacchis and persuade her to give Pamphilus up.

In the scene with Bacchis, Laches is very wise, for as he says[1],

videndumst ne minus propter iram hinc impetrem
quam possiem,
aut ne quid faciam plus, quod minus me post fecisse
satius sit.

He is fair and kind to Bacchis, for he gives her a chance to tell the truth. He is delighted when the courtesan assures him that she has not been receiving visits from Pamphilus. Laches declares that she is quite different from his expectation, but gives her a veiled warning as he says[2],

verum hoc te moneo unum, amicus qualis sim aut
quid possiem
potius quam inimicus, periclum facias.

When she leaves, Laches comments on how much good Bacchis has done for herself by doing him a favor.

We perceive that Laches is mercenary as he asks Pamphilus upon his arrival, how much their cousin, Phania, left them. He does this before he

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[1] Hec. 729-730.

[2] Ibid. 766-767.

asks about his son's health or his trip. Laches tries to disguise this trait however, by saying that he would much prefer the cousin were alive and well. But Phidippus in an aside to the audience establishes the trait again.

Having studied Laches of the Hecyra, we find he differs from Laches of the Eunuchus in that he is gruff, surly, hard to get along with, cruel to his wife, and persistent and stubborn in wanting his own way. None of these qualities are displayed by the other Laches.

Phidippus of the Hecyra is a good man but he is a rather weak individual. He is a mild, kind father who cannot oppose his daughter although he knows he has the right to compel her to do his bidding. Laches accuses him of being under the domination of the women of his household and he really is as he admits later. However, he resents the advice of Laches as to how he should act and in an apology to the other old man he says[1]

> aliud fortasse aliis viti est: ego sum animo leni
> natus:
> non possum advorsari meis.

Phidippus also rebukes his wife but not so cruelly and with such sarcasm as Laches. And he really has a reason for his displeasure because Myrrina has kept the birth of the child a secret from him. Sostrata, however, had done nothing for which she could be blamed although Laches supposed she had. Phidippus tells Myrrina that he should have been consulted before she removed the daughter to her home. Then revealing that he doesn't have much authority in the household he says[2]

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[1] Hec. 270-271.

[2] Ibid. 562-565.

quam ob rem incendor ira, esse ausam facere haec
te iniussu meo.
interdico ne extulisse extra aedis puerum usquam
velis.
sed ego stultior, meis dictis qui parere hanc postulem.
ibo intro atque edicam servis, ne quoquam ecferri
sinant.--

He tells his daughter that he is angry with her too after finding out about the child but that her mother was to blame more than she was. Then he announces to Laches and Pamphilus that Myrrina was at the bottom of all the trouble. He is just as displeased with his wife's conduct as Laches is. This anger against his wife and daughter is only a temporary condition for we must feel that by nature he is a kind, easy-going father but this trouble has upset him.

Phidippus is agreeable to the marriage and wants his daughter to return to Pamphilus if it can be done without coercing her. Reiteration is used throughout the play to emphasize this fact. He tells Laches his feeling about the matter, then tells Pamphilus, and repeats it several times. His attitude toward his son-in-law is very amiable as he wishes him well and inquires about his health on Pamphilus' return from his trip. He tells Myrrina that he knew Pamphilus had had a mistress but he didn't regard it as a grievous offense. Phidippus believed the devotion Pamphilus had shown toward Bacchis was a trait that would be good in a husband. But when Pamphilus displays such obstinacy about Philumena, Phidippus does become angry with him. He declares that if the young man wants to take his daughter back he may, but if he chooses otherwise he must pay back the dowry and go his way. Cautioning Laches to let him know Pamphilus' decision, he angrily stalks away. However, when Laches has suspected that Bacchis is the reason for Pamphilus not agreeing to take his wife back, Phidippus too, believes this is the reason. It is he

who suggests that they go to Bacchis and he agrees to support Laches if they have any trouble with her. But when Phidippus hears that Bacchis will take an oath that the accusation is untrue, he utters the traditional feeling about courtesans.[1]

> nec pol istae metuont deos neque eas respicere deos opinor.

Nevertheless, he still insists that he is agreeable; it is the women who must be satisfied.

The art of Terence in character portrayal is at its greatest in the characterization of the two old men in the Adelphi.[2] The chief interest of the play centers in the contrast between Micio, the optimist and Demea, the pessimist. They are brothers who have nothing in common in their way of life or in their dispositions. The point upon which they clash is the method of rearing sons. The difference between the country man and the man who lives in the city is a strong point in the contrasting of the two characters. Since the Adelphi is a man's play just as the Hecyra is a woman's play, most of the character portrayal is centered in the men and especially in the two old men. And since this play is considered Terence's masterpiece, the characterization is unusually vivid. Micio and Demea are so real, so human, that we feel after reading the play that we must have known men in real life similar to them.

Micio opens the play with a long solo speech in which he characterizes himself and Demea and also gives some of the background for the play. The name Micio from the Greek means "little man" and is decidedly appropriate to the sort of character Terence has portrayed.[3] We see him

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1 Hec. 772.

2 Cicero noticed how well the brothers in the Adelphi portrayed qualities of men in real life. Cicero, De Senectute, 65.

3 Austin, op. cit., p. 47.

as an elderly gentleman, a little, suave, easy-going, self-confident city man. He is very wise in his outlook on life, and philosophizes at different points all through the play. He begins by saying,[1]

> profecto hoc vere dicunt: si absis uspiam
> aut ibi si cesses, evenire ea satius est
> quae in te uxor dicit et quae in animo cogitat
> irata quam illa quae parentes propitii.

This brings him to the trouble of the moment. His adopted son, Aeschinus, has not returned home the night before, and he is worried about him. He reveals his affection for the boy as he says[2].

> . . . vah, quemquamne hominem in animo instituere aut
> parare quod sit carius quam ipse est sibi!

Then he tells of his mode of life. He has led an easy life in town, never having married; while his brother's life has been just the opposite. He has adopted the elder of his brother's two sons and brought him up and loved him as his own son. Micio pictures himself as an easy-going, indulgent father for he has given the son, Aeschinus, money, overlooked his offenses, and has not exercised much authority over him. He thinks he has trained his son to be frank and open with him. Micio believes that honour and gentlemanly feeling are better than fear with which to govern a son. However, his brother does not agree with Micio's ideas on the subject. He thinks Micio is ruining the young man. But Micio thinks Demea is too hard, his own theory being that:[3]

> malo coactus qui suom officium facit,
> dum id rescitum iri credit, tantisper pavet;
> si sperat fore clam, rursum ad ingenium redit.

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1 Ad. 28-31.

2 Ibid. 38-39.

3 Ibid. 69-71.

The old man asserts that a son bound to one by kindness will be sincere in all his acts. He repeats that the spirit of a true father is to accustom his son to do right rather by his own inclination than by fear. Micio discloses the fact that when he was young he was poor, as he tells Demea that it is not a crime for a young man to have a love affair or attend a drinking-party; the only reason they didn't when they were young was because they didn't have the money. But now he seems to have plenty of money and is generous. He shows how indulgent he is to his son as he says,[1]

> obsonat, potat, olet unguenta: de meo;
> amat: dabitur a me argentum, dum erit com-
> modum;
> ubi non erit, fortasse excludetur foras.
> fores ecfregit; restituentur: discidit
> vestem; resarcietur: est--dis gratia--
> est unde haec fiant, et adhuc non molesta sunt.

But he has grown tired of Demea's complaints and resents his interference with Aeschinus. He wants Demea to look after his own son and let him have control of the adopted son. In truth, Micio himself has become annoyed with the incessant love-affairs of Aeschinus but he does not want to let Demea know it. From these speeches we have a good view of the nature of Micio before the action of the play begins.

In the conversation between Micio and Hegio, Micio proves himself an upright and honorable gentleman. He knows that Aeschinus has committed a wrong and he wants to make amends for it. He protests against Hegio praising him for doing what is his duty. Micio is willing to go and see the girl's mother and explain that the cithern-girl was procured for Ctesipho not for Aeschinus. Moreover, the old man exhibits sardonic humor as he plays a little trick on Aeschinus. He is hurt and

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[1] Ad. 117-122.

annoyed because his son has not confided the love-affair with Pamphila to him. Perhaps, Micio begins to suspect that his system of rearing children is not entirely correct. When Aeschinus finds him coming from the girl's house, Micio tells his son that he was there to help a friend in a law affair. This friend was next of kin and had come to marry the girl and take her to Miletus but the mother had faked a story about a child by some other man and didn't want her daughter to marry the kinsman. Of course, Micio says that he doesn't think the mother's claim is just and the friend will be allowed to take her away. Aeschinus is horrified at this story and reproves his father for not being just. Then Aeschinus starts to confess to his father but Micio tells him he knows all about it. The old man kindly reproves his son for his conduct and for not telling him of the matter. But he promises Aeschinus that he shall marry Pamphila at once, whereupon the son tells Micio what a good father he is.

Micio is calm in dealing with Demea when he comes to him raving because he has heard about the wrong against Pamphila. Demea is astounded that his brother is not upset by the situation. But Micio tells him he would have preferred things to be some other way but as it is he has arranged for the wedding and done the best he could. Then he gives one of his most pleasing bits of philosophy.[1]

> ita vitast hominum quasi quom ludas tesseris:
> si illud quod maxume opus est iactu non cadit,
> illud quod cecidit forte, id arte ut corrigas.

Micio reveals his sense of humor again as he jokes with Demea and tells him he is going to allow both Pamphila and the cithern-girl to stay at his house.

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[1] Ad. 739-741.

After Demea has found out about Ctesipho he accuses Micio of not playing fair with him. It had been Micio's proposition for each of the old men to take care of his own son, yet Demea has found Ctesipho in his brother's house, drinking and with the cithern-girl. Micio can only weakly protest this accusation. He argues that if it is the money the young men spend which is worrying Demea, for him to consider that his brother's property is a windfall for them to enjoy. The one flaw that old age brings on a man is that he thinks too much of money. But Demea is worrying about their way of life. Micio can answer this too, for he sees in the boys tokens which give him confidence that they will come up to their wishes concerning them.

Micio is very much surprised at the change in Demea. He must think him not quite sane as he was the one who bore all his complaints and knew well what his nature was. Micio protests at the idea of marrying Sostrata, as he naturally would, but he unwillingly gives in when Aeschinus and Demea beg and demand that he do so. Then he is forced to give Hegio a farm of his, to free Syrus and Syrus' wife and finally to promise to loan the slave some money. Micio thinks this is going a bit too far but he does these things because he is so used to being indulgent and giving in to the desires of others. This is perhaps weakness and selfishness in his character because he wants to be liked and praised by everyone.

Demea, the brother of Micio is an exact opposite of him. As Micio says, the two brothers have differed from boyhood. Demea has lived a sparing and hard life in the country, married, and had two sons. He is a pessimist, given to extravagance of speech, opinionated, self-centered, hot-tempered, and a dupe of the slaves. Later in the play, he comes to

a realization of his nature and characterizes himself thus:[1]

> ego ille agrestis, saevos, tristis, parcus, truculentus,
> tenax
> duxi uxorem: quam ibi miseriam vidi! nati filii:
> alia cura. heia autem, dum studeo illis ut quam
> plurimum
> facerem, contrivi in quaerendo vitam atque aetatem
> meam:

Demea disagrees violently with his brother's method of rearing sons. The play is filled with his rebukes and reproaches of Micio on this one thing. He believes that Micio is ruining Aeschinus and making a bad citizen of him. He has reared Ctesipho in a hard and frugal manner and considers him a pattern of virtue and honesty. Demea's first appearance in the play is when he comes in to reproach Micio crossly for Aeschinus' latest escapade. In this speech, he prepares the spectators for the action that is to follow as he tells Micio what Aeschinus has just done. His surliness is emphasized as he ignores the other's greeting. He resents the disapproval of the town concerning Aeschinus' life and blames it on Micio. His self-righteousness is portrayed as he continually points out the thrifty, sober life of Ctesipho as an example for the other brother. But Micio says of him.[2]

> homine imperito numquam quicquam iniustiust,
> qui nisi quod ipse fecit nil rectum putat.

Demea grows absolutely furious when Micio tells him there is no crime in Aeschinus' pranks. His meddling with Micio's control of his son reminds us of Chremes of the Heauton Timorumenos but unlike Chremes, Demea makes an effort to keep still and refrain from interfering.

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1 Ad. 866-869.

2 Ibid. 98-99.

Syrus makes a fool of Demea several times in the play. The old man is so worried for fear that Aeschinus has corrupted Ctesipho too, that he cannot see through Syrus' schemes. His extravagance of speech is displayed in his conversation with Syrus. He is "sick and ashamed" of his brother, and he says that if Ctesipho had tried to do anything like Aeschinus has done he would have "smelt it out six months before" he started it. Demea is so proud of the way he has reared Ctesipho that he never suspects Syrus is lying and flattering him. He is a pathetic figure as he gives Syrus a lecture on how he has trained his son, which Syrus immediately parodies with his control over the kitchen slaves. Demea tells Syrus that he is[1]

> fit sedulo:
> nil praetermitto; consuefacio; denique
> inspicere tamquam in speculum in vitas omnium
> iubeo atque ex aliis sumere exemplum sibi:

Syrus is impudent to him and shows no respect for the old man at all. He sends Demea off to the country, as he thinks, by telling the old man that Ctesipho has gone there after attacking his brother with harsh words about the cithern-girl. When this trick does not work and Demea comes back pitying himself and declaring he is always the first to hear of any trouble, Syrus makes fun of him in an aside to the audience[2],

> rideo hunc: primum ait se scire: is solus nescit
> omnia.

and sends him off again with elaborate directions as to where he can find Micio.

Demea is pessimistic when he complains that there are few men left of the worth and honor of his old friend Hegio. Then, again, as he foresees

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[1] Ad. 413-416.

[2] Ibid. 548.

trouble in Aeschinus' excessive licence. He reminds us of Laches of the Hecyra in this speech because he says he is going to find his brother and pour out his anger on him. However, Laches was speaking of his wife, Sostrata, while Demea is talking about his brother.

Demea's world crashes about him when he discovers Ctesipho in Micio's house. He has found the boy whom he believed a model son in his brother's house, drinking, and in the midst of a love affair with the cithern-girl. But he controls his anger for the moment, and very calmly accuses Micio of ruining his son. After thinking over what his brother has told him about the young men turning out all right, he decides to change his ways. In a long soliloquy he confesses that his way of life has brought him nothing but dislike and loneliness, while his brother receives all the good things of life. He resolves now to try his brother's way. He practices his new affability first on Syrus, then on Geta. It works out very well. Then he delights Aeschinus by advising him to have a hole knocked in the garden-wall and bring the bride in that way rather than to wait for the tedious ceremonies. But Demea's crowning achievement is in his dealing with Micio. He reveals a new-found sense of humor here too. He compels his brother to marry Sostrata, and to give Hegio a farm of his, reminding him that he has said[1],

> "vitium commune
> omniumst,
> quod nimium ad rem in senecta attenti sumus:"

Demea shows the fun he is getting out of Micio's discomfort as he says[2],

> nunc tu mihi es germanus frater pariter animo et
> corpore.

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[1] Ad. 954-955.

[2] Ibid. 957.

and in an aside to the audience[1],

suo sibi gladio hunc iugulo.

Finally, Micio is forced to free Syrus and Syrus' wife, and then promise the slave a loan of money. We see in this change of Demea his former nature still asserting itself because he has gone to extremes as before. He was stingy formerly; now he is a spendthrift. He makes extreme and even absurd demands on his brother. And the conversion is only partly genuine. He has learned to be more mild and complaisant and therefore secure popularity for himself, but deep in his nature he has not changed as we see by his speech to Aeschinus.[2]

> sed si id voltis potius, quae vos propter adulescentiam
> minus videtis, magis inpense cupitis, consulitis parum,
> haec reprehendere et corrigere et obsecundare in
> loco:
> ecce me, qui id faciam vobis.

And by the fact that he agrees to Ctesipho having the love affair with the cithern-girl but wants it to be the last thing of that kind. Demea wishes also to show that the indulgence and good nature of Micio did not come from sincerity but selfishness, because in this way he obtained affection and good-will.

Thus, in the Adelphi we have a good characterization of Micio, the advocate of an easy-going philosophy and in contrast to him, Demea, the strict Stoic. Terence's play leaves us with the feeling that neither system of rearing children was very successful. Perhaps he meant we should look for one based on moderation; neither too great severity nor unlimited indulgence.

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1 Ad. 958.

2 Ibid. 992-995.

Having studied the father in Terence's plays very carefully, we must conclude that the old men are individuals rather than types. Terence uses the type of father known to Greek and Roman audiences but enlarges on it and develops an individual from the type. His character portrayal is perhaps greatest in the character of the old father. We shall remember Simo, the suspicious old man who banters with his slaves; Chremes of the Andria, the courteous gentlemen; Chremes of the Heauton Timorumenos, the busybody; Menedemus, the pessimistic self-tormentor; Laches of the Eunuchus, the worried father who lives in the country; Demipho, the testy, faithful old fellow; Chremes of the Phormio, the hypocrite and bigamist; Laches of the Hecyra, the stern father who is brutal to his wife; Phidippus, the mild father dominated by his wife; Micio, the easy-going, indulgent, city father; and Demea, the strict, boorish, country father who attempts to change his ways, as individuals we might meet some day in everyday life. There are some qualities naturally that several of them share but there are no two alike.

