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# A preliminary study of Frulovisi's Emporia with a special reference to Terentian influence

Ruth Dunn Coen

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" A Preliminary Study of Frulovisi's Enoria with Special  
Reference to Terentian Influence."

by

Ruth Dunn Coen

Submitted to the (Faculty of the) Graduate Committee  
of the University of Richmond in candidacy for the  
degree of Master of Arts.

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## PREFACE

This tentative study of Frulovisi's Emporia was undertaken as the result of a suggestion made in the Introduction to Previté-Orton's recently published first edition of Frulovisi's works.<sup>1</sup>

This study, no matter how planned, would necessarily have points in common with a study of the Oratoria of Frulovisi which is being made by Miss Phyllis Parkinson, since each of us is studying a play of Frulovisi, making some comparison between Terence and Frulovisi and presenting the study as partial fulfillment of the requirements for the Master's degree in the same institution, the same year, under the same professor, after the same course of under-graduate work, and with access to the same libraries. It has therefore seemed desirable for Miss Parkinson and myself to collaborate in order that, through combined effort, we might cover a larger field of supplementary material. We have, therefore, worked out a combination plan whereby we might handle common material and through frequent conferences on sections of our work which overlap, have tried to indicate this reciprocity by the use of similar or identical phraseology.

It will easily be apparent that this is true in the treatment of much of the material supplementary to the play itself, such as dramatic personae, didascaliae, and arguments, which have been studied by Miss Parkinson and myself for six plays of each author. The content and form of this material lending itself to tabulated comparison and statistical statement was a convenient field for joint efforts. We agreed together also to use Previté-Orton's introductory matter freely in paraphrase and in quotation, and to make our prefaces as similar as possible. It is hoped that this identity of method and statement for common material may emphasize the individual traits of the two plays studied independently. For convenience in the use of the text we decided to adopt Previté-Orton's pagination for text of the special play which each of us selected for her independent study. A leaf inserted after this preface will indicate the discrepancy in my total pagination.

For my own independent study I chose Frulovisi's Emporia because of Previté-Orton's interesting comment: "The play is better than its predecessors. The dialogue is more supple and varied."<sup>2</sup> The Terontian Andria has been chosen because a preliminary comparison indicated that it had more in common with the Emporia than did any other Terontian play.

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1. Previté-Orton, G.W.; Opera De T. Livii Frulovisiis, London, Cambridge, University Press, 1931.

p.xxii "The sedulous imitation of the language, style, characters, and situations of Plautus and Terence is evident throughout. How successful Frulovisi was in his endeavour to write the Latin of his favorite authors must be left to classical scholars to determine."

2. Ibid. p.xxv.

For this independent study of the Emporia I have used the following specific portions of Latin text:

I. Prologues of the Terentian Andria and the Frulovisian Emporia

II. Frulovisi's Emporia as given in Provité-Orton's edition for which I offer my own translation into English, restricted to literalness even to the point of awkwardness.

I shall mention only very obvious similarities between the two authors. Doubtless many less obvious ones have been inadvertently overlooked. The consideration of others has been relegated to some future time.

This study offers many possibilities for expansion based on further research, but has been delimited as explained above to bring it within the scope of my time, material, and ability.

Ruth Goen  
University of Richmond  
June, 1953

## Introduction.

Tito Livio dei Frulovisi was born in Ferrara, the native dity of his family, probably about 1400, from evidence given by Previté-Orton. At an early age Frulovisi must have come to Venice with his father. He was a scholar of the humanist Guarino Veronese, who taught at Venice from 1414 to 1418. Although he began life as a notary, his keen passion of humanism drew him away. In April 1429 he was a schoolmaster in the parish of S. Basso close to St. Marks, and a physician. He evidently prospered and was given the Venetian citizenship.

While in connection with his school, he turned playwright. It is not determined what influenced him in this direction. He was an admirer of Terence and Plautus, and though he did not perhaps at this time know more than the seven comedies accessible in the Middle Ages, the rediscovery by Nicholas of Gues in 1429 of the twelve lost plays may have stimulated his zeal. Also, the idea of imitating the Latin comedies was in the air. In place of the usual program of entertainments that the Venetian schoolmasters gave on certain holidays, Frulovisi gave 1432-3, Corallaria, Claudi Duo, and Emporia. He was severely criticized and made needless enemies by personal and general satire.

