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PLAUTUS

THE MERCHANT

THE BRAGGART WARRIOR

THE HAUNTED HOUSE

THE PERSIAN



Translated by
PAUL NIXON

PLAUTUS

WITH AN ENGLISH TRANSLATION BY

PAUL NIEMEYER
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藏书章

THE MERCHANT
THE BRIGGART WAREHOUSE
THE HAUNTED HOUSE

THE PERSIAN



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THE GREEK ORIGINALS AND DATES OF THE PLAYS IN THE THIRD VOLUME

THE *Mercator* is an adaptation of Philemon's *Emporos*.¹ When the *Emporos* was produced, however, is unknown, as is the date of production of the *Mercator*, and of the *Mostellaria* and *Persa*, as well.

The *Alazon*, the Greek original of the *Miles Gloriosus*, was very likely written in 287 B.C., the argument² for that date being based on international relations during the reign of Seleucus,³ for whom Pyrgopolynices was recruiting soldiers at Ephesus. And Periplectomenus's allusion to the imprisonment of Naevius⁴ might seem to suggest that Plautus composed the *Miles* about 206 B.C.

Philemon's *Phasma* was probably the original of the *Mostellaria*, and written, as it apparently was, after the death of Alexander the Great and Agathocles,⁵ we may assume that Philemon presented the *Phasma* between 288 B.C. and the year of the death of Diphilus,⁶ who was living when it was produced.

¹ *Merc.* Prol. 9.

² Hueffner, *De Plauti Comoediarum Exemplis Atticis*, 28, 29.

³ *Miles* 75, 948, 949. ⁴ *Miles* 211.

⁵ *Most.* 775. ⁶ *Most.* 1149.

THE GREEK ORIGINALS

In the *Persa* the Persians are spoken of as a people still independent.¹ The unknown Greek original of the play would therefore seem to have been written in the time of Demosthenes, before the conquests of Alexander.

¹ *Persa* 506.

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MERCATOR
OR
THE MERCHANT

ARGUMENTVM I

Missus mercatum ab suo adulescens patre
Emit atque adportat scita forma mulierem.
Requirit quae sit, postquam eam vidit, senex :
Confingit servos emptam matri pedisequam.
Amat senex hanc, ac se simulans vendere
Tradit vicino ; eum putat uxor sibi
Obduxe scortum. tum Charinum ex fuga
Retrahit sodalis, postquam amicam invenit.

ARGUMENTVM II

Mercatum asotum filium extrudit pater.
is peregre missus redimit ancillam hospitis
amore captus, advehit. nave exilit,
pater advolat, vix visam ancillam deperit.
cuius sit percontatur ; servos pedisequam
ab adolescente matri ait emptam ipsius.

ARGUMENT OF THE PLAY (I)

A young man, sent on a trading trip by his father, buys and brings home a charming young miss. The old gentleman, after seeing her, inquires who she may be. His son's servant pretends that she was bought as an attendant for the young man's mother. Falling in love with her and feigning to sell her, the old gentleman entrusts her to a neighbour; and the neighbour's wife thinks he has got himself a mistress. Then Charinus is kept from leaving the country by his friend, who has found the young fellow's sweetheart.

ARGUMENT OF THE PLAY (II)

A dissipated son is packed off on a trading trip by his father. Despatched abroad, he loses his heart to a maidservant of his host, buys her, and carries her home. He disembarks; his father flies to the ship, and, at first sight of the maid, is smitten. He asks whose she is; his son's servant says the young man bought her as an attendant for his mother. Then the old gentle-

TITUS MACCIUS PLAUTUS

senex, sibi prospiciens, ut amico suo
veniret natum orabat, natus ut suo :
hic filium subdiderat vicini, pater
vicinum ; praemercatur ancillam senex.
eam domi deprehensam coniunx illius
vicini scortum insimulat, protelat virum.
mercator expes patria fugere destinat,
prohibetur a sodale, qui patrem illius
orat cum suo patre, nato ut cederet.¹

10

¹ Corrupt (Leo): *cum patre suo pte* Lindsay.