Chapter IV

Amator

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Amator, or the lover is represented in the plays of Terence by the young man. In every play it is the love-affairs of the young men or man which form the basis of the plot. Although they do not appear on the stage as much and their speaking parts are not as large as the senex, the young men are mentioned very many times. Everything revolves around them. As the senex, they are generally presented in pairs, usually as friends, sometimes as brothers--for example, Phaedria and Chaerea of the Eunuchus and Aeschinus and Ctesipho of the Adelphi. In only one play, the Hecyra, do we find the character amator represented by one young man, Pamphilus. The use of pairs of young men in the plays gives a double love intrigue--a primary and a secondary plot. This provides also for some contrast between the two characters.

Again, keeping in mind for this study what the typical young man of comedy was like, we find that he was generally extravagant, light-minded, resourceless, possessed of no foresight, of easy morals, passionately in love, and had affection for his mother and respect for his father.

> "Sons in comedy appear to be thoroughly imbued with the maxim that has been attributed to Menander: to insult one's father is to blaspheme the gods."[1]

Although the young man usually possessed this reverence for his father, he very often was involved in an intrigue which was against his father's wishes. But when force was brought to bear on him he generally submitted rather than risk parental displeasure.

Terence has perhaps kept more closely to the type in his portrayal of the young man than in any other character of major importance. Yet,

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[1] Legrand, Ph. E., The New Greek Comedy, p. 136

we shall find qualities which distinguish the weak, timid Ctesipho of the Adelphi from the bold, passionate Chaerea of the Eunuchus. Since the young man is the leading figure of the plays, we should expect to find him portrayed as a hero. But he possesses none of those characteristics. In truth, there is no character in the plays of Terence which could be called heroic. The playwright does not seem to present the young men to appeal to our sympathy or to our admiration. Often, they get the worst of the situation and are made to look ridiculous. Terence's young men are all desperately in love and their speeches consist mostly of words of adoration for their mistresses, laments for their unfortunate lot in love, or complaints of their father's harsh treatment. They are not consistent in their feelings because when things turn out well for them they rejoice just as profusely and give extravagant praises to the gods. They seem to have little sense of humor. The love-affair is a serious and grave business with them. Perhaps their most admirable quality is the loyalty shown to their friends and the devotion to their sweethearts. Several of the young men are replicas or direct contrasts of their fathers.

By examining each of the young men of Terence we shall see how they exhibit the characteristics stated above and also point out other characteristics which individualize them from the type. First, we have Pamphilus of the Andria. Simo, Pamphilus' father, characterizes his son at the beginning of the play. It seems the young man was a character of moderation in all things. For as Simo says of him[1],

> quod plerique omnes faciunt adulescentuli,
> ut animum ad aliquod studium adiungant, aut equos

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[1] And. 55-59.

alere aut canes ad venandum aut ad philosophos,
horum ille nil egregie praeter cetera
studebat et tamen omnia mediocriter.

Nor was the young man corrupted by association with friends of evil habits. Pamphilus' devotion to his mistress, Glycerium, is first revealed when Simo tells how his son acted at the funeral of Chrysis. As Davus mentions that Pamphilus and Glycerium have decided to acknowledge the child she bears, we see again the young man's loyalty to her portrayed. Later, Pamphilus tells the slave that he had pledged himself to own the child so that Glycerium might know she wouldn't be deserted. He vows to Mysis that he will never forsake her and even resents the fact that Mysis suggests compulsion might make him do so. The lover tells Mysis of how Chrysis entrusted Glycerium to him and how he took the trust and that he intends to keep it. At another point in the play, Pamphilus in exaggerated statements to Mysis expresses his feeling for Glycerium.[1]

Mysis,
per omnis tibi adiuro deos numquam eam me deserturum,
non si capiundos mihi sciam esse inimicos omnis
homines.
hanc mi expetivi: contigit; conveniunt mores: valeant
qui inter nos discidium volunt: hanc nisi mors mi
adimet nemo.

But regardless of these assertions, Pamphilus persuaded by Davus that it is the thing to do, agrees to marry the daughter of Chremes. Then at a later meeting with his father, the young man confesses to him his love for Glycerium, but puts himself in his father's hands. He will do anything that Simo asks--even take a wife and break with his love. Perhaps the last instance is a piece of strategy on Pamphilus' part because in this way he gets Simo to talk with Crito which confirms the fact that Glycerium

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[1] And. 694-697

is an Athenian and another daughter of Chremes. This brings the play to a happy ending for Pamphilus. But these circumstances reveal weakness in the character of the young man. His devotion to his mistress is sincere, but he is not strong enough to withstand persuasion and his father's anger.

Pamphilus has the affection and loyalty of his slave who aids him in his troubles. Simo says that Davus is deep in the secrets of Glycerium and Pamphilus. Yet, when the young man misunderstands Davus' schemes, he grows very angry with the slave and threatens him with punishment. He is sarcastic in his criticism of Davus.[1]

> . . . nam satis credo, si advigilaveris,
> ex unis geminas mihi conficies nuptias.

Then when Davus says he is thinking, Pamphilus replies[2]

> hem, nuncin demum?

But at the end of the play, Pamphilus begs his father to have Davus released, he forgives the slave, and shares his great joy with him. In this respect Pamphilus is similar to his father, Simo, who acted in the same way toward the slave, Davus.

When Pamphilus comes on the stage he begins to lament his father's treatment of him. He also mentions Chremes and complains because the old man has changed his mind. Pamphilus declares he is crossed and cursed in love. All through the play he accuses others for his misfortune and expresses his feelings in extravagant statements. He tells the slave,[3]

> Dave, perii.

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[1] And. 673-674.

[2] Ibid. 683.

[3] Ibid. 346.

This complaining and lamentation also shows his resourcelessness. He can't do anything to help himself out of the trouble. Pamphilus wonders what he can say to his father. The young man says,[1]

nec quid me nunc faciam scio.

He depends on his slave to help him, since he is not able to originate any schemes of his own. At one time he says to Davus,[2]

obsecro te, quam primum hoc me libera miserum metu.

At another point he asks the slave[3]

cedo igitur quid faciam, Dave?

Pamphilus displays respect for his father when he hesitates about what he is going to do regarding Glycerium. He says his father has been indulgent to him and allowed him to follow his own way. He does not like to oppose such a parent. At the end of the play, when Pamphilus knows he will be allowed to keep Glycerium as his wife he addresses his father thus:[4]

o lepidum patrem!

However, he fears the old man too, for during the conversation with Crito, Pamphilus says in an aside to the audience,[5]

ni metuam patrem, habeo pro illa re illum quod moneam probe.

In his dealings with Charinus, Pamphilus does not want to claim praise that is not due him. Of course, he does not want to marry the

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1 And. 614.

2 Ibid. 351.

3 Ibid. 384.

4 Ibid. 948.

5 Ibid. 918.

daughter of Chremes, and he says the following to Charinus.[1]

audi nunciam:
ego, Charine, neutiquam officium liberi esse hominis
puto,
quom is nil mereat, postulare id gratiae adponi
sibi
nuptias effugere ego istas malo quam tu apiscier.

Later, Charinus misunderstands the situation and accuses Pamphilus unjustly, because he believes that Pamphilus is not being faithful to him. Nevertheless, in the closing scene, although Pamphilus is in the midst of his rejoicing over his new happiness, he goes in to see Chremes with Charinus in order to entreat the old man to allow Charinus to marry his daughter.

A glimpse of other traits of Pamphilus is given during the play. He is pessimistic. He thinks Davus' joy is not a sign of good news--the slave just hasn't heard of their present troubles. Another sidelight on Pamphilus' character is what others in the play think of him. Mysis is ready to help Davus in his scheme if it will benefit Pamphilus. Again, Lesbia and Mysis discuss Pamphilus' faithfulness to the Andrian. They commend his devotion to her. Lesbia repeats her statement when the child is born. However, Chremes is doubtful of Pamphilus' lasting fidelity. Pamphilus, disgusted at himself because he had entrusted his fate to Davus, characterizes himself in a short speech.[2]

atque hoc confiteor iure
mi obtigisse, quandoquidem tam iners tam nulli consili sum.
servon fortunas meas me commisisse futtili!
ego pretium ob stultitiam fero: sed inultum
numquam id auferet.

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1 And. 320-322.

2 Ibid. 608-610.

Charinus probably has Pamphilus in mind as he philosophizes on the deceit of men.[1]

> . . . immo id est pessumum hominum
> genus,
> denegandi modo quis pudor paulum adest;
> tum coacti necessario se aperiunt.

Of course, Charinus' words are colored highly by his annoyance. When Pamphilus has almost attained his desires, Chremes still has one doubt. This annoys Pamphilus very much. After this is settled, Pamphilus rejoices in exaggerated terms, then goes to tell Davus of his happiness. None of these short character speeches give a portrayal of Pamphilus by themselves, but taken together they are mutually corrective and help us to form the picture of the young man, Pamphilus.

Charinus, the other amator of the Andria is not a very important character. His appearance in the play gives us the secondary love-intrigue, therefore, he is not characterized as much as Pamphilus. He enters at Act two with his slave, Byrria. Charinus is very excited because the slave tells him that Pamphilus is going to marry the daughter of Chremes that day and this is the girl with whom Charinus is in love. He exhibits the typical characteristics of the young man of comedy as he bemoans his fate to his slave. In this conversation Charinus displays some philosophy as he says to Byrria,[2]

> facile omnes quom valemus recta consilia aegrotis
> damus.
> tu si hic sis, aliter sentias.

He seems to have a sincere devotion for his sweetheart and has decided that if Pamphilus marries her he will go away where they will never see him again. Charinus resents Byrria's suggestion that he would yield to

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1 And. 629-632.

2 Ibid. 309-310.

a less honorable relation with the girl than marriage. He shows resourcelessness as he asks Byrria what he shall do. Then he appeals to Pamphilus not to marry the girl and begs him that if the match is what he desires at least to postpone it a few days so that he can get away somewhere so he won't see it. He is utterly helpless; instead of trying to think of something to change the situation he is going to run away so as not to be there when the marriage takes place. He rebukes his slave for not being able to help him and sends Byrria away. Left without his slave's advice, he turns to Davus and insists that he find some plan for him. Charinus uses extravagant statements when he declares that Pamphilus has restored him to life by professing that the marriage is against his wishes and when he tells Davus that his life is in the balance. Another time Davus assures the young men that there is not going to be a marriage and Charinus tells the slave that he is a man again.

But Charinus in individualized by his suspicion. This characteristic is revealed by Byrria. The young man has sent the slave back to keep an eye on Pamphilus and see what his plans are about the marriage. Charinus doesn't trust his friend although Pamphilus has told him that he doesn't desire the marriage. When Byrria tells his master that Pamphilus has promised his father that he will marry, Charinus laments the deceitfulness of the other young man and decides to reproach him. Fiercely, he accuses Pamphilus of having broken his promise. When Pamphilus tries to explain, Charinus answers him very sarcastically. But finally, Pamphilus makes him understand that it was Davus' fault. Then he turns his anger on Davus. At the last of the play Charinus comes back to see what Pamphilus is doing and when he hears of Pamphilus' good news he asks him to help him with Chremes. Pamphilus agrees to do this as the play closes. The difference

between Charinus and Pamphilus is brought out by the fact that Charinus is overly suspicious of his friend while Pamphilus is loyal to Charinus and helps him solve his problem.

Clinia of the Heauton Timorumenos is a "chip off the old block." He reveals many characteristics similar to those of his father, Menedemus. The father characterizes his son in a conversation with Chremes at the beginning of the play. Clinia is an only son, a mere boy, who had fallen in love with a girl in Athens. But since he was under the domination of a stern father who nagged at him day after day about the affair, he finally went to Asia to take service with the king. This was what the father had done when he was young so Clinia decided perhaps his father knew what was best for him. As Chremes said, Clinia's leaving showed respect as well as spirit. Chremes further characterizes Clinia as he says from Menedemus' story that he thinks Clinia would be a compliant son if he were handled with fairness and tact. But his fear of Menedemus had caused him not to confide in his father. Clitipho, a little later, also confirms Clinia's fear of his father, as he tells Chremes that Clinia is afraid to go home because he fears his father's anger.

Clinia, furthermore, is pessimistic just as his father was. The young man is afraid that Antiphila, his sweetheart will not come to him at Clitipho's house. He laments his trouble in love. He fears that the girl has not led a virtuous life while he has been gone. Although Clitipho assures him that they will be there soon and reminds him how long it takes women to get ready, Clinia is still fearful. When Clinia hears Syrus say that the two girls are approaching, accompanied by maid servants carrying jewels and dresses, he is sure that his suspicions are correct. Again, he laments his sweetheart's lack of constancy and reproaches her in her

absence. In this speech Clinia shows a respect for his father as he confesses himself a disobedient son and says he can't think of his father without shame and penitence. Syrus corrects Clinia's misunderstanding of the situation by explaining to him how they found Antiphila. Her way of life could be judged by the surroundings and her dress at the time they went to get her, he says. This makes Clinia very happy and his meeting with Antiphila is a joyous one. His devotion to her seems very sincere and he does not waver in it except for the suspicions he entertained. Clinia's happiness at this time may be compared to Menedemus' joy upon learning that his son had returned.

Clinia shows loyalty for his friend, Clitipho as he tries to help him in his dealings with Syrus. He also agrees to pretend that Bacchis is his mistress in order that Clitipho's father will not find out the truth. Although Clinia is so happy because he has learned that Antiphila is Chremes and Sostrata's daughter that Syrus can scarcely get him to think of Clitipho's plight and when he does he objects to anything that would hinder his marriage, yet he finally agrees to Syrus' plan to save Clitipho and secure the money for Bacchis. This is a rather strong proof of Clinia's friendship, for in doing this he is endangering his own happiness. There is not very much to distinguish Clinia from the typical young man of comedy except that he is perhaps more sober and serious than most of the lovers and is unusually like his father which is not true of all the young men.

Clitipho of the Heauton Timorumenos is perhaps the least admirable of Terence's young men. As he enters the play and confides to his father that he has brought Clinia home with him there appears to be a feeling of comradeship between the two. But when Chremes lectures the son from

Clinia's misfortunes, he begins to lament how unfair fathers are to their sons, meaning of course, his own father especially. Clitipho shows no particular respect or affection for his father throughout the play. At the last he does concede to his father's demands but we cannot take this as a sign of obedience or love for his father but rather a selfish motive because he knows if he doesn't do this his father will give all the money away as a dowry for his sister. Toward the last of the play Chremes characterizes his son with the following words.[1]

> . . . gerro iners fraus helluo
> ganeo's damnosus;

Perhaps this is a harsh judgment because Chremes is angry but it has elements of truth in it.

Probably Clitipho's most worthy characteristic is his friendship for Clinia. He allows Antiphila to be brought to his house so that Clinia's father will not know about the meeting of the two lovers. Clitipho tries to soothe Clinia's anxiety and assures him that everything will be all right. He is worried about what the troublesome old man will do to his friend. Chremes also remarks on the fact that he sees his son serving his friend and allied with him.

Clitipho is deceitful. He is involved in an affair with the courtesan, Bacchis, which his father has not heard about. This woman demands many gifts and Clitipho's chief concern is to obtain the money for them from his father. Yet at the last he shows no devotion for her because he agrees to marry without much hesitation. He is devoted to the pleasures of life--in this he is similar to his father Chremes whom we have seen before was

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[1] Heaut. 1033-1034.

very proud of his ability to drink so much. Clitipho is bolder than most of Terence's young men. Although he had been warned by Syrus how to act while Bacchis was in his house as the pretended mistress of Clinia, his conduct during the evening was such that he is reproved severely by Chremes. It was only Chremes' preoccupation with other affairs that kept him from discovering the truth about Bacchis and his son. Syrus, too, is very disgusted with Clitipho's actions and asks the old man to send him off for a stroll which Chremes does. For Syrus is afraid that Clitipho will expose the relationship if he is permitted to remain near Bacchis. Another illustration of Clitipho's boldness is that he goes to Clinia's house and carries on his affair with the courtesan. He must have known his father would soon learn the truth about the affair. Apparently, he did not care if he was discovered.