Corallaria was acted by professionals with scenery, but Claudi Duo was performed by the pupils without scenery and in their ordinary dress, and Frulovisi does not seem to have employed actors again, although scenery and costume were restored in Emporia.

Probably in the winter of 1433-4 Frulovisi decided to travel in foreign lands and chose to go to Rome. There he lived quite luxuriously in good society; and incidentally he also obtained material for the dialogue which he shaped into De Republica, which he dedicated to Leonello of Este, obviously to secure a post in Ferrara, his native city.

Symachus was performed in 1433-4. Its satire on the pride of the Venetian patricians seems to have caused a new outburst. His comedy Oratoria given between Nov., 1434 and Aug., 1435 is a slashing satire on Fra Leone.

By March, 1437 he had been in England for some time. It is thought that he might have visited Crete and Rhodes previously, as the scenes in Peregrinatio, his next comedy, are laid in Rhodes, Crete, and Britain.

This was quickly followed by Eugenius, his last comedy, in which he praises his new employer, Humphrey, Duke of Gloucester. Before leaving England Frulovisi wrote the Vita Henrici V. about 1438, at the duke's command. After wandering from place to place,

it seems that Frulovisi became weary of humanism and patron-hunting. The last we hear of him is from Venice in 1456. It was probably during the intervening years that he wrote his sound and learned work De Orthographia, which was printed at Cologne about 1480.

Frulovisi's Latin plays are interesting for several reasons: They throw fresh light on the history of the modern drama; they are worthwhile because of their dialogue, characters and the portrayal of fifteenth century life, at Venice; and they undoubtedly show influence of Terentian and Plautine drama.

In the five plays acted at Venice,<sup>(1)</sup> Frulovisi was careful to preserve the unity of place for each play, but the scenes vary from place to place in the same town. For example, in the Emporia the scene wavers between the houses of Aphrodite, Paraphron, and perhaps Tremulus, which are evidently not side by side.

There is no effort to preserve the unity of time. The action of Emporia, Symmachus, Peregrinatio, and perhaps Eugenius is spread over several months. Frulovisi shows his prentice hand in the difficulty he finds in contriving a consecutive action in his scenes, especially crude when he wishes to place the spectators in possession of the situation. Thus Scene 1 of the Emporia should rightly be after Scene 7.

Frulovisi's manuscript as given by Previte-Orton contains no indication of verse except in the hexameter contract in Emporia, and the Prologues to Peregrinatio and Eugenius. In the later plays from Symmachus onward, the feeling of rhythm is more pronounced.

"Frulovisi, for all his efforts and industry, remains only a minor figure of the Renaissance. He was one of those men whose real and remarkable originality of thought and ideas is combined with only moderate executive abilities... He had a true dramatic talent, an inkling that drama should not be mere imitation but represent life as seen by the dramatist. He foreshadowed much that greater men were to do, where he had failed..."

Though his Latin was not the best of the day, he was a sound scholar, and a serious student of language and medicine. He sought for a restored Latin orthography in the older manuscripts which he knew retained the more correct forms, and he zealously and with some success probed and imitated the colloquial Latin idiom of Plautus and other classic models. This was a merit but also a bar to success, for his patrons and rivals desired and prized the elegant Latin of the Golden Age, not the barely intelligible Plautine archaisms... In spite

1. Corallaria, Claudi Duo, Emporia, Symmachus, Oratoria.

of all, he is an originator of the modern drama, and the introducer of the beginnings of Renaissance history into England. He is the first, if the unskilful, portrayer of the Renaissance State.

As to his character, we cannot help but see that he was quarrelsome, vain, presuming, and extravagant. He was a bitter critic and satirist; he would never let an abuse or an enemy alone... But he was independent, frank and courageous; he voiced high ideals of character and conduct; he has an unaffected admiration of nobility in action and thought, which implies some share of that nobility in him.. "()

1. Previté-Orton; Opera T. Livii de Eruolvisiis, Intro., pp. xxv-xxvi.



## Language Similarity in Terence and Frulovisi.

The fifteenth century vocabulary of Frulovisi, was assumed would not prove a stumbling block to a translator whose previous study had been confined almost exclusively to Latin, dated mostly before the death of Augustus. Exception to this were the plays of Seneca with very limited selections from later Latin, used as a basis of an elementary linguistic study.