PERSONAE

CHARINVS ADVLESCENS

ACANTHIO SERVVS

DEMIPHO SENEX

LYSIMACHVS SENEX

SERVVS

EVTYCHVS ADVLESCENS

PASICOMPSA MERETRIX

DORIPPA MATRONA

SYRA ANVS

COCVS

MERCATOR

man, with his own comfort in mind, urgently entreats his son to have her sold to a friend of his; the son, to a friend of his own—a neighbour's son being the son's proxy, the neighbour himself, the father's. The old gentleman is first in the market and gets the girl. This neighbour's spouse, finding the girl in her house, takes her for her husband's mistress, and ejects him. The young merchant, in despair, determines to flee his native land, but is deterred by his friend who joins his own father in begging the old gallant to give way to his son.

DRAMATIS PERSONAE

CHARINUS, *a young gentleman of Athens.*

ACANTHIO, *his slave.*

DEMIPHO, *his father.*

LYSIMACHUS, *an old gentleman, friend of Demipho.*

A SLAVE, *belonging to Lysimachus.*

EUTYCHUS, *son of Lysimachus.*

PASICOMPSA, *a courtesan.*

DORIPPA, *wife of Lysimachus.*

SYRA, *his old slave.*

A COOK.

ACTVS I

Char. Duas res simul nunc agere decretumst mihi :
et argumentum et meos amores eloquar.
non ego item facio ut alios in comoediis
vi vidi amoris facere, qui aut nocti aut die
aut soli aut lunae miserias narrant suas ;
quos pol ego credo humanas querimonias
non tanti facere, quid velint quid non velint ;
vobis narrabo potius meas nunc miserias.

graece haec vocatur Emporos Philemonis,
eadem Latine Mercator Macci Titi.

10

pater ad mercatum hinc me meus misit Rhodum :
biennium iam factum est, postquam abii domo.
ibi amare ocepi forma eximia mulierem.
sed ea ut sim implicitus dicam, si operaest auribus
atque advortendum ad animum adest benignitas.
et hoc parum hercle more amatorum institi :
rem¹ eampse ecfatus sum orsusque inde exilico ;
nam amorem haec cuncta vitia sectari solent,

¹ *rem eampse ecfatus sum orsusque* Leo : *per mea per conatus sum nos sumque inle exilico* MSS.

Scene :—Athens. A street in which stand the houses of Demipho and Lysimachus.

ACT I

ENTER Charinus, PALE AND WAN.

Char. (to audience) I am now resolved to do, at one and the same time, two things—acquaint you both with the plot of this play and with my passion. I shall not imitate those other lovesick lovers I have seen in the comedies, who confide their woes to the night, or day, or sun, or moon; very little care these, I fancy, about the complaints of mortals, their likes and dislikes. It is to you, rather, that I shall now confide my woes.

The Greek name of this play is the *Emporos*, of Philemon; in Latin we call it the *Mercator*, of Maccius Titus.

My father (with a wave of the hand in the direction of Demipho's house) sent me away from here on a trading trip to Rhodes; two years ago it is now, since I left home. There I fell in love with a perfectly beautiful girl. But how I became enthralled you shall hear, if your ears are at leisure and you will accord me your kind attention. (apologetically) And, by Jove, I have failed to follow fully the practice of lovers: this love of mine was the theme I announced, that was my starting point. For in the wake of love commonly come all these ills—care, sorrow and excessive

TITUS MACCIUS PLAUTUS

cura aegritudo nimiaque elegantia,¹
 multiloquium : parumloquium hoc ideo fit quia,
 quae nihil attingunt ad rem nec sunt usui,
 tam amator profert saepe advorso tempore ;
 hoc pauciloquium rursus idcirco praedico,
 quia nullus umquam amator adeost callide
 facundus, quae in rem sint suam ut possit loqui.
 nunc vos mi irasci ob multiloquium non decet :
 eodem quo amorem Venus mi hoc legavit die.
 illuc reverti certumst, conata eloquar.