The relationship of Clitipho and his slave, Syrus, is not as amicable as that of others of the young men. He upbraids Syrus for bringing Bacchis to his house. Although he wanted to be with her, he would not have thought of the clever scheme of Syrus' to pass her off as the mistress of Clinia. Clitipho is very angry and Syrus starts to tell Bacchis to return home but the young man after asking Clinia's advice decides to let her remain. Then he speaks favorably to Syrus and declares he is to be the judge in the matter. But instances of this kindness between Clitipho and his slave are very rare, although at the end of the play he asks Chremes to forgive Syrus just as Pamphilus of the Andria did for his slave. But in general, Clitipho seems to have little affection for the slave and Syrus does not show much respect or love for his master. When Syrus agrees with Chremes in reproving Clitipho for his conduct, Clitipho becomes angry again with the slave and threatens him. Then Syrus tells the father

that he must look after him because he minds Syrus less and less. This is an unusual thing for a slave to do because he usually sides with the son against the father. Clitipho returns from the stroll complaining about his bad luck. In this speech he gives a well-known quotation.[1]

Nullast tam facilis res quin difficilis siet,
quam invitus facias.

Clitipho is still raging against Syrus but when the slave tells him he is going to get the money to take to Bacchis, the young man changes his attitude somewhat and says to the slave.[2]

ne ego homo sum fortunatus: deamo te, Syre.

When Chremes has discovered that Bacchis is his son's mistress and has decided to give all his possessions to Clinia as a dowry for Antiphila in order to keep his son from spending the money on Bacchis, Clitipho loses his boldness. He appeals to Menedemus to tell him why his father has done this. He is really surprised at the turn in events. Clitipho in an exaggerated statement declares.[3]

emori cupio.

The young man again rails at Syrus for jesting in the face of their trouble. When Syrus makes the suggestion that Clitipho must not be his parents' own son, he follows this suggestion and goes to his mother to plead with her to tell him whose son he is. Sostrata takes the boy's part and assures him that he is their son, then she tries to persuade Chremes to forgive him. Clitipho also begs his father for forgiveness and assures him,[4]

si me vivom vis, pater,
ignosce.

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1 Heaut. 805-806.

2 Ibid. 825.

3 Ibid. 971.

4 Ibid. 1051-1052.

Menedemus, too, does his part in the persuading and finally Chremes gives in on the condition that his son take a wife. Clitipho agrees to do this after a little hesitation and the play ends happily.

Phaedria of the Eunuchus is the serious young man very much in love with the courtesam, Thais. The play opens with Phaedria complaining to his slave, Parmeno, of the treatment he has received from Thais. Phaedria is irresolute as to what he should do and asks the advice of Parmeno. The slave shows that he understands his master very well as he tells Phaedria that if he could resolve not to go back to Thais and keep the resolution it would be the best course but if he weakens and goes back she will then be able to fool him any time she wishes. Phaedria laments Thais' wickedness, yet he is so much in love he doesn't know what to do. The slave advises him to get out of the affair as easily as he can. When Thais enters, Phaedria says he is trembling from excitement at sight of her but in spite of this he speaks sarcastically to her and accuses her of shutting him out from her house because she preferred another lover. Phaedria expresses the wish that she felt the same way about him as he does about her. Thais tries to console the young man and tells him it was not because she loved anyone more than him that she had refused him admittance to her house. The reason was that she has a plan to obtain from a captain a young girl who had been given to her mother and brought up as Thais' sister. She desires Phaedria's cooperation in this matter and begs him to go away for a few days so that the captain may have her all to himself. Phaedria resents this proposal and at first refuses. He is very jealous and suspicious of Thais. The young man reminds his mistress that he has been very generous in his gifts to her. Parmeno had also mentioned this fact earlier in the conversation. Only the day before, Phaedria had

purchased a eunuch for Thais because she had said she wanted one. When Thais appears to submit, Phaedria begins to weaken and finally gives in to her. He promises to go away for a couple of days and as he says "fret himself in the country." Then the lover bids a passionate good-bye to Thais, revealing in this his sincere love for her. Before Phaedria leaves, he orders Parmeno to have the eunuch taken to Thais' house and to do his best to show off the present and keep Phaedria's rival away. Parmeno again reveals an understanding of his master's nature as he tells Phaedria that he won't be able to stay away in the country. Phaedria resolves to throw off his weakness and leaves for the country while Parmeno soliloquizes on what a change has been wrought in Phaedria by love. Before this attack of madness, it seems the young man was a serious, resolute and temperate young fellow.

Later, Parmeno presents Chaerea in the guise of a eunuch to Thais. He does this in the presence of Gnatho and Thraso and extolls all the good qualities of the eunuch to the discomfiture of the captain and his parasite. The slave characterizes Phaedria to Thais contrasting him with the captain to the disparagement of the latter.

Phaedria returns from the country and in a solo speech displays his moodiness and the distraught state of his mind. He says that he was so preoccupied with his trouble that he passed his country home before he knew it. He turned around and when he came to the house he changed his mind and decided to come back to town that he might get a glimpse of Thais even if he could not be with her. When he sees Pythias in such a state of excitement and crying out against the eunuch, Phaedria is bewildered. He doesn't understand the situation. When Pythias tells him what the eunuch has done, he goes in the house to find him. Phaedria

brings Dorus, the real eunuch out and on questioning him learns that Chaerea has changed clothes with him and has been taken over to Thais' house in his place. Phaedria is reluctant to believe this and pretends to abuse Dorus so that he will deny it. When the situation is cleared up, Thais has found favor with Phaedria's father so she is to be wholly Phaedria's mistress. But the young man after threatening Thraso to never come in that street again, finally agrees to admit the captain as a rival for himself with Thais. He does this because he is persuaded by Gnatho that the captain will supply the money for the gifts which Thais must have, and that he will provide splendid entertainment and be an object of ridicule.

Phaedria fails to show some of the typical characteristics of the young man of comedy. He sees very little of his brother and they do not help each other as sone of the young men in the plays do. He does not express any feeling for his father--either respect or disrespect. His slave, Parmeno, does not originate any schemes to help him out, although there does seem to be a close relationship between them for he confides in Parmeno and asks his advice. There is no comparison of him with his father. He does not exhibit a great amount of loyalty or friendship for anyone. Perhaps, he is distinguished by a lack of these typical qualities. His seriousness reminds us of Clinia of the Heauton Timorumenos.

Probably Chaerea of the Eunuchus is the most impetuous, the most passionate of the young men of Terence's plays. The audience is prepared somewhat for this young man's reckless nature by Parmeno who says of him.[1]

> hic verost, qui si occeperit
> ludum iocumque dicet fuisse illum alterum
> praeut huius rabies quae dabit.

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[1] Eun. 299-301.

Chaerea is a youth of sixteen years, who is employed in the public service as a patrolman at the Piraeus. He seems to be the only young man of the plays who has any business or occupation. This younger brother of Phaedria is a decided contrast to him.

Chaerea first appears on the stage in a state of great excitement. He has fallen desperately in love with a girl whom he has seen on the street. He declares that he will blot out all other women from his heart. Chaerea had followed the girl but when he was stopped by an old man, a friend of his father, who wanted the boy to tell his father to appear in court with him, the young man lost trace of the girl. He is very annoyed because he was stopped and he doesn't know where to look for her. He reveals how great his confusion is as he says when Parmeno asks him where he is coming from,[1]

> egone? nescio hercle, neque unde eam neque
> quorsum eam:
> ita prorsum oblitus sum mei.

He tells Parmeno he is in love and his extravagant description of the girl helps to portray his extreme youth. Then he reminds Parmeno that the slave has promised to help him when he is in love and he wants that help now. That he was a bold child also is disclosed when he tells Parmeno that he used to collect dainties from his father and take them secretly to the slave's room. Chaerea tells Parmeno he doesn't care how the slave gets the girl for him, but in some way he must accomplish it. This further emphasizes his recklessness.

Parmeno realizes this must be the girl that was taken into Thais'

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[1] Eun. 305-306.

house. When he tells Chaerea this, the young men is excited and all the more eager to see her. Parmeno suggests that Chaerea might change clothes with the eunuch and be taken over to Thais' house in the fellow's place. The young man eagerly seizes this suggestion and wants to carry out the plan at once. Parmeno, afraid the plan is too bold a one, wants to back out but Chaerea will not have it so. He insists and tells the slave that he will take the responsibility and so they go to carry out the scheme. More about the appearance of Chaerea is given when Parmeno presents him, dressed as a eunuch, to Thais. She remarks that he is good-looking. Parmeno says he has the face of a gentleman and that he is educated in literature and the arts.

Chaerea has been so absorbed in finding the girl, Pamphila, that he has forgotten to make preparations for a dinner that some of his young comrades had agreed to have. When Antipho comes looking for him he sees Chaerea just coming out of Thais' house and hears from him the story of his assult on the girl, which Chaerea willingly tells in detail. After hearing the story, Antipho takes Chaerea away with him to change his clothes at the friend's house before they proceed to the dinner. When Chaerea appears again, he says that Antipho's mother and father were at home so he couldn't change his clothes there and he has been running aroung the streets trying to keep out of sight. Then he sees Thais and at first is panic-stricken. But he keeps his head and puts on a bold front before her. He lives up to his promise to Parmeno to assume the responsibility for his actions. Chaerea does seem to have become sobered by his experience. Finally, he makes Thais his friend and ally, urging her to help him as he wishes to marry the girl if she can be proved an Athenian citizen. After the recognition of the girl has been made Chaerea

comes back in rejoicing in extravagant words.[1]

> O populares, ecquis me hodie vivit fortunatior?
> nemo hercle quisquam; nam in me plane di potes-
> tatem suam
> omnem ostendere quoi tam subito tot congruerint
> commoda.

He praises Parmeno and tells him that Pamphila is betrothed to him. Chaerea is also glad that Phaedria's love affair has turned out well. In fact, he is so happy that he wants to praise everyone. Chaerea, like Phaedria, fails to show some of the traditional characteristics of the typical young man, but he is distinctly individualized by his boldness and impetuosity.

The two young men of the Phormio are Antipho and Phaedria. They are cousins, sons of the brothers, Demipho and Chremes. Geta, in his dialogue with Davus, first tells us something of the boys. He had been left to take care of them when their fathers went away. During his father's absence, Antipho has fallen in love with a girl whose mother had just died. He was eager to marry her but he was afraid of his absent father. However, through a trick of the parasite, Phormio, the young man has married the girl and at the time that the action of the play begins, they are all awaiting with fear the arrival of Antipho's father. This background of the story reveals a typical characteristic of Antipho--his fear of his father. That he also has respect and affection for the old man is demonstrated in the conversation between Antipho and Phaedria when Antipho says,[2]

> Adeon rem redisse ut qui mi consultum optume
> velit esse.

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[1] Eun. 1031-1033.

[2] Phormio. 153-155.

Phaedria, patrem ut extimescam, ubi in mentem
eius adventi veniat!
quod ni fuissem incogitans, ita exspectarem, ut par fuit.

At one place in the play, Antipho shows that he is not very considerate of his father, for he advises Geta to trick the old man out of the money needed for Phaedria. All through the play Antipho hides out and runs away because he is afraid to face his father.

Antipho does not seem to have a very deep devotion for the girl he has married because he tells Phaedria that he wishes Phormio had never suggested the plan for him to marry Phanium and he wishes that he had never agreed to it. He continues by saying[1]

non potitus essem: fuisset tum illos mi aegre aliquod
dies,
at non cottidiana cura haec angeret animum.

When Phaedria tells him he should be very happy he says,[2]

at tu mihi contra nunc videre fortunatus, Phaedria,
quoi de integro est potestas etiam consulendi quid
velis:
retinere amorem an mittere; ego in eum incidi
infelix locum
ut neque mihi eius sit amittendi nec retinendi copia.

Then the fact that he runs away indicates that his love is not strong enough to overcome his fear of his father.

Antipho is pessimistic. He is afraid Geta has bad news when he comes in. Then, before he has heard what Geta has come to tell him, he repeats.[3]

nescio quod magnum hoc nuntio exspecto malum.

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1 Phormio. 159-160

2 Ibid. 173-176.

3 Ibid. 193.

During the play he worries about what is going to happen and always fears it will be the worst.

Like Pamphilus of the Andria, Antipho has the affection and help of his slave, Geta. The young man is resourceless and asks the slave what he shall do. Instead of planning something Antipho only bewails his miserable situation. Geta tries to encourage him but Antipho admits his weakness. The slave becomes disgusted with him then and starts to leave. But at Antipho's plea he comes back. The scene where the young man pretends to put on a bold face is very amusing. But after his pretence of courage, he runs away when his father is seen approaching. This timidity is mentioned again by Phaedria in his dialogue with Demipho. Antipho comes back blaming himself for his faint heart but yet he has no plan for himself. He depends on Geta to extricate him from the trouble. Yet, Antipho, again like Pamphilus of the Andria, misunderstands the slave's plans and becomes very angry with him. He abuses the slave until Geta explains the scheme, then the young man is pacified.

An admirable characteristic of Antipho is his loyalty to Phaedria. He is sympathetic and tries to help his cousin in his dealing with Dorio. However, the plan that Antipho advances to aid Phaedria is to be accomplished by Geta and at Geta's risk, so, after all, the young man does not show much strength of character. Later in the play, Antipho rejoices that his cousin has obtained the money to buy his cithern-girl but he still laments his own troubles. But at last when Geta tells him that he is to be allowed to keep Phanium as his wife, he is overjoyed and begs the slave to take him to her.

Phaedria of the Phormio has fallen in love with a cithern-girl who belongs to the slave-dealer, Dorio. His devotion to the girl is shown by

the fact that, having no money to buy her from the slave-dealer he constantly waited for her and escorted her to the music school and back. This trait is brought out again as Geta says that when they went to see Phanium, Phaedria only remarked[1]

"satis scitast."

Phaedria, like many of the other young men, laments his hard lot and thinks Antipho should be very happy because he is married to Phanium. He declares that he would like to be in Antipho's situation. But he ends one speech with a bit of philosophy.[2]

ita plerique omnes sumus ingenio: nostri nosmet
paenitet.

When Dorio tells him that he must bring the money the next day if he doesn't want the girl to be sold to someone else, he turns to Antipho with the cry,[3]

Quid faciam? unde ego nunc tam subito huic
argentum inveniam miser,
quoi minus nihilost? quod, hic si pote fuisset
exorarier
triduom hoc, promissum fuerat.

Phaedria is just as resourceless as the other young men when it comes to helping himself. He appeals to Antipho and Geta for help in getting the money. When Geta hesitates to help him, Phaedria threatens to go away and follow the girl wherever she is taken or else to die.

But when it comes to helping Antipho, he is able to meet the situation better. He tells Geta just to tell him what to do. Phaedria politely greets Antipho's father and pleads the young man's case with him. He does

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1 Phor. 110.

2 Ibid. 172.

3 Ibid. 534-536.

this so skillfully that there isn't much the old man can say. Geta tells Antipho that Phaedria has helped him all he could.

Phaedria's longest appearance on the stage is the scene in which he pleads with Dorio, the slave-dealer to give him time to obtain the money for the cithern-girl. He flatters Dorio, begs him, abuses him, does everything to get him to change his mind. He only succeeds in getting a promise from him to let Phaedria have the girl if he brings the money before the captain does. After Phormio and Geta have secured the money from the old men, Phaedria buys the girl and is happy. Phaedria is distinguished from Phaedria of the Eunuchus because he is not as moody and pessimistic. Phaedria of the Eunuchus receives little help from his slave while Phaedria of the Phormio has his problem solved by the slave and the parasite. Then too, Phaedria of the Phormio displays loyalty and affection for his cousin which is a quality the other Phaedria does not exhibit.

Pamphilus of the Hecyra is already married to Philumena when the play begins. His feeling for his father is disclosed in the dialogue between Parmeno and Philotis. The young man was deeply in love with the courtesan, Bacchis, when his father began entreating him to marry. At first Pamphilus had refused but when his father kept insisting, he finally agreed to marry Philumena. This conflict of duty and love torments Pamphilus throughout the play. He has respect and affection for his parents but he hesitates to give up Bacchis and later to take his wife, Philumena back home. The young man never openly defies his father but in every way possible, he tries to make excuses for not complying with Laches' wishes.

Pamphilus had not realized how hard it would be to give up Bacchis, but when the time for the wedding drew near he was dismayed. He lamented his miserable situation to Parmeno. After the marriage, he again told Parmeno that he could not endure it. However, he did not blame his wife or wish to discredit her in any way. During this time, he visited Bacchis but since she knew he was married she was not as amiable to him. The attitude of Bacchis contrasted with that of his wife at home gradually withdrew him from the courtesan. His wife put up with his unpleasantness and concealed his affronts. Finally, he transferred his love to Philumena, but about this time Pamphilus was sent by his father to Imbros to settle up an estate of a relative who had died there. This mission reveals that Pamphilus was probably more mature than any of the other young men, since he was given the responsibility of this business. It does not seem likely that a duty of this sort would have been entrusted to Clitipho or to Chaerea.

When the young man returns from Imbros, he hears that his wife has returned to her parent's home, refusing to live in Pamphilus' house with his mother. He is vexed at the situation and complains to Parmeno about it. Pamphilus had been eager to return home--then he finds trouble between his mother and his wife. He philosophizes,[1]

> nam nos omnes quibus est alicunde aliquis obiectus
> labos,
> omne quod est interea tempus prius quam id resci--
> tumst lucrost.

Parmeno tries to comfort him but Pamphilus is very miserable about the news. His love is steadfast for his wife now, but he also has a great affection for his mother which makes him reluctant to censure her. When

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[1] Hec. 286-287.