In the study of pre-Augustan Latin a good many plays of Plautus and Terence have been read in the original. I began my study with the theory that if as Previte Orton says, "The sedulous imitation of the language, style, characters, and situations of Plautus and Terence is evident throughout.", the vocabulary of Frulovisi would not cause any difficulty. That has proved to be the case. There has not been opportunity for comparing the vocabularies of Terence and Frulovisi in detail, but the Frulovisian must be very similar to the Terentian or the writer of this paper could not have read it. Very few difficulties have been encountered and those have been stated in the footnotes.

Such phrases are indicative of the help that Terence gives to one translating the plays of Frulovisi:

Terence	Frulovisi
"non amori operam dabam" H.T. I, 1, 38.	"date operam" Corallaria prologue.
"aequo animo" And. Prologue, 24.	"attendite aequo animo" Corallaria prologue.
"bene fecisti" Eun. V, 2, 61.	"bene factum" Emporia f. 53a
"dicam tibi impingam grandem" Phor. II, 3, 22.	"ad censores tibi dicam impingam grandem" Emporia f. 57b
"ut sibi eius faciat copiam" Phor. I, 2, 63	"adulescentulae si facio copiam" Emporia f. 45b
"ita ne di ament" Phor. V, 2, 61	"ita ne dii doseque ament omnes" Emporia f. 53a

## Terence

"immo percupio"  
Eun.V,2,57.

"pone prendit pallio"  
Phor.V,6,23

"hercle..."  
And.II,2,37,

"bene vale"  
H.T. I,1,115.

"...res agitur..."  
Phor. IV,3,26.

"animum induxi"  
And. III,3,40

## Frulovisi

"immo percupio"  
Emporia f.36a

"pone prendit pallio"  
Emporia f.25b

"...hercle..."  
Emporia f.42b

"Bene uale"  
Eugenius f.117a  
"male uale"  
Symmachus f.53b

"Res mea agitur."  
Emporia f.51b

"possum inducere in animum"  
Emporia f.40a

**DRAMATIC PERSONAE**

SENEX

<u>Terence</u>		<u>Frulovisi</u>	
Andria	3	Corallaria	3
Heauton Timorvmenos	2	Emporia	2
Euvvchvs	1	Symmachus	4
Phormio	2	Oratoria	2
Hecyra	2	Peregrinatio	2
Adelphoe	3	Eugenius	6
	<hr/>		<hr/>
	6   15		6   19
	2 1/6		3 1/6

1. Terence has senex characters in all six extant plays.  
Frulovisi " " " " " " " plays we are considering.
2. Terence always has one senex and usually more than one in all six extant plays.  
Frulovisi " " " " " " " " " one in all the plays we are considering.
3. The average of senex characters in Terence is 2 1/6.  
" " " " " " " Frulovisi is 3 1/6.

ADULESCENS

<u>Terence</u>		<u>Frulovisi</u>	
Andria	2	Corallaria	4
Heavton Timorvmenos	2	Emporia	3
Eynvohus	4	Symmachus	3
Phornic	2	Oratoria	2
Hecyra	1	Peregrinatio	2
Adelphoe	2	Eugenius	2
6   13		6   16	
2 1/6		2 2/3	

1. Terence has adulescens characters in all six extant plays.  
Frulovisi " " " " " " plays we are considering.
2. Terence always has one adulescens character and usually two or more.  
Frulovisi " " " " " " " " " " " "
3. The average of adulescens characters in Terence is 2 1/6.  
" " " " " " " Frulovisi is 2 2/3.

SERVUS

Terence		Frulovisi	
Andria	2	Corallaria	1
Heavton Timorvmenos	2	Emporia	3
Evnvchus	2	Symmachus	2
Phormio	2	Oratoria	2
Hecyra	2	Peregrinatio	2
Adolphoe	2 + 1 silent	Eugenius	2
6   12 + 1 silent		6   12	
2 + 1 silent		2	

1. Terence has servus characters in all six extant plays.  
 Frulovisi " " " " " " plays we are considering.
2. Terence always has two servus characters.  
 Frulovisi " " one 2 character and usually two or more.
3. The average of servus characters in Terence is 2 + 1 silent.  
 " " " " " " Frulovisi is 2.