principio ut ex ephebis aetate exii
 atque animus studio amotus puerilist meus,
 amare valide coepi hinc meretricem : ilico
 res exulatum ad illam clam abibat patris.
 leno importunus, dominus eius mulieris,
 vi summa ut quicque poterat rapiebat domum.
 obiurigare pater haec noctes et dies,
 perfidiam, iniustitiam lenonum expromere ;
 lacerari valide suam rem, illius augerier.
 summo haec clamore ; interdum mussans conloqui :
 abnuere, negitare adeo me natum suom.
 conclamitare tota urbe et praedicere,

40

50

¹ Leo brackets following vv., 20-30 :

*haec non modo illum qui amat, sed quemque attigit
 magno atque solido multat infortunio,
 nec pol profecto quisquam sine grandi malo
 praequam res patitur studuit elegantiae.
 sed amori accedunt etiam haec, quae dixi minus :
 insomnia, aerumna, error, terror et fuga,
 ineptia stultitiaque adeo et temeritas,
 incogitantia excors, immodestia,
 petulantia et cupiditas, malevolentia,
 inertia, aviditas, desidia, iniuria,
 inopia, contumelia et dispendium.*

MERCATOR

display,¹ and overtalking—which overtalking becomes undertalking because a lover constantly delivers himself of useless irrelevancies at the wrong time; and then again I pronounce this overtalking sub-talking, by reason of the fact that no lover is ever so artfully eloquent as to be able to say the things that help him. So you people should not be irritated at my own overtalking now: it was my legacy from Venus on the same day she gave me my love. To which love of mine I must now return, and resume my tale.

In the beginning, after I had come of age and lost my zest for childish things, I became completely captivated by a courtesan here; forthwith my father's property quietly went into exile to her. The ruthless pimp, who owned the girl, grabbed and made off with everything he could pounce on. My father denounced all this night and day, picturing the perfidy and injustice of pimps. To think that his own estate should be absolutely mangled, and that fellow's multiplied! All this at the top of his lungs; or now again he would mutter what he had to say—shake his head, and even insist that I was no son of his. All over the city he would go, bebawling and giving notice no

¹ vv. 20-30: And this is a vice which takes a full and heavy toll, not only from the lover, but from everyone affected by it, nor is there a single soul, I swear, given to display beyond his means who does not pay an ample penalty. But love has still more ills which I omitted—sleeplessness, anxiety, uncertainty, fear and flight, silliness, yes, and stupidity and recklessness, and senseless unreflection, immodesty, wantonness and lust, ill-will, inertia, inordinate desire, sloth, injustice, contumely and extravagance.

TITUS MACCIUS PLAUTUS

omnes tenerent mutuitanti credere.
amorem multos inlexe in dispendium ;
intemperantem, non modestum, iniurium
trahere, exhaurire me quod quirem ab se domo ;
ratione pessuma a me ea quae ipsus optuma
omnis labores invenisset perferens,
in amoribus diffunditari ac didier.
convicium tot me annos iam se pascere ;
quod nisi puderet, ne luberet vivere. 60
sese extemplo ex ephebis postquam excesserit,
non, ut ego, amori neque desidia in otio
operam dedisse, neque potestatem sibi
fuisse ; adeo arte cohibitum esse se a patre :
multo opere immundo rustico se exercitum,
neque nisi quinto anno quoque solitum¹ visere
urbem, atque extemplo inde, ut spectavisset
peplum,
rus rusum confestim exigi solitum a patre.
ibi multo primum sese familiarium
laboravisse, quom haec pater sibi diceret: 70
“ tibi aras, tibi occas, tibi seris, tibi idem metis,
tibi denique iste pariet laetitiam labos.”
postquam recesset vita patrio corpore,
agrum se vendidisse atque ea pecunia
navem, metretas quae trecentas tolleret,
parasse atque ea se mercis mercatum undique,
adeo dum, quae tum haberet, peperisset bona ;
me idem decere, si ut deceret me forem.
ego me ubi invisum meo patri esse intellego 80

¹ *solitum* Ritschl : *positum* MSS.