Pamphilus hears cries from Philumena's house he is in terror for fear that his wife is dangerously ill. The young man goes into the house to find out what is the matter.

Pamphilus' love for his mother is expressed as he greets her affectionately when she sees him after his return from Imbros. The lover tells Phidippus that since his wife cannot comply with his mother he must part either with his mother or Philumena. He prefers to keep his mother and declares that he will devote himself to her happiness. In a later scene, Sostrata tells her son that she is convinced of his love for her but that she has decided to go to the country to live with her husband so that her presence may not be a hindrance to Pamphilus and his wife. But Pamphilus protests and refuses to allow her to give up her friends and diversions in town. He comments[1]

> quam fortunatus ceteris sum rebus, absque una hac foret,
> hanc matrem habens talem, illam autem uxorem!

Pamphilus' father agrees that it is the best thing for his wife to go to the country but the young man is still not willing for her to do this. Perhaps all this protestation of love for his mother is not sincere with Pamphilus for he seems to be hunting an excuse to keep from taking Philumena back but there seems no doubt but that the young man is fond of and respects his mother.

When Pamphilus learns that Philumena has had a child he is terribly disturbed. He doesn't believe that he is the child's father and he understands why his wife left their home. Myrrina begs him to keep the birth a secret and he promises to do this but he is more resolved than ever to

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[1] Hec. 601-602.

refuse to take his wife back. However, he doesn't know what reason to give his father for the refusal because he doesn't want to disclose Myrrina's secret. When the two fathers approach, Pamphilus with great dignity tells Phidippus that he has not deserved the condition between his mother and his wife but that he must respect his mother's happiness. Laches declares that perhaps this is just resentment, but the son says he has no ill-feeling for his wife but loves her very much. Then to solve the problem for the moment he runs away. Again, when his father accuses him of still being in love with Bacchis, Pamphilus runs away. This is similar to Antipho of the Phormio who ran away to keep from facing his father.

Pamphilus' relations with his slave, Parmeno are different from those of most of the young men and their slaves. Pamphilus had confided in Parmeno because the slave tells Philotis his master's secrets and feelings toward Philumena. Parmeno had tried to encourage Pamphilus and console him. The young man had chided and spoken sharply to his slave but this was perhaps because he was so worried over the trouble. Yet, in spite of the friendly relation between the two, Pamphilus does not appeal to Parmeno for help. He sends the slave off on an errand because he is afraid Parmeno will learn the truth of the situation. There is an amusing contradiction in Pamphilus' description of the man Parmeno is to meet. He says the gentleman is "ruddy" with "a face like a corpse." This may be put in the play to further portray Pamphilus' distracted state of mind. At the close of the play when Bacchis summons Pamphilus, he praises Parmeno very much but Parmeno doesn't know why he is being praised. He asks his master to tell him but Pamphilus refuses. Their relationship is very friendly but Parmeno does nothing to solve the problem.

Bacchis is the one who brings the play to a happy ending because the ring she is wearing is recognized by Myrrina as one belonging to her daughter. Bacchis speaks well of Pamphilus. She says he was generous, charming, and good-humored. Phidippus also seems to like Pamphilus. He thought the constancy the young man had shown to Bacchis was a worthy trait and a proof that he would be a good husband.

Pamphilus of the Hecyra differs from Pamphilus of the Andria in that the former is not so utterly helpless as the latter and does not depend on his slave for everything. The devotion to their loves seems to be a dominant trait of both, although Pamphilus of the Hecyra does not submit to his father as easily as the other Pamphilus. Pamphilus of the Hecyra has no friend whom he aids. Nor is he as pessimistic as the first Pamphilus.

The two young brothers of the Adelphi, Aeschinus and Ctesipho, are a great contrast to each other. Aeschinus is a bold young man, although he is not as bold and reckless as Chaerea of the Eunuchus. Aeschinus has been reared very indulgently by his foster father, Micio. His father has given him plenty of money, overlooked his escapades, and allowed him to go his own way. Demea characterizes Aeschinus when he comes to tell Micio of the young man's latest prank.[1]

> . . . quem neque pudet
> quicquam nec metuit quemquam neque legem
> putat
> tenere se ullam.

This picture of the young man is perhaps somewhat exaggerated because Demea is very angry. It seems Aeschinus has the night before, broken a door-lock, forced his way into a strange house, beaten the owner and all

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[1] Ad. 84-86.

the household, and carried off a cithern-girl. This portrays his boldness and ability to take action which distinguishes him from all the other young men except Chaerea of the Eunuchus. Micio also understands his son for he says of him[1],

obsonat, potat, olet unguenta: de meo.

Continuing the characterization Micio says[2],

quam hic non amavit meretricem; aut quo non
dedit
aliquid? postremo nuper (credo iam omnium
taedebat) dixit velle uxorem ducere.
sperabam iam defervisse adulescentiam:
gaudebam. ecce autem de integro!

We first see Aeschinus before Micio's house with the cithern-girl he has carried off from the slave-dealer. Present also are Sannio, the slave-dealer and Parmeno, a slave of Aeschinus. Aeschinus is kind to the girl and tells her not to be afraid and to go in the house. But his dealing with Sannio reveals him as a bully--and a bully who does not do his own fighting, but orders his slave to do it for him. Aeschinus orders Parmeno to stand near Sannio and at the nod of the young man to strike the slave-dealer. Aeschinus does not fear the law with which Sannio threatens him. The young man is insolent to Sannio and threatens him with a whipping. He has mistreated the man and stolen the girl from him and then offers to pay him only the cost of the girl, telling Sannio that if he doesn't accept this offer he will enter a plea that the girl is free and should not be sold.

However, Aeschinus has seized the girl for his brother Ctesipho. By this act we have an expression of Aeschinus' love for his brother. He was

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1 Ad. 117.

2 Ibid. 149-153.

willing to take the abuse, the disrepute, and the risk in securing the girl in order to aid his brother. Ctesipho praises him highly but Aeschinus modestly refuses this praise. At the end of the play Aeschinus still has his brother's interests at heart because he asks Demea what is to be done about Ctesipho and Demea consents to let his son keep the cithern-girl.

But although Aeschinus is resourceful in helping his brother, he can do nothing about his own difficulties. He becomes as helpless as the other young men of Terence. He complains because of his misfortune and wonders what to do. Sostrata has heard that he carried off the cithern-girl and believes that she will be Aeschinus' mistress. Therefore, the mother thinks her daughter Pamphila is to be deserted by the young man. Aeschinus, because of his loyalty to his brother, is unwilling to explain that the girl was procured for Ctesipho and not for him. He is indeed in a perplexing situation. He regrets not having told his father about the whole affair, Micio fools Aeschinus by his pretense that Pamphila is to be married to a kinsman and taken to Miletus. Aeschinus is horrified at this news and reproves his father. The young man is sincere in his devotion to Pamphila and does not waver in it although his actions are misunderstood, but he has been dilatory and deceitful in not confiding the affair to his father. Finally, Aeschinus bursts into tears and begins to confess to his father. He is shame-faced before the old man and admits his fault. Micio tells him that he knows all and after reproving him, promises the boy that he shall marry Pamphila. On hearing this, Aeschinus is very happy and praises his father declaring that he will not do anything else to displease him.

Sostrata thinks Aeschinus is an honorable young man. She declares[1]

solus mearum miseriarumst remedium.

When Geta tells her that he has fallen in love with someone else, Sostrata is reluctant to believe this. But Geta is willing to believe the report about Aeschinus and would like to take vengeance on him.

Aeschinus is impatient. He doesn't want to wait for all the ceremonies of the wedding. Therefore, he readily accepts Demea's suggestion to knock a hole in the wall and bring Pamphila in that way. Aeschinus urges Micio to agree to all the demands of Demea. By doing this he reveals selfishness and inconsiderateness for his father. But at the last Aeschinus admits that Demea knows what is best for them.

Ctesipho of the Adelphi is a weak, timid, secretive character. He is not very similar to his bolder brother, Aeschinus. He has been reared very strictly and sparingly by his father, Demea. Perhaps this accounts for his being an easy prey to bad conduct when he is away from his father. The characterization of Ctesipho given by his father and by Syrus to Demea is a false picture of the boy. Demea believes him to be a sober, thrifty son but he does not know the secret life of the young man. Syrus depicts him as a pattern of virtue in order to flatter Demea and to get him to return to the country.

Ctesipho enters the play exclaiming rapturously because his brother has secured his mistress for him. Although he was too weak and resourceless to bring this about, he praises his brother extravagantly for doing it. He appears to have a real affection for his brother. It seems Ctesipho had threatened to leave the country because of the girl and Aeschinus reproves him for this folly.

Ctesipho is afraid of his father and hides from him all during the play just as Antipho of the Phormio did. He begs Syrus to pay Sannio the

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[1] Ad. 294.

money for the girl because he is afraid if it isn't paid the news will reach his father and he will be ruined. After Syrus tells him that his father has gone back to the country, Ctesipho is afraid that Demea will get there and not finding his son will turn around and come back. He wishes for his father.[1]

> quod cum salute eius fiat, ita se defetigarit velim
> ut triduo hoc perpetuo prorsum e lecto nequeat
> surgere.

He reveals himself as resourceless when Syrus asks him if nothing occurs to him to answer his father. Ctesipho says[2]

> nunquam quicquam.

When they see Demea returning, the scene is a humorous one. Ctesipho is terrified and runs inside. But he keeps putting his head out the door to warn Syrus not to let his father come inside. He presents a ridiculous figure at this time. Finally, afraid to trust Syrus, he decides to lock himself up in some room with the girl. Later, because Dromo makes the mistake of telling Syrus that Ctesipho wants him, Demea does go in the house and discovers Ctesipho's love-affair. Demea threatens to take his son and the cithern-girl back to the country and spoil the girl's beauty by hard work in the fields. But as the play ends Aeschinus secures forgiveness for Ctesipho from Demea if the young man promises that that will be the last affair of that kind.

To sum up the characterization of the lovers, we find that Charinus is individualized by his suspicion and selfishness, Clinia by his sober and pessimistic outlook on life, Clitipho by his rascality and passion, Phaedria of the Eunuchus by his lack of any loyalty or affection for his brother,

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1 Ad. 519-520.

2 Ibid. 528.

and by his distraught state of mind, Chaerea by his bold and reckless nature, Pamphilus of the Hecyra by his mature sense of responsibility and the conflict within him between duty and love, Aeschinus by the boldness which love for his brother brings out, and Ctesipho by his weakness and timidity. Terence does not seem to give any more than the characteristics of the type to Pamphilus of the Andria and Antipho and Phaedria of the Phormio.

Chapter V

Matrona

Chapter V

The character, matrona, appears in only four of Terence's plays. She does not appear, nor is she referred to in the Andria or the Eunuchus. In the Heauton Timorumenos we have Sostrata, in the Phormio, Nausistrata, in the Hecyra, the two matrons, Sostrata and Myrrina, and in the Adelphi, Sostrata. Four of these women are wives who share with their husbands the responsibilities of their households, the other, Sostrata of the Adelphi, is a widow who manages her own affairs. In general, these women talk a great deal and are very effusive. They all have one characteristic in common, that is, they come to the aid of the son or daughter and protect them from the father's injustice.

> "So far as their morals are concerned, the matrons in Terence always deserve the epithet he gives them--matronae bonae."[1]

Sostrata of the Heauton Timorumenos is the gentle, admiring, brow-beaten wife of Chremes. She enters the play in a dialogue with a nurse of her household. They are discussing a ring which the girl that Bacchis brought with her had given to Sostrata to keep for her. Sostrata recognizes it as one she placed on her daughter when she gave her to be exposed. The nurse confirms her mistress' recognition.

Sostrata's meekness is portrayed as she entreats her husband not to believe that she has dared to do anything contrary to his orders. Chremes is very sarcastic and cross with his wife. When he rebukes her after she has told him that she gave the child he ordered to be exposed to an old woman of Corinth then living in Athens, Sostrata shows how humble she is as she says[2].

> si peccavi, mi Chremes
> insciens feci.

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[1] Legrand, op. cit., p. 122.

[2] Heaut. 631-632.

Chremes then tells her that there is no meaning or sense in anything she says or does. He accuses her of not wishing to carry out his commands; however, Chremes admits that a mother's affection accounted for this disobedience but he insists that the way she handled the matter was wrong. He asserts that she is of the class of people who know nothing of justice, reason, or right and who do things only according to their own caprice. This harsh criticism of Sostrata must be considered only partly true because Chremes is provoked by the news and he is so prejudiced against his wife that he cannot see her nature in a true light. But perhaps Sostrata did hope to save the life of her daughter by giving her to the old woman and in this way circumvent her husband's orders. We could not therefore say she was entirely blameless in the matter. Nevertheless, she is ready to admit her fault and shows that she admires Chremes when she begs for forgiveness.[1]

> mi Chremes, peccavi, fateor: vincor. nunc hoc te
> obsecro,
> quanto tuos est animus gravior eo sis ignoscentior,
> ut meae stultitiae in iustitia tua sit aliquid praesidi.

Sostrata admits that she was foolish and superstitious when she placed the ring on the baby's finger before she gave it to the old woman. She is a sentimentalist. This is revealed by the fact that she says she did not want the child to die without a share in their possessions. Sostrata is immensely relieved when she sees Chremes is not going to be so hard in the matter. The wife's talkativeness is displayed by Chremes' speech to her after the discovery that the girl is her daughter.[2]

> ohe, iam desine deos, uxor, gratulando obtundere,
> tuam esse inventam gnatam; nisi illos ex tuo in-
> genio iudicas,
> ut nil credas intellegere nisi idem dictunst centiens.

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1 Heaut. 644-646.

2 Ibid. 879-881.

When Sostrata perceives that her son, Clitipho, is convinced that he is not their own child, she does show some spirit and reproves her husband.[1]

> Profecto nisi caves tu homo, aliquid gnato conficies
> mali;
> idque adeo miror, quo modo
> tam ineptum quicquam tibi venire in mentem, mi
> vir, potuerit.

Chremes replies that he never wished for a thing in all his life but that she set herself against it, and that if he asked her why she opposed him, she could not give a reason. But this time Sostrata stands up to her husband and when he suggests that she tell Clitipho that he is a changeling, she is horrified. Chremes tells her that she could prove he is her son anytime because he has all the faults that she has. Again, we must feel that this is a misstatement of Sostrata's character. Clitipho comes in begging his mother to tell him who his parents are, and Sostrata tenderly assures him that he is Chremes' and her son. Then she entreats Chremes to forgive the boy and not to give all the property away. She says she will take the responsibility for his marriage and suggests to Clitipho a girl that he might marry. But when Clitipho doesn't like the girl that she has suggested, Sostrata approves her son's selection and the play ends happily.

Nausistrata of the Phormio is the domineering type of wife, but she is not over-drawn. Her husband, Chremes, fears her because he tells his brother, Demipho, that if Nausistrata learns of his intrigue at Lemnos, he might as well turn himself out of his house because he is the only thing in it that he can call his own. Chremes draws Sophrona away from

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[1] Heaut. 1003-1005.

his door so that their conversation might not be heard by his wife because as he explains to the nurse, his wife is a vixen. Throughout the play, Chremes is in terror lest Nausistrata discover his secret.

We are prepared for Nausistrata's loquaciousness by Geta who declares he will go home and prepare Phanium for the old lady's speechmaking. When Nausistrata enters with Demipho, she begins blaming her husband for not having collected more money. She says Chremes is careless in looking after their farms--that her father used to get much more rent from them even with prices lower. Nausistrata compares Chremes with her father and shows she is strong-minded when she wishes that she had been born a man. Then she would show her husband how things should be done. She is very willing to help Demipho but he has to stop her talking, thus, revealing her garrulousness again. Nausistrata does not exhibit an unusual amount of curiosity during the puzzling conversation of Chremes and Demipho and she seems perfectly willing to abide by their decision about the girl. This portrays the fact that she is used to the pre-eminence of men in general, but in her own household she seems to have Chremes under her domination.

Nausistrata is very calm and dignified at first when Phormio calls her out to tell her Chremes' story. She asks Chremes to tell her what the disturbance is about but when she sees how frightened he is she begins to suspect that there is some reason for his terror. Phormio tells the story of Chremes' dereliction and Nausistrata utters exclamations of misery. She is contemptuous of Chremes[1]

> . . . nam cum hoc ipso distaedet
> loqui;

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[1] Phor. 1011.

and appeals to Demipho to explain things to her. Demipho presents Chremes' case in as favorable a manner as possible, but Nausistrata can see no hope in the future that her husband will be a changed man. She points out to Demipho that she has not deserved this faithlessness. When Chremes protests after Phormio has told Nausistrata about her son's mistress, she thoroughly subdues him as she says[1],

> adeone indignum hoc tibi videtur, filius
> homo adulescens si habet unam amicam, tu uxores
> duas?
> nil pudere? quo ore illum obiurgabis? responde mihi.