## OTHER MALE CHARACTERS

<u>Character</u>	<u>Terence</u>	<u>Frulovisi</u>
Amicus	1 <u>Hecyra</u> ; 1 <u>Adelphoe</u>	
Advocati	3 <u>Phormio</u>	
Ascalaphos		1 <u>Corallaria</u>
Carceris custos		1 <u>Peregrinatio</u>
Demi Lictores		1 <u>Emporia</u>
Eunuchus	1 <u>Eunuchus</u>	
Filius		1 <u>Corallaria</u>
Germanus		1 <u>Corallaria</u>
Propeta (pinoerna)		1 <u>Eugenius</u>
Illirycus		1 <u>Emporia</u>
Inter		1 <u>Emporia</u>
Leno	3 <u>Phormio</u> ; 1 <u>Adelphoe</u>	
Libertus	1 <u>Andria</u>	
Liburnus		1 <u>Emporia</u>
Lictor		3 <u>Symmachus</u>
Lorarius	1 <u>Andria</u>	
Loraator		1 <u>Emporia</u>
Miles	1 <u>Eunuchus</u>	
Nauta		1 <u>Symmachus</u>
Notarius		1 <u>Emporia</u>
Orator		2 <u>Symmachus</u> ; 1 <u>Oratoria</u>
Parasita		1 <u>Symmachus</u>
Parasitus	1 <u>Eunuchus</u> ; 1 <u>Phormio</u>	
Puer	1 <u>Adelphoe</u>	
Tabellarius		1 <u>Symmachus</u>
Vespertiliones		1 <u>Corallaria</u>

The above table which lists all the male characters in the six extant Terentian plays and the six Frulovisian plays which we are considering, that could not be included in the preceding tables, has been made to show the variety of types used by Terence and Frulovisi.

A study of the dramatic personae of the six extant plays of Terence and the six Frulovisian plays which we are considering, shows that the senex, adulescens, and servus characters are the only male characters used by both authors.



MULIER

Terence		Frulovisi	
Andria	0	Corallaria	3
Heavton Timorvmenos	0	Emperia	1
Evnvohva	0	Symmachus	3
Phormio	0	Oratoria	2
Hecyra	0	Peregrinatio	3
Adelphoe	0	Eugenius	2
	<hr/>		<hr/>
	0		6   14
			2 1/3

1. Terence has no mulier characters in any of the six extant plays.
2. Frulovisi has no play without at least one mulier character in the six plays we are considering, the average being 2 1/3.

MATRONA

Terence		Frulovisi	
Andria	0	Corallaria	0
Heavton Timorvmenos	1	Emperia	0
Evnvohva	0	Symmachus	0
Phormio	1	Oratoria	0
Hecyra	2	Peregrinatio	0
Adelphoe	1	Eugenius	0
	<hr/>		<hr/>
	5		0

average 5/6

1. Terence has matrona character in only 3 of the six extant plays.
2. Frulovisi has no matrona character in any of the six plays we are considering.

VIRGO

Terence

Andria	0 (1 silent)
Heavton Timorvmenos	1
Evnvchvs	0
Phormio	0
Hecyra	0
Adelphos	0 (1 silent)

---

1 (2 silent)

Frulovisi

Corallaria	0
Emperia	1
Symmachus	2
Oratoria	1
Peregrinatio	1
Eugonius	2

---

6 | 7

1 1/6

1. Terence has virgo character in only one of the six extant plays, except for two silent ones.

Frulovisi " " " " five of the six plays we are considering.

