

**CLARENDON PRESS
SERIES. P.
TERENTI ADELPHI**

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ARTHUR SLOMAN

**CLARENDON PRESS
SERIES. P.
TERENTI ADELPHI**

Clarendon Press Series

P. TERENTI
A DELPHI

WITH NOTES AND INTRODUCTIONS

INTENDED FOR THE HIGHER FORMS OF PUBLIC SCHOOLS

BY THE

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SECOND EDITION

OXFORD
AT THE CLARENDON PRESS

MDCCCCI

PREFACE

In the text of this edition the MSS. have been followed rather than the emendations of editors, unless there seemed to be weighty reasons to the contrary. In the absence, however, of **A**, the testimony of Donatus or other Scholiasts as to readings earlier than those in the Calliopian MSS. has been sometimes accepted, when supported by intrinsic probability. In all but a few cases the limits of space have precluded a full statement of the arguments for and against doubtful readings, but in no case has a decision been made without careful consideration of all sides of the question.

In a School edition it has been thought better to print the letter *v*, and to adopt the modernised spelling of the MSS., except in a few cases where the orthography in Terence's time was demonstrably different: e. g. *o* is substituted for *u* after another *u* or *v*; *quor*, *quouis*, *quoi*, *inruit*, etc., appear for *cuy*, *cuius*, *cui*, *irruit*, etc., and *-is* for *-es* in the accusative plural of such words of the third declension as make the genitive plural in *-ium*.

It is hoped that the stage directions, which have been mainly suggested by practical experience at Westminster, may be of real service.

Constant use has been made of the editions of Umpfenbach, Fleckeisen, Dziatzko, Plessis, A. Spengel, and Wagner, — the first two on textual questions only, — with less frequent

reference to those of Bentley, Zeune (containing the commentaries of Donatus), Stallbaum, Parry, and Davies.

References are made to Roby's School Latin Grammar as more likely to be generally accessible than his larger work.

I have to thank my former fellow-worker, C. E. Freeman, Esq., of Park House School, Southborough, to whose accurate scholarship our editions of the *Trinummus* and *Andria* owed so much, for his courteous permission to make use of any matter which appeared in one of the Plays above mentioned as our joint production. I must also express my obligations to the Rev. R. F. Dale for his kindness in reading the proof-sheets and making some valuable suggestions.

A. S.

BIRKENHEAD SCHOOL:

June 1886.

PREFACE TO THE SECOND EDITION.

THIS edition has been thoroughly revised, and a short Introduction on peculiarities of Accidence and Syntax in the Play has been added. My thanks are due to Mr. St. George Stock and Rev. A. G. S. Raynor, for some useful suggestions.

A. S.

BIRKENHEAD SCHOOL:

November 1891.

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INTRODUCTION



ROMAN COMEDY AND TERENCE.

First beginnings of Dramatic Representations at Rome. The natural bent of the Roman character was too serious and too prosaic to favour the growth of a national drama. More than five hundred years had elapsed since the foundation of the city, before a play of any kind was produced on the Roman stage, and even then it was but a rude adaptation of a foreign work by a foreign author.

Fescennine Verses. Yet there had long existed the germs whence a drama might, under other circumstances, have sprung. The unrestrained merriment of the harvest-home at time of vintage found expression, in Latium, as in Greece, in extemporised dialogues more or less metrical in character, and much more than less coarse in expression. The lively genius of the Greeks had from such rude beginnings developed a regular Comedy as early as the sixth century B.C. But, among the Romans, although these rustic effusions were at a very early date sufficiently well established to receive a definite name, *Carmina Fescennina*, from Fescennia, a town in Etruria; yet they never rose above gross personalities and outrageous scurrility¹. When this license was checked by a stringent

¹ See Horace Ep. 2. 1. 145 seqq.

*Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos*

clause in the Laws of the Twelve Tables, the Fescennine verses became merely a generic name for improvised songs, not always very refined, at weddings, triumphs, or other festal occasions.

Saturæ. According to Livy 7. 2, the first '*ludi scenici*' were introduced at Rome 361 B.C. to appease the anger of the gods who had sent a pestilence on the city.

It seems certain that about this time a stage was erected in the Circus at the *Ludi Maximi*, and the first three days of the festival were henceforth occupied with recitations, music, and dancing. Performers from Etruria, called *ludiones*, danced to the music of the flute without words or descriptive action; but the strolling minstrels of Latium (*grassatores, spatatores*) soon took advantage of the stage to recite their chants with appropriate music and gesture. These performances were named from their miscellaneous character *Saturæ*¹. They were composed in the rugged Saturnian metre, with no connected plot, and did not admit of dialogue.

Fabulæ Atellanæ. A nearer approach to dramatic form was made in the *Fabulæ Atellanæ*, broad farces with stock characters, e.g. Maccus, Pappus, Bucco, and Dossenus, analogous to the clown, pantaloon, and harlequin of an English pantomime. Each character had its traditional mask, and the pieces were originally played only by amateurs at private

*Lusit amabiliter, donec iam sacvus aperiam
In rabiem coepit veris iocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacertii, fuit intactis quoque cura
Condicione super communi, quin etiam lex
Poenaque lato, malo quae nollet carmine quemquam
Describi: vertere modum formidine fustis
Ad bene dicendum delectandumque redacti.*

¹ From *lanx satura*, a dish of mixed food. The later *Saturæ* or *Miscellanæ*, with which we are familiar from the works of Horace, Juvenal, and Persius, were introduced by Lucilius, who died 103 B.C. Cf. Hor. Sat. 1. 10.