She will not promise to forgive her husband until she has seen her son. She will leave everything to his decision. Nausistrata shows self-control and dignity in settling the matter, also that she values a man's advice in determining what should be done. She tells Phormio that in the future she will help him in every way, and as a final insult to her husband she invites the parasite to dinner.

The Lemnian wife of Chremes is mentioned in the play, but does not appear. She grew impatient because Chremes did not return, and since her daughter was of marriageable age, she set out with her household to join him in Athens. But after they reached Athens and were not able to find Chremes, the wife became so distressed that she soon died.

The Hecyra, Mother-in-law, is named after Sostrata since she is the mother-in-law most vividly portrayed. Sostrata is patient when Laches harshly upbraids her because Philumena has left their house presumably because of some trouble with his wife. She declares that she doesn't know why she is accused. Then, revealing her love for Laches, she says[2].

> non, ita me di bene ament, mi Laches,
> itaque una inter nos agere aetatem liceat.

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1 Phor. 1040-1042.

2 Hec. 206-207.

To this Laches gives a sarcastic retort. Sostrata predicts that he will find out that he has unjustly accused her. But Laches asserts that his wife alone is responsible for the failure of the marriage. He also accuses her of extravagance. This is perhaps not a true picture of Sostrata but is used rather to portray Laches' nature. The mother-in-law tries to justify herself but she does not blame Philumena. She tells Laches the reason that she was refused admittance to Philumena's house was that they said the girl was ill. After Laches and Phidippus have left, Sostrata soliloquizes on how unfair husbands are to their wives and on her affection for Philumena.[1]

> Edepol ne nos sumus inique aeque omnes invisae viris
> propter paucas, quae omnes faciunt dignae ut videamur malo.
> nam ita me di ament, quod me accusat nunc vir, sum extra noxiam.
> sed non facilest expurgatu: ita animum induxerunt socrus
> omnis esse iniquas: haud pol me quidem; nam numquam secus
> habui illam ac si ex me nata esset, nec qui hoc mi eveniat scio;
> nisi pol filium multimodis iam exspecto ut redeat domum.

Sostrata really does love her daughter-in-law and is worried about her illness. She decides to try to visit her again, even though she has been refused admittance once. However, Parmeno convinces her that this is not the best thing to do.

Sostrata has a great love for her son, Pamphilus. She knows that he has a suspicion that she was the reason for his wife's departure but she tells him that she has done nothing to cause Philumena to dislike her. Laches has told her how Pamphilus put her happiness before his wife's and although she loves her son for doing this, she has resolved to go into the country to live with her husband so that her presence may not be a

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[1] Hec. 274-280.

bar to Pamphilus' happiness. Pamphilus does not want her to give up her friends and diversions but she tells him that since she is no longer young she has no delight in such things. Sostrata's main wish is that no one will feel her a hindrance or wish for her death. She is very wise in finding this solution to the problem and again as she tells Pamphilus to endure one disagreeable thing as there is always something unpleasant in life. She begs Pamphilus to take his wife back.

Sostrata's goodness and wisdom influence others around her. When Laches hears of her decision, he approves and becomes kinder to her. He tells her that they will put up with each other in the country--that they are now fit only to play "senex atque anus." Pamphilus, in spite of his longing for his wife puts his mother's happiness above his own. Then Parmeno who is very inquisitive and would have liked to follow his master into Philumena's house is restrained from doing so because he is afraid that it will bring blame to Sostrata. These instances give evidence of the sweetness of her character. Sostrata is especially individualized by her unselfish love for her son.

Myrrina of the Hecyra is a different sort of woman from Sostrata of the same play. However, they have in common their love for their children. Mr. Austin[1] tells us that the name Myrrina comes from the Greek word for myrtle which signified "rule and authority." The name seems appropriate for this character of Terence's. She appears to be the head of her household and has her own way.

When Pamphilus learns of the child born to Philumena, Myrrina begs him on her knees to keep the birth a secret. She tells him that she plans

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[1] Austin, op. cit., p. 88.

to keep it a secret from Phidippus too. In order to get rid of the child she will expose it so that it will not inconvenience Pamphilus. The young man agrees to try to keep the secret. But Phidippus goes to his daughter's room and learns of the child. Then Myrrina is in distress as to what she can tell her husband. Phidippus rebukes his wife but not as harshly as Laches did Sostrata, and yet, he has more reason for doing so. Myrrina pretends that the child is Pamphilus' and Phidippus begins to suspect that the reason his wife has kept the birth secret is because she wanted to break up the marriage which she never approved because Pamphilus had a mistress. This shows her consideration for her daughter because she wanted to be sure the man she married would make her happy. Myrrina allows Phidippus to believe this is the reason for the secrecy rather than have him find the right reason. Then she sends her husband to have another interview with Pamphilus. Phidippus reproaches her for not having consulted him on the matter and forbids her to remove the child. But realizing that she probably will not obey his orders, he goes in to tell the servants not to let it be removed. Then Myrrina laments her miserable situation. She doesn't know what Phidippus will do when he finds out the truth and she is afraid that Pamphilus will not keep the secret any longer when he hears that the child is to be acknowledged as his. Laches is as displeased with Myrrina as Phidippus is when he learns that the birth has been kept secret. But at the last of the play, Myrrina recognizes the ring which Bacchis has on as the one her daughter wore and this recognition proves Pamphilus is the child's father and makes things right between the husband and wife. About the only qualities we can recognize in Myrrina from her short appearance are loyalty and love for her daughter which make her risk her husband's displeasure and the fact that she seems to rule her

household. She is not as domineering as Nausistrata nor as patient and sweet as Sostrata of the Hecyra.

Sostrata of the Adelphi is the most pathetic of Terence's matrons as we shall see. She is dependent upon Geta, her slave to help her. Sostrata thinks very highly of the young man, Aeschinus, and expects him to take care of her daughter. She shows her impatience as she interrupts Geta when he is trying to tell her his story. At first she is reluctant to believe that Aeschinus has deserted them but when she hears the whole story she is overwhelmed with grief. Sostrata cries that there is no one a person can believe or trust but she decides to do something about the situation in order to help her daughter. Since, as she says, things can't be any worse, she resolves to go to court if necessary to bring Aeschinus to terms. Geta agrees with her suggestion and she sends the slave to tell their nearest kinsman, Hegio, the facts of the affair. Hegio takes the matter to Micio who agrees that Aeschinus shall marry Sostrata's daughter. Hegio discloses the poverty of Sostrata as he tells Micio that people who are not so prosperous are more inclined to take offense. This generalization of his means Sostrata. Therefore, in order not to offend Sostrata, Micio goes to her house to make an apology to her in person and to arrange for the wedding. At the end of the play Demea persuades Micio to marry Sostrata, though he is very reluctant to do so.

Nausistrata of the Phormio and Sostrata of the Hecyra are perhaps the most distinctly individualized of Terence's matrons. Sostrata of the Adelphi is remembered because she is portrayed as a poor, lonely widow. The other two, Sostrata of the Heauton Timorumenos and Myrrina of the Hecyra have very little to distinguish them from the typical matrona of comedy.

Chapter VI

Meretrix

Chapter VI

The character, meretrix, or the courtesan, is also found in four of Terence's plays. In three of the plays--the Heauton Timorumenos, the Eunuchus, and the Hecyra--the courtesan appears, but in the Andria, Chrysis has died before the play opens, so that all we know about this courtesan is the characterization of her given by others in the play. In the Hecyra, we have two characters who are meretices, but Philotis has a much less important part than Bacchis and is characterized less. The meretrix generally appreciates the more honorable mode of life, and she is a close observer of those with whom she is associated.

Simo of the Andria, in his conversation with Sosia, tells us something about the life of Chrysis. She came from Andros and settled near Simo in Athens. Chrysis was beautiful and in the prime of her life, but she was also very poor and neglected by her relatives. At first, she lived a modest life, struggling to make a living by spinning and weaving; but when a lover came to her offering money, she took the offer, and afterwards entered the profession of a prostitute. There was in Chrysis' household a young girl, Glycerium, Pamphilus' sweetheart, who had been left with Chrysis' father by her uncle who had died in Andros as the result of a shipwreck. The uncle, Phania, had left Athens to avoid the war and was trying to follow his brother, Chremes, into Asia when he was shipwrecked off the coast of Andros. This girl, Glycerium, who was Chremes' daughter had been left at Athens in the care of her uncle, and when he started on his journey he took her with him. Glycerium was brought up in Chrysis' home and supposed by many to be her sister. When the meretrix moved to Athens, she took Glycerium with her. Chrysis felt a responsibility and a deep affection for the girl. This is portrayed by Pamphilus, who tells

how Chrysis, just before she died, entrusted Glycerium to him. Chrysis was worried as to what would become of the girl after she died,and she admired and trusted the young man. Thus, we see that Chrysis retained some of the finer qualities of womanhood in spite of her dishonorable manner of life.

Bacchis of the Heauton Timorumenos is an example of the meretrix mala. She is characterized first by Clitipho, her lover. The young man complains that she demands gifts all the time for which Clitipho barely receives thanks. He says she is[1]

. . . inpotens, procax, magnifica, sumptuosa, nobilis.

When Bacchis arrives at Clitipho's home, this description of her is found to be true. She is accompanied by a crowd of maidservants carrying jewels and dresses. After she has spent one night there, Chremes is amazed at her extravagance. He tells Menedemus that if her lover were a satrap, he would never be able to stand her expenses. Chremes declares that he has given her and her train one dinner and to give them another would ruin him. Aside from the food, she has wasted a lot of wine in mere tasting of it. The old man has had to open almost all the wine in his cellar to find one that pleased her. When Chremes learns that Bacchis is Clitipho's mistress, he decides to give all his property away as a dowry for his daughter, because he knows that if he leaves it to his son, Bacchis will get all of it and waste it.

Bacchis is coquettish and incapable of a genuine affection for anyone. Although she is supposed to be Clitipho's mistress, Syrus says that when he went to her house he found a captain begging for her favor. She was

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[1] Heaut. 227.

artfully enticing the man by refusing to receive him. Again, her lack of a true affection for Clitipho is portrayed as she grows impatient for the money he has promised her. She declares that if Syrus doesn't give her the money, she will promise to come to Clitipho and when he is expecting her she will deceive him and not come. In this way she hopes to get Syrus in trouble too. This brings out another characteristic of Bacchis--her vindictiveness. Furthermore, she threatens to leave Clitipho's house and go over to the house where the captain is feasting. The only reason she has come to Clitipho's home is to obtain the money he has promised her, not through love for the young man. After Syrus has obtained the money from Chremes, Clitipho is sent with it to pay Bacchis. The utter shamelessness of the courtesan is shown then as she carries on a love-affair with Clitipho in Menedemus' house.

About the only redeeming feature of Bacchis is exhibited in her talk with Antiphila. She commends the girl for having chosen a virtuous life and thinks Antiphila is blest. Bacchis realizes that it is her physical charms which attract lovers and that if she doesn't make some provision for old age while she can, that she will be neglected when her beauty has faded. She admires Antiphila, and we see in Bacchis' speech a faint desire that she had chosen the other way of life.

Thais of the Eunuchus, on the other hand, is a different sort of courtesan. At the beginning of the play, Phaedria, Thais' lover, comes out complaining because she has refused him admittance to her house. Now, she has asked him to come there and he is uncertain whether to go or not. Parmeno, the slave, gives us an idea of the character of Thais as he tells Phaedria that if the courtesan sees the young man is mastered, she will fool him anytime she wishes. The slave says that she will only pretend to be sorry for what she has done, but if Phaedria refuses to go to her

house she will become angry and punish him more severely. It is up to the young man to decide which course he will pursue regarding his mistress.

Thais enters saying that she is afraid Phaedria is offended and has misinterpreted her action in refusing to see him. She greets Phaedria affectionately and asks why he didn't come in. To this question, Phaedria makes a sarcastic reply. But Thais vows that it was not because she loved anyone more than him that she had denied him entrance, but that circumstances had forced her to do this. Parmeno does not seem to think much of this woman ans he is sarcastic to her and impudent while she is telling her story. It seems that a girl who had been given to Thais' mother and who had been reared as the courtesan's sister, has been purchased by a captain, after the mother's death, as a present for Thais. But because the captain has learned that Phaedria has succeeded him in her favor, he will not give the girl to Thais. She suspects that the captain has grown fond of the girl. Thais wants to get the girl from him because she thinks she can restore her to her relatives and by doing this good turn, Thais will gain friends for herself. She admits that her motive is a selfish one. To accomplish this she wants Phaedria's cooperation. She asks him to go away for a few days so that the captain may have her to himself. Phaedria refuses to do this and accuses her of loving the captain more than him and of being jealous of the girl which the captain has. Thais indignantly denies this. Then Phaedria reminds her of how generous he has been and of the recent gifts he has purchased for her. At this, Thais pretends to give in and assures her lover that her words are sincere. Her pretense defeats Phaedria and he agrees to do as she wishes. The young man bids Thais a passionate good-bye showing that his love for her

is very sincere. Left to herself, Thais soliloquizes that perhaps Phaedria doesn't trust her and judges her from others. She continues by saying,[1]

> ego pol, quae mihi sum conscia, hoc certo scio,
> neque me finxisse falsi quicquam neque meo
> cordi esse quemquam cariorem hoc Phaedria.
> et quidquid huius feci causa virginis
> feci; nam me eius spero fratrem propemodum
> iam repperisse, adulescentem adeo nobilem;
> et is hodie venturum ad me constituit domum.

This seems to be the true character of Thais because at this time she is speaking to the audience and there is no one present whom she might hope to influence by her words. She seems to want to prove herself better than the average courtesan. Perhaps, Parmeno's judgment of her is erroneous as he seems to be prejudiced, probably because he sees Thais is causing his young master so much distress. And of course, we know that Phaedria's harsh words were said to her because he was angry with her at the time. Her pretense of giving in to Phaedria's wishes is the use of tact by her to obtain her wishes. However, Thais is not without faults. We must admit that her reason for restoring the girl to her relatives is partly because she hopes to gain friends by doing this. For she has already admitted this to Phaedria, even though, in her soliloquy she declares she has done it all for the girl's sake. She tells Phaedria and Parmeno that she moved to Athens with the gentleman with whom she was then living and who has left her all she has. Parmeno contradicts her words and tells her that she was not content with one man, nor did he alone enrich her because his master has made a large addition to her wealth. Thais then admits what Parmeno says is true. But when Parmeno contradicts

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[1] Eun. 199-205.

her because she has said that after she met Phaedria she has held him dear and made him her confidant, she will not admit that these words are false for she does seem to have a true affection for the young man.

Regardless of Gnatho's attempts to convince Thraso that Thais is in love with him, the meeting with the captain seems to imply that she is not in love with Phaedria's rival. She is very curt in her replies to Thraso and before she will go to dinner with him, she takes time to receive Phaedria's presents, admire them, and tell her servants what should be done with them. Thais also reminds Pythias what she should do if Chremes comes to call on her.

When Chremes enters, he relates in a long speech to the audience his suspicion of Thais. He believes that she means to do him some mischief. Thais had sent word for Chremes to call on her, and since he was not acquainted with her, he suspected her of a dishonest motive. When he called, Thais had detained him and said she had an important matter to talk over with him. But instead of telling him what the matter was, she began to question him about how long his mother and father had been dead, whether he had a country place at Sunium or not, and if he had ever had a little sister stolen from there. Chremes does not understand these questions and he supposes that Thais is going to try to pretend that she is his little sister who was lost many years ago. The courtesan has sent for Chremes again and when he reaches her house he finds she is not at home. But Pythias sends him to the captain's house where Thais is dining, and at her insistence he is invited in. Thais does not think this is a fitting time to tell Chremes about his sister but in order to detain him, she begins a conversation with him which the captain resents because he thinks Chremes is a rival. To make Thais jealous, Thraso asks that the young girl,

Pamphila, be brought there to entertain them. Thais refused to allow the girl to be brought to such a party and she and the captain quarrelled over this matter. Her refusal shows that she had a sincere consideration for the girl and wished to protect her. The quarrel with the captain ended by Thais' leaving his house and going home. After Thais left, the captain asked Chremes to go, and the young man went back to the courtesan's house. At this point, Thais displays a desire to get revenge just as we found in Bacchis of the Heauton Timorumenos. She is very angry with Thraso and says that she can endure his bragging, but if he comes and tries to take the girl away, she will tear his eyes out. Then the courtesan explains to Chremes that the young girl is his sister and she wants to restore her to him. This clears up the suspicions Chremes has had about Thais and he professes to be very grateful to her. But she warns him that the captain may come and try to take the girl away. Chremes is rather frightened at this, and Thais shows her strength of character as she encourages the young man to face Thraso and his assistants. The captain and his army arrive at Thais' house and demand the girl but when Thraso sees that Thais and Chremes will not give her to him and when Thraso hears from Chremes that the girl is his sister, the captain, who is really a coward, surrenders and goes away.