2. The average of virgo characters in Frulovisi is 1 1/6.

## ANCILLA

<u>Terence</u>		<u>Frulovisi</u>	
Andria	1	Corallaria	2
Heavton Timorvmenos	1	Emporia	0
Eunvchvs	2	Symmachus	2
Phormio	0	Oratoria	1
Hecyra	0	Peregrinatio	1
Adolphoe	0	Eugenius	2
	<hr/>		<hr/>
	6   4		6   8
	2/3		1 1/3

1. Terence has ancilla characters in  $\frac{3}{6}$  of the six extant plays.  
Frulovisi " " " " " 5 " " " plays we are considering.
2. Terence has more than one in only one play. (2 in Eunvchvs)  
Frulovisi " " " " " three plays. (2-Corallaria; 2-Eugenius;  
2-Symmachus.)
3. The average of ancilla characters in Terence is  $\frac{2}{3}$ .  
" " " " " " Frulovisi " 1 1/3.

OTHER FEMALE CHARACTERS

<u>Character</u>	<u>Terence</u>	<u>Frulovisi</u>
lena		1 <u>Oratoria</u>
meretrix	1 <u>Heavton Timorvmenos</u> ; 1 <u>Evnvchvs</u> ; 2 <u>Phornio</u> 1 <u>Adelphoe</u> (silent)	
nutrix	1 <u>Heavton Timorvmenos</u> ; 1 <u>Evnvchvs</u> ; 1 <u>Phornio</u>	
obstretrix	1 <u>Andria</u>	
pedisequa		2 <u>Eugenius</u>

1. Terence has meretrix characters in 4 of the six extant plays, the one in Adelphoe being silent.

Frulovisi has a meretrix character in one of the six plays we are considering.

2. Terence has nutrix characters in 3 of the six extant plays.  
Frulovisi " " " " 2 " " " plays we are considering.

3. Terence has an obstetrix character in 1 play of the six extant, which Frulovisi does not have.

4. Frulovisi has a lena character in 1 of the six plays we are considering.  
" " " pedisequa " " " " " " " " " " " "

DIDASCALIAE

DIDASCALIAE

Terence--Heavton Timorvmenos

Frulovisi--Symmachus

Incipit

HEAVTON TIMORVMENOS  
TERENTI  
GRAEOA  
EST  
MENANDRV

Symmachus

ACTA

Venetis

Iudis

MEGALENSIB  
L. CORNELIO LENTVLO  
L. VALERIO FLACCO

Romanis  
Francisco Foscari duce  
Leonardo Mocenigo  
Iacobo Triuisano  
Bertucio Quirino  
Fantino Michaelo  
Antonio Centareno  
et

AEDILIB OVRVLIB

Petro Lauredano  
procuratoribus  
indictione duodecima

egit

AMBIVIVS TURPIO

Paulus Andreae grammaticus

Modos

PEGIT  
FLACCVS CLAVDI

Fecere  
Franciscus Shardelatus  
et  
Iohannes de Mediolano

ACTA  
PRIMVM  
TIBIS INPARIB  
DEINDE  
DVABVS DEXTRIS  
FACTAST  
TERTIA  
M' IVENTIO  
TI SEMPRONIO  
OOS

Iuditibiis

Tota  
est peracta  
Latina

## DIDASCALIAE

Terence--AdelphoeFrulovisi--Corallaria

INCIPIT  
TERENTI  
ADELPHOE

Corallaria  
T. Liui Frulovisii  
incipit  
Titulus

Acta

Venetiis

ludis

FVNERALIB  
L. AEMELIO PAVLO

Romanis  
Francisco Foscari duce  
Leonardo Mocenigo  
Iacobo Triuisano  
Bertucio Quirino  
Fantino Michaeli  
Antonio Contareno  
et  
Petro Lauredano  
procuratoribus  
indictione undecima

QVOS FECERE  
Q. FABIVS MAXVIVS  
P. CORNELIVS AFRICANVS  
EGERE

Egit

L. AMBIVIVS TVRPIO  
L. NATILIVS PRAENESTINVS

Hieronymus de Ponte

modos

FECIT  
FLACOVS CLAVDI

fecere  
Leonardus Picolus  
et  
Iohannes Gratius  
Iuditibis

TIBIS SARRANIS

Tota

est peracta  
Latina

GRAECA  
MENANDRY  
FACTA VI  
M. CORNELIO CETHEGO  
L. ANICIO GALLO  
COS

Reference- Euvvchvs

Frulovisi- Olaudi Duo

Incipit

EUVVOHVS

Olaudi Duo

Perenti

acta

Venetis

sine mimis

NDIS MEGALENSIB

.. POSTVMIO ALBINO

Francisco Foscari duce

.. CORNELIO MERVLA

Leonardo Mocenigo

Iacobo Triuisano

Bertucio Quirino

Fantino Michaela

Antonio Centareno

et

Petro Lauredano

EDILIB OVRVLIB

procuratoribus

indictione undecima

GERE

-----

Egit

MBIVIVS TVRPIC  
L. ANTILIVS PRAENESTINVS)

Symon Florauante

Modos

EGIT

-----

fecero

LACQVS OLAVDI

Iohannes de Mediolano  
et

Iohannes Gratius

IBIS DVABVS DEXTRIS

Iuditibiis

Tota

est peracta

RAECA  
ENANDRV

Latina

ACTA III  
. VALERIO. G. FANNIO, COS



## DIDASCALIAE

Terence- PhormioFrulovici- Oratoria

Incipit

TERENTI

PHORMIO

Oratoria

Acta

Venetiis

ludis

ROMANIS

Pergamenis

L. POSTUMIO ALBINO  
L. CORNELIO MERULAFrancisco Foscari duce  
Leonardo Mocenigo  
Iacobo Truisano  
Bertucio Quirino  
Marco Foscari, ducis fratre  
Antonio Contareno  
et  
Petro Lauredano

AEDILIB OVRVLIB

procuratoribus

EGERE

Egit

L. AMBIVIVS TVRPPIO  
(L. HATILIVS PRAENESTIVS)

Hieronymus de Ponte

Modos

PECIT

fecere

FLACCVS CLAVDI

Iohannes et Iacobus  
de Pergamo

TIBIS INPARIB

luditibiis

TOTA BRAECA

Tota est peracta Latina

APOLLODORV EPIDICAZOMENOS

FACTA IIII O 5

FANNIO M. VALERIO COS

## DIDASCALIAE

Terence-AndriaFrulovisi- Emporia

Incipit

ANDRIA

Emporia

TERENTI

Acta

Venetiis

ludis

MEGALENSIS

Romanis

M. FVLVIO

Francisco Foscari duce

M' GLABRIONE

Leonardo Mocenigo

Iacobo Triuisano

Bortucio Quirino

Fantino Michaele

Antonio Contareno

et

Petro Lauredano

AEDIL. CVRVL.

procuratoribus

indictione undecima

Egit

L. AMBIVIUS TURPIO  
( L. HATILIVS PRAENESTINVS )

Antonius de Ponte

modos

REGIT

focere

FLACCVS CLAVDI

Sbardelatus et Iohannes  
de Mediolano

TIBIS PARIBUS

luditibiis

NOTA GREGCA MENANDRY

Tota est peracta Latina

ACTA I. . .

L. MARCELLO C. SVLPICIO COS

We find didascaliae for the five plays presented in Venice, no didascalia for the *Perogratiō* but a space left for it, no didascalia in the *Eugenius* and no space left for it (judging from *Previté-Orton*). There are some queries that present themselves to the mind: 1. Who wrote the five didascaliae that we find? Were they written by *Frulovisi* to be actually used as advertising announcements before the presentation? 2. Were they written by *Frulovisi* after the presentation not to be used as advertisements but in the form of advertisements as a matter of record? 3. Were they written by some later student of the plays, as the *Alexandrian* grammarians wrote didascaliae for particular tragedies and comedies and as *Roman* grammarians, in imitation of this custom, wrote didascaliae in the interest of their own dramatic writers.<sup>(1)</sup>

We have no information at present on the authorship of these didascaliae. We pass next to a discussion of the reason for their not appearing in the *Perogratiō* and *Eugenius*. We are practically as much in the dark about this as about the authorship of the others. It is to be noted however that the five that have the didascaliae are the ones written by the first hand in the only manuscript which we know about, and that hand is perhaps an Italian hand.<sup>(2)</sup> While the two that lack the didascaliae are written by another hand, which *Previté-Orton* thinks to be the hand of an English scribe.<sup>(3)</sup>

Besides the fact that the first five plays are written in one hand and the last two in another, there is also a possibility that the first group was subjected to *Frulovisi*'s own correction and emendations, but that the second group did not have the benefit of the author's proof-reading.<sup>(4)</sup> It would seem probable that *Frulovisi* himself had seen to the writing of the first five didascaliae at some time before the manuscript passed from under his emending, either before presentation or after the presentation; it would seem probable too that in the case of the last two plays (which lack didascaliae and also probably *Frulovisi*'s corrections) the didascaliae were to have been added after the performance and were neglected because the manuscript of the two plays were also neglected in the matter of their author's own revision. At least the fact is that (assuming that *Previté-Orton*'s suggestions are correct) the two plays which lack the author's revision lack also the didascaliae.