Thais exhibits wisdom and tact in dealing with Chaerea. She is very angry with Pythias and with Chaerea because the outrage has been committed. She tells Chaerea that perhaps she was deserving of such a crime but that he was not the one who should have committed it. Thais asserts that such conduct was unworthy of him--she makes him ashamed of what he has done. This has upset her plans and she doesn't know what to do. But when she hears that Chaerea is in love with the girl and wants to marry her, she

forgives him and promises to help arrange the marriage. This is a wise course on the part of Thais because since the insult has been perpetrated, it would do no good for her to have him punished. The tactful way in which she deals with the young man makes him her friend and admirer. At the last of the play,we find that Thais has also found favor with the father of the boys and put herself under his patronage and protection. She must have had some good qualities in order to win his respect, because it seems that he was prejudiced against her as Parmeno tells us that the old man had been hunting an excuse to injure her household.

Because of the mistaken opinions and false pictures of Thais given in the play, it is rather hard to determine her character. We must look very carefully to see what she was really like. She seems to be a combination of the good and the bad. We have seen that she has a true affection for her lover, Phaedria, and that she wishes to protect the girl, Pamphila. Thais seems to want to rise above her class and have the respect of others. She possesses wisdom, tact, and courage. But on the other hand, she is mercenary, vindictive, and selfish and employs her wiles to obtain what she wants. Thais does not show that she is as mercenary as Bacchis of the Heauton Timorumenos, nor does she seem to be bold, impudent, or shameless as the other courtesan was.

Philotis of the Hecyra appears only in the first Act of the play, and we do not learn much about her character. Philotis laments to Syra that very few women of her class are lucky enough to have their lovers faithful to them. She makes this comment because she has heard that Pamphilus has married, although he had sworn never to take a wife during Bacchis' lifetime. Syra advises her to treat every man cruelly, but Philotis does not agree that they should all be treated alike. Perhaps, this shows that she

has not become the hard-hearted, typical courtesan as yet, for she is still young and beautiful as we see from Syra's words.

When Parmeno comes on the stage, Philotis tells him that she has been living for two years at Corinth with a tyrannical soldier. He allowed her very little freedom and she was miserable; therefore, she is glad to be back in Athens to practice her profession there. But she asks Parmeno about his master's marriage. Philotis seems to have a warm friendship for one of her class because when Parmeno tells her that Pamphilus' marriage is not very stable she says,[1]

ita di deaeque faxint, si in rem est Bacchidis.

Philotis' anxiety to hear the story from Parmeno reveals her delight in gossiping. She also is a good observer of human nature because she tells Parmeno,[2]

quasi tu non multo malis narrare hoc mihi
quam ego quae percontor scire.

Philotis admires Pamphilus for his honorable treatment of his wife. After hearing Parmeno's story, Philotis leaves to meet a gentleman from abroad. She seems to be of the lower order of courtesans but her friendship for Bacchis is a good quality.

Bacchis of the Hecyra is an example of a meretrix bona. Parmeno, early in the play, says that Bacchis became harsh and mercenary to Pamphilus after his marriage, but from Bacchis' words and acts later we may conclude that this seemingly harsh treatment of the young man was because Bacchis wished to cut herself off from him after his marriage. Bacchis has a strong influence over others. Philotis is a sincere friend of hers who wishes her well. The young man, Pamphilus, has been

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1 Hec. 102.

2 Ibid. 110-111.

desperately in love with her, and only after several months of marriage has he been able to relinquish this love.

Laches and Phidippus are of course prejudiced against the type of person they suppose Bacchis to be, and when they decide to go to her, because they think she is the reason that Pamphilus will not take Philumena back, they declare that they will appeal to her, argue with her, and if necessary threaten her if she has anything more to do with the young man. Laches decides to be very cautious in his interview with Bacchis. As she approaches, we see that she realizes the shamefulness of her life because she tells Laches.[1]

> ego pol quoque etiam timida sum, quom venit in
> mentem quae sim,
> ne nomen mihi quaesti obsiet.

But she declares that she can justify her conduct. Bacchis is very respectful to Laches, but when he accuses her of receiving visits from Pamphilus, she solemnly vows that this is not true. Then Laches asks her to visit the women and give them this vow also. Bacchis says that she will do this, although it is something no other woman of her profession would do--that is, to appear before a married woman for such a reason. But she has a high regard for Pamphilus, and she doesn't want him to be under a false suspicion. Her words have made Laches think well of her, but he warns her that she should continue to act in this admirable way. About this time, Phidippus enters, and he makes a very cruel statement to her.[2]

> nec pol istae metuont deos neque eas respicere deos
> opinor.

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1 Hec. 734-735.

2 Ibid. 772.

Phidippus' statement indicates his judgment of courtesans as a class, but cannot be applied to Bacchis. The courtesan then offers the old men her maidservants that they may torture them to see if she is telling the truth. They refuse this offer, and Laches urges Bacchis to go in and tell the women what she has told him. She says she is ashamed to appear before Philumena, but she will do as he asks.

When Bacchis returns from this visit, she sends Parmeno to tell Pamphilus to come to his wife because Myrrina has recognized the ring that Pamphilus gave Bacchis as one which her daughter wore. This is all she will tell Parmeno because she knows he is so curious. After the slave has gone on his errand, Bacchis soliloquizes on the happiness she has brought to Pamphilus. At the end of this speech, she gives a good characterization of herself as she says,[1]

> haec tot propter me gaudia illi contigisse laetor:
> etsi hoc meretrices aliae nolunt; neque enim est in
> rem nostram
> ut quisquam amator nuptiis laetetur. verum escastor
> numquam animum quaesti gratia ad malas adducam
> partis.
> ego illo dum licitumst usa sum benigno et lepido et comi.
> incommode mihi nuptiis evenit, factum fateor:
> at pol ne fecisse arbitror, ne id merito mi eveniret.
> multa ex quo fuerint commoda, eius incommoda
> aequomst ferre.

When Bacchis and Pamphilus meet, the relationship between them is very friendly and full of respect. The young man finds her charming and he is happy that things have turned out well. He is very grateful to Bacchis. The courtesan rejoices for him and says:[2]

> recte amasti, Pamphile, uxorem tuam;
> . . . . . .
> perliberalis visast.

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[1] Hec. 833-840.

[2] Ibid. 863, 865.

They agree to say nothing about this matter to anyone else and the play ends happily.

We see then that Bacchis of the Hecyra is a very admirable character, even if she is a courtesan. She has a sincere respect and affection for Pamphilus and his family. She is gracious, charming, and wise. Bacchis is willing to accept what fate brings her. She does not exhibit the characteristics of the bold, greedy Bacchis of the Heauton Timorumenos.

Since we have discussed all of Terence's courtesans, we find three of them are very different. Chrysis of the Andria seems to have had some good qualities and Philotis of the Hecyra has also. We would think that Philotis was of a lower class than Chrysis, but these two have such minor parts that we do not learn much about them. But Bacchis of the Heauton Timorumenos, Thais of the Eunuchus, and Bacchis of the Hecyra are distinct personalities. Bacchis of the Heauton is the worst type of character--mercenary, bold, shameless. Thais displays both good and bad qualities, though perhaps the good predominate. But Bacchis of the Hecyra is a noble character--wise, charming, respectful, and sincere. She is a great achievement in character portrayal by Terence.

Chapter VII

Parasitus

Chapter VII

Among the characters of Terence's plays, parasitus is represented only twice. These two are Gnatho of the Eunuchus and Phormio of the Phormio. They play a rather large part in the plays in which they appear and are well characterized. We shall see from a study of these two parasites that they are very different. They almost seem to belong to different classes of society. Phormio has the larger part and the play in which he appears is named after him. Generally, the parasite never had any real affection for his patron or any gratitude to him. He was a person who earned his living by flattery or performing services for others. The parasite would usually say or do almost any imaginable thing in the prospect of a good meal.

Gnatho of the Eunuchus first appears in a long speech to the audience in which he contrasts his manner of life with that of another member of his class. He is conceited, because he says[1]

> Di immortales, homini homo quid praestat! stulto
> intellegens
> quid interest!

This speech refers to himself as compared to the man he has met. The other parasite was a man who, like Gnatho had wasted his inheritance, but who, unlike Gnatho, was dirty, sick, ragged and old. He had spent all his money and his friends and acquaintances shunned and scorned him. Gnatho is contemptuous of this man because he has not been smart enough to secure all the advantages that Gnatho possesses. Then he describes himself.[2]

> . . . . . viden me ex eodem
> ortum loco?
> qui color, nitor, vestitus, quae habitudost corporis!
> omnia habeo neque quicquam habeo; nil quom est,
> nil defit tamen.

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[1] Eun. 232-233.

[2] Ibid. 241-243.

Gnatho says his way of earning a living is a new one and he is the inventor of it. He declares that there is a class of men who believe themselves to be the best in everything, but they really are not, and this is the class he follows. He doesn't make them laugh at him; on the contrary, he smiles at them and stands amazed at their intellects. He continues,[1]

> quidquid dicunt laudo; id rursum si negant, laudo
> id quoque;
> negat quis: nego; ait: aio; postremo imperavi ego-
> met mihi
> omnia adsentari. is quaestus nunc est multo uberrimus.

Gnatho says that when he goes to the market, all the tradesmen are delighted to see him. They greet him and ask him to dinner. Finally, the wretched man, convinced that Gnatho's philosophy of life is a very good one, asks the parasite to give him lessons in the business. Gnatho told him to become his disciple because he hoped that as schools of philosophers take their names from their masters, so parasites might be called Gnathonists. This is the height of conceit and impudence.

At this time, Gnatho sees Parmeno and he begins taunting and mocking him. He taunts the slave with the girl that he has brought as a gift to Thais. Since Gnatho implies that because of such a fine gift, Phaedria will be dismissed as Thais' lover, he sarcastically tells the slave that this will save Parmeno from running errands between Phaedria's house and that of Thais. Gnatho even asks Parmeno to get him admitted to Thais' house, but the slave will not do this. For Parmeno understands his true nature and realizes just how despicable he really is.

Gnatho's insincere feeling for the captain is portrayed as he tells Thraso that Thais was delighted with the gift and all the more so because

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[1] Eun. 251-253.

the captain was the donor. We know that Thais had not expressed such a feeling. Thraso begins to praise himself very highly, and Gnatho ironically agrees with him and leads him on to make more of a fool of himself. Gnatho tells Thraso he is a man of wit. He laughs at the captain's jokes, and encourages him to tell another story, but in an aside to the audience, he complains,[1]

plus miliens audivi.

Then Gnatho advises Thraso to make Thais jealous, because he tells the captain that she loves him and she is afraid that some day his gifts to her may stop. And by making her jealous, the captain may detract her from her interest in Phaedria. The parasite probably knows that making Thais jealous will not solve the captain's problem, but he doesn't care as long as he plays up to Thraso and keeps him in an agreeable mood.

Gnatho's greediness is portrayed as he urges Thais to allow them all to go to dinner. Another short characterization of the parasite is given by Parmeno who says,[1]

> . . . quem ego esse infra infumos omnis puto
> homines; nam qui adsentari huic animum induxeris,
> e flamma petere te cibum posse arbitror.

Gnatho's position with the captain does not seem to be a very dignified one, because he is sent on errands as if he were a slave. Thraso had sent him to take the girl to Thais' house, again, he orders him to go ahead and see that everything is made ready for the dinner. Later, Thraso orders the parasite to draw up the troops before Thais' house while he gets a safe position for himself.

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1 Eun. 422.

2 Ibid. 489-491.

At the end of the play, Thraso begs Gnatho to intercede for him with Phaedria. The parasite appears to be reluctant to do so, but when Thraso tells him that if he will do this he may have any reward that he asks, Gnatho tells the captain that if he succeeds he will demand that the captain's door always be open to him and that there always be a seat for him without invitation. Thraso agrees and the parasite goes to talk with Phaedria. Gnatho tells Phaedria and Chaerea first that what he is doing is chiefly for his own sake but if their interests agree with his, it would be foolish of them not to consent to what he proposes. Gnatho says that Phaedria should admit the captain as a rival, for he points out that Phaedria hasn't much to give and Thais must be kept supplied with gifts which the captain will do because he has plenty of money and he is a generous giver. Besides, Gnatho explains that the captain is such a dull, crude fellow that Phaedria need have no fear of Thais loving him and Phaedria can kick him out when he wishes. Furthermore, Thraso entertains splendidly and he will be a good subject for ridicule and scorn. Then Gnatho asks that he be admitted to their company because he is tired of playing up to Thraso. Phaedria and Chaerea agree to his propositions and Gnatho informs the captain of this news, for which he gets undeserved praise from Thraso.

This, then, is the parasite Gnatho. He is a contemptible character. He is conceited, boastful, shameless and sarcastic. Gnatho is not sincere in what he says or does. Moreover, he has no shame in betraying the one who has provided for his wants. Rather, he feels disgust and contempt for Thraso, but yet he has received his living from him. However, we must admit that Gnatho is intelligent, clever, and resourceful or he could not have carried on his part with the captain.

Phormio, the parasite of the play of the same name, has a stronger personality than Gnatho of the Eunuchus. He attempts to earn his living by services to others rather than by flattery and servility as Gnatho does. Since he originates almost all of the schemes throughout the play, we find that this comedy is named for him. However, he is officious, because he rushes in to do things which sometimes are not wanted or appreciated by those whom he helps. Phormio has created the whole problem of the play, for he has concocted a scheme for Antipho to marry Phanium which the young man knows will be much against his father's wishes. Geta, the slave, is very angry with Phormio for the predicament the parasite has gotten them all into. And even Antipho regrets that Phormio ever suggested the plan or that he was persuaded into it. But we shall find later in the play that the charm of Phormio's personality changes Geta's and Antipho's feeling toward him.

Phormio is not afraid of the outcome of what he has done. When Geta tells him that the old man is in a rage and that Antipho has run away to keep from facing his father, Phormio says,[1]

> ad te summa solum, Phormio, rerum redit:
> tute hoc intristi: tibi omnest exedendum: accingere.

Then he begins to plan his method of attack. Phormio tells Geta that he will take care of everything. This makes the slave admire his courage but Geta is afraid that his boldness may sometime bring Phormio trouble. The parasite refuses to believe this and says he knows what he is doing. Then, indicating that his past life has been very unsavoury and boasting of it,

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[1] Phor. 318-319.

he points out to Geta[1]

> quod me censes homines iam deverberasse usque
> ad necem?
> cedo dum, enumquam iniuriarum audisti mihi scri-
> ptam dicam?

Geta does not understand how Phormio can keep out of trouble when he does so many unlawful things. So Phormio tells him the reason and thereby gives his own philosophy of life.[2]

> quia non rete accipitri tennitur neque milvo,
> qui male faciunt nobis: illis qui nihil faciunt tennitur,
> quia enim in illis fructus est, in illis opera luditur.
> aliis aliunde est periclum unde aliquid abradi potest:
> mihi sciunt nil esse. dices "ducent damnatum
> domum":
> alere nolunt hominem edacem et sapiunt mea sen-
> tentia,
> pro maleficio si beneficium summum nolunt reddere.

This speech also shows his poverty and his great delight in eating. Phormio's enjoyment and appreciation of the luxuries of life which he secures by his nefarious schemes are shown by his next words.[3]

> immo enim nemo satis pro merito gratiam regi
> refert.
> tone asymbolum venire unctum atque lautum e
> balineis,
> otiosum ab animo, quom ille et cura et sumptu
> absumitur!
> dum tibi fit quod placeat, ille ringitur: tu rideas
> prior bibas, prior decumbas; cena dubia adponitur.
> ubi tu dubites quid sumas potissumum
> haec quom rationem ineas quam sint suavia et quam
> cara sint,
> ea qui praebet, non tu hunc habeas plane praesen-
> tem deum?

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1 Phor. 327, 329.

2 Ibid. 331-337.

3 Ibid. 338-345.

These words reveal that Phormio is fastidious, and also that he is different from the usual parasite because he has gratitude for his patron.

When Demipho enters, Phormio and Geta put on a scene which is intended to impress the old man with the strength of his opponent. Supposedly, the two do not see Demipho or know that he is hearing what they say, but in reality, the whole conversation is for his benefit. Phormio accuses the old man of avarice and snobbishness. When Demipho makes his presence known, the parasite is insolent to him and taunts him with not knowing his own cousin. Phormio has forgotten the name he used, and when Demipho demands it, he has to play for time until Geta can whisper it to him, but he manages the scene very skillfully. Again, Phormio accuses Demipho of avarice and refuses to tell him anything about the trial. He impudently tells the old man to get a new trial of the case. Phormio laughingly refuses the old man's proposal for him to accept a dowry and take the girl away. The parasite continues to make insulting and impudent remarks to Demipho until the old man threatens to turn the girl out and says[1]

dixi, Phormio.

But the parasite sarcastically replies.[2]

si tu illam attigeris secus quam dignumst liberam,
dicam tibi inpingam grandem. dixi, Demipho.

After Geta has told Antipho how well Phormio is opposing his father, the young man begins to admire the parasite and depend on him. When Geta tells the young men that in order to help Phaedria he must have Phormio to assist him, Antipho says[3]

praestost: audacissume oneris quidvis inpone,
ecferet;
solus est homo amico amicus.