We see that *Frulovisi* corresponds with *Terence* in the following matters:

1. Diction: For example, "incipit" occurs in every *Terentian* and every *Frulovisian* didascalia. It is unnecessary to give other similarities in diction.

1. *Ashmore; The Comedies of Terence*, Oxford Univ. Press, N.Y., 1908  
p.1 of Explanatory Notes.

2. *Previté-Orton; Opera T. Livii de Frulovisiis*, Cambridge Univ. Press,  
London, p.xvii Introduction.

3. *Ibid.* p.xvii.

4. *Ibid.* p.xvii.

2. **Informational Content:** We find in all the didascaliae of both authors: the name of the play, the names of the games( except in the *Claudi Duo* of Frulovisi), the names of the officials, the name of the *domnus gregis*, the name of the composer of the music, and the name of the musical instrument.

We find the date given in all, though in Terence it is expressed by means of the names of the consuls and in Frulovisi by means of the indiction.

3. **Form or Arrangement of Statement:** The order of presenting the different bits of information is strikingly similar in all the didascaliae of both authors.

We find the following points of difference. Whereas every didascalia of Terence mentions the author of the play, only once is that given in a didascalia of Frulovisi. On the other hand the didascaliae of Frulovisi always mention the town where the play was produced, while the Terentian didascaliae do not mention the town. The Terentian didascaliae with one exception mention the Greek source, but the didascaliae of Frulovisi give no indication of source. Other minor correspondences and differences are apparent from the tables and need not be recapitulated here.

It would seem that the diction is more similar than accident would explain; it would seem that the similarity in informational content might be explained by the similar purpose of all didascaliae; but it could hardly be accidental that this information, nearly always similar, presented in language often similar was arranged in order which was nearly always the same. A justifiable conclusion would therefore be that Frulovisi (or the author of the didascaliae, whoever he was) had before him as a model the Terentian didascaliae; or if he did not have the actual Terentian didascaliae before him, he was following a traditional type of didascaliae, which had been transmitted through about sixteen hundred years. It seems the more reasonable assumption of the two would be that Frulovisi had a Terentian manuscript.

**ARGUMENTS**

### Arguments.

1. All the Terentian and Frulovisian plays have an argument.

2. All the Terentian plays have argument in meter.

All the Frulovisian " " " " prosa, except the Eugenius,  
and the Peregrinatio, which are in meter.

3. The Terentian arguments are not written by Terence, but by Gaius  
Sulpicius Apollinaris of Carthage.

We have no evidence indicating that Frulovisi did not write his  
arguments.

4. Terence uses the historical present in main verbs more frequently  
than other tenses.

Frulovisi uses the historical present in main verbs more frequently  
than other tenses.

PROLOGUES

## Prologues

"The purpose of the prologue in the New Comedy of Menander and his brother poets was to explain whatever the audience needed to know about the play--its source, name, plot--and to bespeak for it the goodwill of the spectators. In general it may be said that Plautus followed his models in this respect. But Terence departed from this custom. His prologues are simply short addresses which, though they give the name and the origin of the play, and plead for a friendly and impartial hearing, are yet in no respect concerned with the plot or contents of the play itself. They are devoted chiefly to the criticism of rival poets and detractors, by whom Terence seems to have been much beset. In using the prologue as a weapon of defence against unfriendly critics he differed radically from his predecessors. Among his detractors, the poet Lucius Lanuvinus (or Laninius) seems to have been particularly prominent....