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1 Phor. 437.

2 Ibid. 438-439.

3 Ibid. 561-562.

Geta told Phormio of Phaedria's need for money and the parasite readily agreed to help. This causes the slave to admire Phormio more than ever. He says[1]

> Ego hominem callidiorem vidi neminem
> quam Phormionem.

After this, Geta helps Phormio to carry out the schemes. He is the one who puts the parasite's proposition to marry the girl before Demipho and Chremes.

Phormio is very proud of his accomplishments. As he says--he secured the money, paid it to the slave-dealer, carried away the girl, and gave her to Phaedria. There is only one thing left for him to do. He is going to take a few days now for a drinking bout. But when he hears that Chremes has been found to be the father of Phanium and that the old men would now wish Antipho to remain married to her, Phormio, skillful workman that he is, cannot resist finishing up his work with an artist's touch. Rather than have Phaedria borrow money to pay the old men, Phormio will keep the dowry that has been given as the price of Phaedria's mistress. The news he has heard will make him able to blackmail Chremes and keep him from collecting the money. The parasite is delighted with the chance to outplay the two old men. He is ready to give up his drinking for such fun as tricking them will be. When he meets Demipho and Chremes, he declares that he is ready to marry the girl. But the old men have changed their minds and decided not to give the girl to him, so they ask for the money. Phormio pretends to feel that he is being treated unjustly and says that if they don't intend to let him marry the girl, he will have to keep the dowry anyway. Besides, he says he has already paid the money

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[1] Phor. 591-592.

out to his creditors. This makes Demipho angry and he threatens to take the parasite to court. Phormio then plays his trump card--he mentions Chremes' intrigue at Lemnos. Chremes is so afraid that the parasite will tell the story to his wife that he offers to let him keep the money. But Demipho, who cannot bear to see Phormio make such a fool of them, encourages his brother to confess everything to Nausistrata. This almost upsets Phormio's plans, but he discourages Chremes by telling him how angry his wife will be, and before they can drag him off to court, he shouts for Nausistrata to come out. When she appears, the parasite jeers at Chremes' silence and fright and finally tells Nausistrata the story of her husband's deception. For a minute Phormio glories in his revenge and asserts that this is the way he treats anyone who opposes him. But then his vengeance is satisfied and he is ready for Chremes to be forgiven. However, with the quickness of thought which he possesses, Phormio decides he should tell Nausistrata about Phaedria's mistress before she forgives her husband. The truth, at this time when Nausistrata was angry with her husband, was more effective than any faked story would have been. Phormio masterfully finishes up his work by securing an invitation to dinner from Nausistrata who was feeling grateful to him. This makes Phormio triumphant over all.

Thus, we see that Terence's two parasites are very different. They each have a distinct personality. Gnatho is not an admirable person, while Phormio, although he is unscrupulous and despicable in several ways, must be admired for his courage and energy. He is dignified and would not stoop to act the clown as Gnatho did. Phormio seems to be of a higher class of society than Gnatho.

Chapter VIII

Minor Characters

Chapter VIII

In addition to the major characters that we have discussed, there are several minor characters in the plays of Terence. Some of them have such small parts that they are hardly characterized at all, while others appear several times and are well portrayed. The men of the minor characters may be grouped according to the following types: leno, miles, libertus, less important senes, adulescentes, and servi, advocati, eunuchus, lorarius, and puer. The types of the minor characters represented in the women are: virgo, ancilla, obstetrix, anus, and nutrix.

Probably, the most important of the types among the minor characters is leno, or the slave-dealer. This character is represented in only two of Terence's plays. We find Dorio of the Phormio and Sannio of the Adelphi as the two lenones. The slave-dealer was usually a detestable villain, whom the populace felt deserved to be abused and cheated whenever there was an opportunity. He knew no other motive than that of his own profit and possessed neither sympathy nor honor.

Dorio of the Phormio owns a slave girl with whom the young man, Phaedria, has fallen in love. Phaedria has no money with which to buy the girl and he continually troubles Dorio, promising to get the money, and begging Dorio not to sell her to someone else. The slave-dealer has grown tired of his promises and when the two enter the play, Dorio is very surly and says,[1]

at enim taedet iam audire eadem miliens.

But when Phaedria tells him that he will be glad to hear what he is going to say, Dorio listens because he thinks Phaedria has the money at last.

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[1] Phor. 487.

However, he learns that Phaedria only wants to make a plea for three more days in which to raise the money, and being disgusted at this, he starts to leave. He refuses to heed any of Phaedria's entreaties and tells the young man[1],

cantilenam eandem canis.

When Dorio will not listen, Phaedria says[2],

adeon ingenio esse duro te atque inexorabili,
ut neque misericordia neque precibus molliri queas!

And Dorio impudently answers him[3],

adeon te esse incogitantem atque inpudentem sine
modo,
ut phaleratis ducas dictis me et meam ductes gratiis!

Antipho tries to help Phaedria in the matter and begs Dorio to grant him more time. Antipho asks the slave-dealer if he has the heart to let the two lovers be torn apart. Revealing his lack of sympathy, Dorio answers[4],

neque ego neque tu.

The slave-dealer tells Phaedria that he has put up with him month after month against his nature, while the young man made endless promises and brought nothing but tears. Now, Dorio has found a man who can pay instead of weeping. He tells Phaedria to[5]

. . . . . da locum melioribus.

This portrays the greed for money which Dorio possesses. Antipho reminds Dorio that there had been a day appointed for Phaedria to pay the money, and when he asks the slave-dealer if the day has past, Dorio says it has

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1 Phor. 495.

2 Ibid. 497-498.

3 Ibid. 499-500.

4 Ibid. 519.

5 Ibid. 522.

not but that the offer from a captain came first. Antipho asks the leno if he is not ashamed at his unscrupulousness, but Dorio says,[1]

minume, dum ob rem.

Antipho reproaches him and he answers[2]

sic sum: si placeo, utere.

Dorio is very self-assured and lofty in his dealings with the young men. He declares that it is Phaedria who is cheating him because the young man knew what a slave-dealer was like, but Dorio thought Phaedria was different from what he is. However, he agrees that if Phaedria brings the money before the captain does that he may have the girl. Dorio had just as soon break a promise to one man as another. The young men realize he is not to be trifled with.

Sannio of the Adelphi is protesting because the young man, Aeschinus, has broken into his house and stolen one of his slave-girls. Sannio begs the people who have gathered around to assist him. He reminds Aeschinus that the young man knew his character for he is a slave-dealer, but he asserts that he is as honest at that business as any man ever was. Sannio threatens to go to law if Aeschinus does not return the girl to him. But the young man pays very little attention to him and when Sannio attempts to seize the girl, Aeschinus orders his slave to beat the man. He protests that he has not injured Aeschinus and that he is being treated unjustly since he is a free man. But he ceases his brawling when Aeschinus mentions a settlement of money. This shows Sannio's chief characteristic--the desire for money. He insists the settlement must be fair and when Aeschinus

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1 Phor. 526.

2 Ibid. 527.

declares that a slave-dealer has no right to expect a fair offer, Sannio characterizes himself.[1]

> leno sum, fateor, pernicies communis adulescentium,
> periurus, pestis.

Aeschinus offers to pay the slave-dealer the cost price of the girl and maintains that if Sannio doesn't accept this, he will say she is a free woman and shouldn't be sold. Sannio is amazed at this and bewails the unfairness and the outrages that a slave-dealer has to endure. Then Aeschinus sends his slave, Syrus, to deal with Sannio. Syrus tells Sannio that he should have humored Aeschinus but the slave-dealer says,[2]

> credo istuc melius esse; verum ego numquam adeo
> astutus fui,
> quin quidquid possem mallem auferre potius in praesentia.

Sannio is not very clever for as Syrus says of him[3]

> . . . . . abi, inescare nescis homines.

The slave-dealer is no match for Syrus, because the cunning slave has found out that Sannio is about to make a voyage to Cyprus and to delay the trip would mean much loss to him. Therefore, he must either take what they offer him now or lose more money by not going to Cyprus as soon as he had planned. For, if Sannio waited to settle this until he came back, the court would not grant him the money because he had delayed so long. He begs and pleads with Syrus to get Aeschinus to pay him the money. Finally, Aeschinus and Sannio leave for the forum where the young man is going to pay the slave-dealer.

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1 Ad. 188-189.

2 Ibid. 221-22.

3 Ibid. 220.

Dorio of the Phormio and Sannio of the Adelphi, although they are both lenones, are very different individuals. The only trait they have in common is their greed for money. Dorio is lofty and contemptuous in his dealings with the young men while Sannio is cringing and begs for help.

Next, in importance among the minor characters is the miles. Terence has only one representative of this type--Thraso of the Eunuchus. Thraso is a former suitor of Thais who has purchased the girl, Pamphila, as a present for her. But when he comes to Athens and learns about Thais' lover, Phaedria, he is jealous and reluctant to give the girl to her. Phaedria agrees to go away for a few days, and then Thraso has the girl taken to Thais' house. Thraso is conceited and boastful, traits which the parasite, Gnatho plays up and encourages the captain to display. Thraso is too stupid to see the irony and sarcasm behind Gnatho's remarks and accepts them as compliments. The captain declares that the king was always very grateful to him and trusted him with his army. Moreover, when the king was tired of everyone else and wished to rest, he asked only for Thraso's company. Thraso says that everyone envies him and then he goes on to tell some stories which are supposed to display his clever wit and ability at repartee. Thraso depends on Gnatho to advise him and help him in his trouble with Thais. He displays his lack of taste as he asks Thais about the gift that he has given her just as soon as he sees her. The captain is sarcastic about Phaedria's gifts--he does not think any gift can be as fine as the ones he gives. Thraso is also sarcastic to the slave, Parmeno, but when Parmeno presents Chaerea in the eunuch's dress as a gift to Thais, the captain is silenced. Parmeno despises the conceited captain and characterizes him when he presents the gift.[1]

> atque haec qui misit non sibi soli postulat
> te vivere et sua causa excludi ceteros,

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[1] Eun. 480-483.

neque pugnas narrat neque cicatrices suas
ostentat neque tibi obstat, quod quidam facit.

Thais does not like the captain either. She says she can stand his bragging and boasting only as long as it takes the form of words, but if he comes to take the girl away she will tear his eyes out.

The battle scene of Thraso and his troops is a farce and only provides an amusing incident for the audience. Thraso pretends great courage and arranges his troops in military formation. But he makes sure of a position for himself in the rear, revealing his cowardly nature. When the troops are ready to attack, Thraso asserts that it is wise to try every method before the use of arms, so he demands that Thais give the girl to him. He hears that she will not do this and also that the girl is Chremes' sister; Thraso surrenders and goes away. This scene portrays the captain's bluster and cowardice.

At the last of the play, Thraso begs Gnatho to arrange things so that he may still see Thais sometimes. The parasite does this by explaining to Phaedria that Thraso has plenty of money and is a generous giver who will keep Thais supplied with gifts. But Gnatho characterizes him as[1]

fatuos est, insulsus, tardus, stertit noctis et dies,

whom Phaedria need never fear as a rival. Besides, Gnatho points out that the captain will be a splendid object for ridicule and scorn. The parasite informs Thraso that the bargain has been made, and we almost feel sorry for Thraso as he says[2]

numquam etiam fui usquam quin me amarent
omnes plurimum.

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[1] Eun. 1079.

[2] Ibid. 1092.

He is so mistaken in the true feeling others have for him that he arouses our pity. Terence's captain appears to be the typical miles gloriosus.

Two of the senes who were not discussed in the chapter on the fathers, are Crito of the Andria and Hegio of the Adelphi. Crito is an elderly gentleman who has come from Andros to make a settlement of Chrysis' estate. Since he was her cousin, the property belongs to him after her death. But when he hears that Glycerium has not found her parents, he wishes that he had not come, because he does not want to deprive the girl of the property. Davus characterizes Crito as[1]

> . . . senex modo venit, ellum, confidens catus:
> quom faciem videas, videtur esse quantivis preti:
> tristis veritas inest in voltu atque in verbis fides.

This portrayal of Crito makes us more willing to believe the story he tells about Glycerium's father. Crito is agreeable to telling the facts of the case but he grows impatient with Simo's insults. It is all Chremes can do to pacify the two old men. Then Crito tells of the shipwreck which brought Glycerium to Andros. His account solves the problem of the play.

Hegio of the Adelphi is a dear friend and distant kinsman of Sostrata's family. Sostrata sends Geta to him when she believes that Aeschinus has deserted her daughter. Demea characterizes Hegio as he says[2]

> homo amicus nobis iam inde a puero: o di boni,
> ne illius modi iam nobis magna civium
> penuriast antiqua virtute ac fide
> haud cito mali quid ortum ex hoc sit publice.

When Geta tells Hegio the story, the old man laments the dreadful outrage. The slave appeals to Hegio to help them and he promises to do so. Hegio tells Demea the story and urges him to help set things right. He

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[1] And. 855-857.

[2] Ibid. 440-443.

exhibits firmness and initiative as he tells Demea that if the father does not compel his son to marry Pamphila, he will go to law or even lay down his life rather than forsake the mother and daughter. Then Hegio goes to assure Sostrata of his friendship, and tell her that he will find Micio and see what he plans to do about the matter. When Hegio finds that Micio is ready to make amends for the offense, he is glad and he asks Micio to go in and tell this to Sostrata. The two old men then enter the house to talk with the mother. As one of Demea's requests at the end of the play, he asks Micio to give Hegio a farm that he owns. Micio rather reluctantly agrees to do this. These two old men are very much alike. There is nothing much to distinguish one from the other. They are both upright, benevolent, just, and independent.

The three advocati--Hegio, Cratinus, and Crito of the Phormio may be classed with the less important senes also. Their part in the play furnishes a choice bit of humor. Demipho calls them in to ask their advice about Antipho's marriage. Cratinus gives one opinion, Hegio a different one, and Crito thinks the matter requires further deliberation. All of which leaves Demipho as he says,[1]

incertior sum multo quam dudum.

There are two of the adulescentes who are not amatores. These two characters are Antipho and Chremes of the Eunuchus. Antipho is a friend of Chaerea and enters looking for that young man because he was to have made preparations for a dinner which a group of the young men were having. Since there are no preparations made, Antipho has been sent to find Chaerea. He sees him just coming out of Thais' house. Antipho approaches

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[1] Phor. 459.

and begins to question Chaerea about the eunuch's dress that he is wearing. Then Chaerea tells his friend the story of the attack on the girl. Antipho seems to be a young fellow of cynical good humor. He makes sardonic remarks during the recital of the story. After hearing the story, Antipho takes Chaerea away with him to change the young man's clothes at his house before they proceed to the dinner.

Chremes of the Eunuchus is the young man whom Thais believes to be the brother of the girl, Pamphila. Chremes is an unsophisticated country youth. He does not trust city people nor their ways. He is very suspicious of Thais, believing that she means to do him some mischief. The boisterous way that Chremes knocks at Thais' door reveals his boorishness. He even distrusts Pythias' greeting, but when he refuses to wait or to come again the next day, she has him taken to the captain's house where Thais is dining. There he has the experience of a drinking bout which seems to have been a new experience for him, because he returns to Thais' house in quite a different mood. Pythias looks very lovely to him now and he is merry and jolly. Chremes is rather stupid because he failed to understand what Thais meant as she nodded to him when she left the captain's house. Thais comes back home and tells Chremes that the girl in her house is his sister. The young man is very grateful to her but Thais warns him that the captain is coming to try to take the girl away. This brings out another trait of Chremes--he is a coward. He wants to go to the forum and get some assistants but Thais stops him. The courtesan realizes that he is afraid and she encourages him in every way. During the battle scene, Chremes demonstrates unexpected bravery, probably as the result of Thais' encouragement and the wine he has had. He tells Thraso that the girl is his sister and dares the captain to harm her. Then Chremes leaves to bring the nurse that she may recognize the tokens which determine Pamphila's

citizenship. Chremes is very well characterized as an individual because he is boorish, stupid, suspicious and a coward, but Antipho in his short appearance does not show any distinctive qualities.

The only example of the libertus in Terence's plays is Sosia of the Andria. He is the confidant of the old man, Simo, who attributes the qualities of fidelity and secrecy to him. Simo reminds Sosia that he has been treated with mildness and justice since he was purchased as a child. Later, Simo says he freed him because he served the old man with a free man's spirit. Sosia resents these reminders because he thinks Simo is reproaching him with ingratitude. Simo then tells Sosia the events leading up to his discovery of Pamphilus' love-affair. This story is interspersed with philosophical remarks of Sosia. Sosia is a very sympathetic listener. At the end of the story, Simo asks him to help keep the pretense of the marriage, to intimidate Davus, and to watch his son. Sosia agrees to take care of these things. There seems to be nothing individualistic about Sosia.

There are several slaves among the minor characters. We find Byrria of the Andria, Dromo of the Heauton Timorumenos, Sanga of the Eunuchus, Davus of the Phormio, Sosia of the Hecyra, and Geta of the Adelphi. These slaves are generally stupid and lazy; they seem not to possess the ability to help their young masters which we found in the more prominent slaves.

Byrria of the Andria is the slave of the young man, Charinus. He tries to comfort the young man with philosophic maxims when Charinus complains of his unfortunate lot. Byrria exhibits a low mind as he suggests that Charinus might become the girl's lover even though Pamphilus marries her. He is not much help to the young man because Charinus says to him.[1]

> at tu hercle haud quicquam mihi,
> nisi ea quae nil opus sunt sciri. fugin hinc?

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[1] And. 336-337.

But Byrria does not care for he replies[1]

ego vero ac lubens.

Byrria laments the faithlessness of men when he overhears that Pamphilus has agreed to marry the girl who is Charinus' sweetheart. He expects to be punished when he reports this news to his master.

Dromo of the Heauton Timorumenos is stupid. His fellow slave, Syrus, calls him dumb. Sanga of the Eunuchus is a kitchen slave of Thraso's whom the captain brings to help him in the attack on Thais. Sanga brings a sponge to wipe the wounds because he sarcastically says that he knew it would be an affair of bloodshed because of the great valor of Thraso.

Davus of the Phormio is a friend of the other slave, Geta. Davus philosophizes on the unjust condition of society.[2]

quam inique comparatumst, ei qui minus habent
ut semper aliquid addant ditioribus!

Again, when Geta praises him for having brought the money that he owed Geta, Davus comments on the dishonesty of the times.[3]

praesertim ut nunc sunt mores: adeo res redit:
si quis quid reddit, magna habendast gratia.

Davus gives another philosophical remark when he approves Geta's decision not to oppose the young men. For as he says,[4]

. . . . . inscitiast,
advorsum stimulum calces.

Davus does not appear to be bold but he admires this trait in others as he applauds Geta's decision to depend on himself to get out of the trouble. Davus is a good listener. He hears all of Geta's story and seems

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1 And. 337.

2 Phor. 41-42.

3 Ibid. 55-56.

4 Ibid. 77-78.

interested in it. Sosia of the Hecyra is a slave of the young man, Pamphilus. He has accompanied Pamphilus on the voyage to Imbros and his description of the trip by sea is amusing.

Geta of the Adelphi is the faithful servant of Sostrata and the mainstay of the household. He returns home very angry after hearing that the young man, Aeschinus, has carried off the slave-girl, and, as Geta thinks, betrayed his mistress' daughter. He would like to take revenge on all the members of Aeschinus' household. Geta is so excited that he has difficulty in explaining the situation to Sostrata. But he is not able to find a way out of the difficulties and accepts Sostrata's decision to try to bring Aeschinus to terms. Then he refers the matter to Hegio and depends on him to do something. Geta shows a friendly feeling for Demea when he sees that the old man wishes to help his mistress' household. Geta exhibits devotion to his mistress and a strong sense of justice. Of these slaves, we find that Byrria of the Andria, Davus of the Phormio, and Geta of the Adelphi are individualized somewhat; the others are almost nonentities.

Dromo of the Andria is of the lower order of slaves. He is a lorarius or flogger of slaves. Simo calls him in to carry Davus away and bind him. There is also a puer, Dromo of the Adelphi, who calls Syrus to come into the house because Ctesipho wants him. It is Dromo's appearance that causes Demea to learn the truth about his son. There is a character eunuchus, named Dorus, who appears in the Eunuchus. He may be considered as belonging to the lower class of slaves also. Dorus is pictured as an ugly, decrepit creature who shows little spirit or self-assertion when he is questioned by the young man, Phaedria. Parmeno of the Adelphi is a slave of Aeschinus who beats the slave-dealer, Sannio, at Aeschinus' command, but he is a muta persona.

The character, virgo, is represented only by Antiphila of the Heauton Timorumenos as a character who has a speaking part. Glycerium of the Andria and Pamphila of the Adelphi are heard from within, crying out in the pains of child-birth, but they do not appear on the stage. Pamphila of the Eunuchus and the slave-girl of Ctesipho of the Adelphi are brought on the stage but they do not speak. We learn nothing about the other sweethearts of the young men--Philumena of the Andria, Phanium and Pamphila of the Phormio, and Philumena of the Hecyra--except through the words of others. We should expect these young girls who are the heroines to have important parts but they do not. The fact that in Athens at this time, reputable unmarried women did not appear in public is probably the reason that the heroines do not appear on the stage.

Antiphila of the Heauton Timorumenos is first mentioned by Menedemus, Clinia's father, as the girl with whom his son had fallen in love. She was supposed to be the daughter of an old woman from Corinth who was living in Athens at that time. Clitipho characterizes Antiphila as a girl[1]

> . . . bene et pudice eductam, ignaram artis meretriciae.

Antiphila has remained true to Clinia during his absence as is evidenced by the fact that Syrus tells the young man that he found her poorly dressed and at work at her loom. Syrus says also that she was dressed as women dress for themselves. Bacchis compliments Antiphila upon her virtuous life and upon her beauty. The girl replies that she is content with Clinia as her only lover. When she sees the young man she almost faints from joy, and they are happily united. Later in the play, Antiphila is discovered to be the daughter of Chremes and Sostrata and Menedemus obtains her father's consent for her to marry Clinia.

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[1] Heaut. 226.

Glycerium of the Andria is characterized by Simo as being a girl who had a modest and charming face. She was supposed to have been the sister of the courtesan, Chrysis. Her affection for Chrysis was so great that at the courtesan's funeral she tried to destroy herself by throwing herself into the funeral fire. Glycerium is distressed because she believes that Pamphilus will be taken away from her by his father's demand that he marry another girl. Pamphilus says that Glycerium has trusted him and that she has been trained and reared in virtue and purity. At the last of the play, Crito tells that Glycerium was shipwrecked when a child on the coast of Andros, and that her uncle whom she was with at the time, having died, she was adopted by Chrysis' father and later brought to Athens. When Chremes hears the story, he discovers that the uncle was his brother and the girl is his daughter. So Glycerium is proved to be an Athenian citizen and Pamphilus is allowed to marry her. We learn nothing of Chremes' other daughter, Philumena, except that Byrria says she is a beauty and that Charinus is desperately in love with her.

Pamphila of the Eunuchus was stolen from Athens as a child and given to Thais' mother. She was carefully trained and brought up as Thais' sister. The girl was beautiful and a skillful violinist. When Thais' mother died, an uncle sold the girl to the captain, Thraso. Chaerea comments again and again on her remarkable beauty. Pamphila is brought on the stage by Gnatho, the parasite, and is taken to Thais' house as a gift to her from Thraso. Thais discovers that Pamphila is the sister of the young man, Chremes, and the girl is betrothed to Chaerea who has fallen in love with her.

Davus says that Phanium of the Phormio is beautiful in spite of the fact, that when he and Antipho first see her, she has been mourning her dead mother and is in a dishevelled condition. Antipho immediately fell

in love with her and later, through Phormio's schemes, married her. Finally, Geta by eavesdropping, learns that Phanium is the daughter of Chremes by a bigamous marriage. This solves the problem of the two old men and Antipho is allowed to keep his wife. We know nothing of Phaedria's sweetheart, Pamphila, except that she is a cithern-player who is owned by the slave-dealer, Dorio.

Philumena of the Hecyra is portrayed as the retiring and modest young woman whom Pamphilus has married. She is a true gentlewoman because she has put up with her husband's affronts and outrages and concealed them from others. Bacchis characterizes her as she says,[1]

perliberalis visast.

Pamphila of the Adelphi is the daughter of Sostrata, the widow. Her daughter has been wronged by the young man, Aeschinus, who has promised to marry the girl. But when Aeschinus carries away the slave-girl for his brother, Ctesipho, the impression is given that Aeschinus has deserted Pamphila. However, the situation is explained and Aeschinus marries Pamphila. Ctesipho's sweetheart is a slave-girl who belongs to the slave-dealer, Sannio. She is carried away by Aeschinus and brought to Ctesipho who is at his brother's house.

These young women are very much alike. They are all portrayed as young, beautiful, and virtuous. In almost every case, they are proved to be Athenian citizens and an honorable marriage is arranged with the lover.

There are several servant women in all of Terence's plays. They may be classed as: ancilla, obstetrix, anus, and nutrix. Probably the most

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[1] Hec. 865.

important of these groups is ancilla, or the servant of the meretrix or virgo. Ancilla is represented by Mysis of the Andria, Phrygia of the Heauton Timorumenos, and Pythias and Dorias of the Eunuchus.

Mysis of the Andria is the servant of Glycerium and is devoted to her. She protests against summoning the midwife, Lesbia, because she is known to have the habit of drinking. Mysis thinks a more suitable person should be brought to Glycerium and she says,[1]

> . . . . . illi in aliis potius peccandi locum.

Mysis is terrified when she hears Pamphilus say that his father has ordered him to marry. She tells the young man that Glycerium is afraid he will forsake her. Mysis suggests that he might do this under the force of compulsion. Pamphilus vows never to desert the girl and Mysis hopes for the best. She then tells him that she is on her way to bring the midwife. Mysis praises Pamphilus to Lesbia and tells her that he has agreed to acknowledge Glycerium's child. But Mysis is rather stupid. She does not understand Davus' scheme to place the baby on the doorstep; nevertheless, she is willing to help him if it will benefit Pamphilus. But when Davus leaves her alone she is utterly at a loss and does not know what to say to Chremes. Then Davus comes back and she cannot understand his questions. Mysis says to Davus.[2]

> di te eradicent! ita me miseram territas.

She is very angry with him for playing the trick on Chremes without telling her about it beforehand. Mysis seems to think well of most people because she praised Pamphilus and she characterizes Crito as an excellent gentleman.

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1 And. 233.

2 Ibid. 761.

Phrygia of the Heauton Timorumenos is the servant of the courtesan, Bacchis. She is sent by Bacchis to take a message to a captain, but when Syrus informs Bacchis that the money is waiting for her, she recalls Phrygia. She does not appear again in the play.

Dorias of the Eunuchus is the servant of the courtesan, Thais. She is sent by Pythias to conduct Chremes to the captain's house where Thais is dining. Then Thais sends her home to bring the courtesan's jewelry. Dorias displays affection for her mistress as she says that she fears some harm may come to Thais at the captain's house. Dorias gives surprised exclamations as she hears of Chaerea's attack on the girl, but she advises Pythias[1],

. . . . . si sapis,
quod scis nescis neque de eunucho neque de vitio
virginis.

She does not take any part in the affair of the eunuch.

Pythias of the Eunuchus is quite different from the other ancillae. She is also the servant of Thais and seems to be in charge when her mistress is absent. When Chremes appears, she teases him and strengthens his opinion that these women are trying to harm him. Since he says he must see Thais at that time, Pythias sends him to the captain's house accompanied by Dorias. Pythias learns of Chaerea's outrage and is furious with him. She says[2],

qui nunc si detur mihi,
ut ego unguibus facile illi in oculos involem venefico.

Pythias is so excited that she talks very boldly to Phaedria and blames him for having given them the eunuch. The young man brings out Dorus,

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1 Eun. 721-722.

2 Ibid. 647-648.

the real eunuch, and Pythias denies that he is the man who was brought to their house. Phaedria suggests that she might be mistaken in her identity,but she strongly denies this and begins to question Dorus. The eunuch says that he did not go to Thais' house and Pythias pertly asks Phaedria[1],

iam satis credis sobriam esse me et nil mentitam tibi?

The young man is cornered by Pythias and doesn't know exactly what to do. Pythias decides that this is a trick of Parmeno's and vows to find some means of taking revenge on the slave. She decides, however, at Dorias' advice to keep still about the affair for awhile,and just to tell Thais that the eunuch has gone away. Pythias reproves Chremes for his seeming lack of intelligence. Finally, Pythias has to tell Thais that the eunuch was Chaerea, and when they see him, Pythias wants to have him arrested at once. The servant says[2]

. . . vix me contineo quin involem
monstro in capillum: etiam ultro derisum advenit.

She does not trust Chaerea in anything, and is amazed that Thais is going to allow him to enter her house again. She says she would[3]

neque pol servandum tibi
quicquam dare ausim neque te servare.

Then Pythias turns her attention to a plan for getting revenge on Parmeno. Pythias shows more originality than any of the other women servants as she makes up a story to tell Parmeno to scare him. When she sees the slave,

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1 Eun. 703

2 Ibid. 859-860.

3 Ibid. 903-904.

she begins to lament loudly the terrible punishment that is being inflicted on Chaerea because he has been discovered to be the ravisher of the girl. Parmeno readily believes the clever story she tells, and as he is about to go into the house she warns him to be careful because they believe he is at the source of the crime. But she encourages him to tell the whole story to the father of the boys. After Parmeno has told the story to Laches and he has rushed into the house to find that Chaerea is not being punished, Pythias comes out to taunt Parmeno with his stupidity. She enjoys the success of her plan immensely. She tells Parmeno that she thought he was clever but now he has earned punishment from both the father and the son. Parmeno attempts to threaten her but she is so sure of her victory that she pays little heed to his threats. Pythias may be contrasted with the dull, serious Mysis of the Andria. Nowhere do we find another bold, lively character like Pythias among the women servants.

Lesbia of the Andria is the only example of the character obstetrix, or midwife, that we find in Terence's plays. She is characterized by Mysis as a drunken, careless creature. This description is further emphasized as she leaves Glycerium's house and shouts from the street the directions for caring for the girl.

Anus is portrayed by Syra of the Hecyra and Canthara of the Adelphi. Syra is an old woman who is an attendant of the courtesan, Philotis. She is malicious and urges Philotis to have no mercy on any of her lovers. She wishes that she had Philotis' youth and charms. Canthara of the Adelphi is the faithful old servant of Sostrata. She has a great respect and admiration for the young man, Aeschinus. Canthara shows respect and devotion for her mistress and is sent off the stage by Sostrata in order to bring the midwife. Aeschinus mentions that she is garrulous.

Canthara of the Heauton Timorumenos, Sophrona of the Eunuchus and Sophrona of the Phormio represent the nutrices of Terence. Canthara of the Heauton Timorumenos is brought out to confirm Sostrata's recognition of the ring Antiphila has given her as the one the mother placed on her baby's finger when it was given to be exposed. Sophrona of the Eunuchus also plays a part in the recognition of the heroine. Chremes brings her to Thais' house and she recognizes the tokens as having belonged to Pamphila when she was a child, thus proving the girl to be an Athenian citizen. Sophrona of the Phormio has a larger part than the other two nurses. When the mother died, she was left as the sole guardian of Phanium. To save her from poverty, she has permitted the girl to marry Antipho, but when she hears that his father is so angry about the marriage she is worried. Chremes recognizes Sophrona as his daughter's nurse and learns from her that the girl is married to Antipho. This piece of news gives the play a happy ending.

To conclude the list of minor characters we must mention the cantor who appears at the end of each play to ask for applause.

We find among the group of minor characters that a few of them are distinctly individualized. These are: the two slave-dealers, Dorio and Sannio; the young man, Chremes of the Eunuchus; the slaves, Byrria, Davus, and Geta; and the servant woman, Pythias, of the Eunuchus.

Chapter IX

Summary

Chapter IX

This study has examined all the characters of Terence's plays for the purpose of studying the playwright's method of character portrayal. From this careful examination, we must conclude that Terence individualized his characters within the type. The author seems to have had a basic type in mind in his writing, but he enlarged on this type and presents some of his characters to us not merely as types, but as distinct individuals possessing the qualities we find in certain persons in real life.

Although the range of society of Terence's plays is a narrow one, we find several good examples of individuality among the types of characters that he has used. In the character of the slave, Syrus of the Adelphi, Geta of the Phormio, and Parmeno of the Hecyra are different from the typical slave of comedy. Among the old men, Simo of the Andria, Chremes and Menedemus of the Heauton Timorumenos, Chremes of the Phormio, Laches of the Hecyra, and Micio and Demea of the Adelphi are distinctly individualized. Terence exhibits his greatest skill in character portrayal in the character of the old man. The character of the lover presents Clitipho of the Heauton Timorumenos, Chaerea of the Eunuchus, and Aeschinus of the Adelphi as very real young men. Of the mothers, Sostrata of the Hecyra is an outstanding example of a pleasing individual. Terence's courtesans, furthermore, do not follow the type entirely. Bacchis of the Heauton Timorumenos and Bacchis of the Hecyra are very different. The two parasites, Gnatho of the Eunuchus and Phormio of the Phormio are portrayed as persons having separate traits. Even among the minor characters of the plays, we find instances of individualization. The two slave-dealers, Dorio of the Phormio, and Sannio of the Adelphi do not seem to act or think alike. The young man, Chremes of the Eunuchus is different from any of the

other young men of Terence. And Pythias of the Eunuchus is similar to no other of Terence's slave women.

Therefore, it seems appropriate to end this discussion with the words of Melanchthon:[1]

> "I exhort all school masters with all boldness to commend this author to the zealous study of youth. For I think that from him more help is gained for forming a judgment concerning the manners of men than from most works of philosophers."

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[1] quoted from The Comedies of Terence. Edinburgh Review. Vol. CLV. p. 381.

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