The prologues of Terence are all genuine. Their delivery was usually assigned to one of the younger actors (see Heaut. Prolog. 1-2), who was dressed especially for the purpose--ornatu prologi--and did not, for the time being, represent one of the regular characters of the play. The prologues of the Heauton and the Heoyra, however, seem to have been assigned to an old man, who was undoubtedly Anibiulus Turpio. The metre of all the prologues is the iambic senarius.

The origin of the prologue may almost be said to be due to Euripides. At least, he more than any one else is responsible for to use of a preliminary address or speech, which details the events leading up to the main action, and informs the audience of what it needs to know in order to a proper understanding of the piece....<sup>(1)</sup>

The table below shows the striking similarities noticed in a preliminary examination of the prologues of the two authors:

Terence	Frulovici
<u>Andria</u>	<u>Oratoria</u>
"Poeta quom primum animam ad scribendum adpulit"	"Quom ad scribendum primum animam ap(p)ulit,"
"populo ut placerent"	"...uoluisset prae quam uolis quod placeret..."
"ni partem maximam...uosttram"	"Vestram pars maxima..."
	<u>Emperia</u>
"...quaeso animam attendite."	"Vos quaeso, attendite."
<u>Adelphoe</u>	
"...senes qui primi ueniant, ei partem aperient."	"Serui qui primo uenient, maximam aperient."

1. Ashmore; Somedios of Terence, pp.4-5 Notes.



## Prologues-----Summary

Frulovisi does not give plot in any of his prologues, except in that of the Corallaria. There is no indication of who gave the prologues, except in the Corallaria which was spoken by Hieronymus de Pate, and in the Claudi Duo which was spoken by the "recitator".

We find that in the prologue of his Oratoria Frulovisi mentions in order his previous plays: Corallaria, the first; Claudi Duo, the second; Enoria, the third; Symachus, the fourth; and Oratoria, the fifth. This is important as internal evidence in aiding one to determine the order and dating of Frulovisi's works.

We have no reason to think that Frulovisi did not write his own prologues. The above table shows that it is likely that Frulovisi used Terence as a model, for some of the expressions used are Terentian, without a doubt. Whether this was intentional borrowing on the part of Frulovisi is open to question. However, in view of other marked likenesses, it is probable that Frulovisi wrote his plays with Terence as a model.

METHODS OF CONCLUDING  
PLAYS

## Methods of concluding plays

TerenceAndria:

Davos: ne expectetis dum  
exeat huc: intus despondebitur;  
intus transigetur si quid est  
quod restet.

Cantor: Plaudite!

Heauton Timorumenos

Cantor: vos ualete et plaudite!

Eunuchus

Cantor: vos ualete et plaudite.

Phormio

Cantor: vos ualete et plaudite.

FruulovisiEmporia

Chrysolus: Ne expectetis dum  
exeat foras. Intus transigentur  
omnia, si quid est quod restet.  
Valetis, plausurusque date.

Finis Emporiae T. Livii de Fruulovisiis  
Ferrariensis.

Oratoria

Hypokirius: Ne expectetis.  
Intus omnia fient.  
Vos ualete et plaudite.

Finis Oratoriae quintae T. Livii  
Fruulovisi.

Peregrinatio

Aristopistes: Ne expectetis,  
dum ueniant. Mihi negotium datum  
est.  
Vos ualete et plaudite.

Finis Peregrinationis sextae comoe-  
diae T. Livii de Fruulovisiis Ferr-  
ariensis.

Eugenius

Recitator: Ne quicquam aliud  
expectetis. Ad Eugenium uadunt.  
Illis, si quid restet, fiet.  
Vos ualete et plaudite, spectatores  
optimi.

Finis Eugenii septimae T. Livii  
Fruulovisi.

## Methods of concluding plays--cont'd

TerenceHecyra

Cantor: plaudite..

Adelphoe

Cantor: plaudite!

FrulovisiSymmachus

Symphoros: Ingrediuntur,  
spectatores optimi. Quietem  
quaerunt. Alias uisotis. Nunc  
ualete et plausum date.

Finis Symmachi quartae T. Liuii.

Corallaria

Henricus: Gaudeo et credo  
sic ueniat pudicis caeteris.  
Vos ualete spectatores optimi.

Finis Corallaria Titi Liuii  
Frulouisi Ferrariensis.

Summary: It is quite evident from the above table that Frulovisi was familiar with the plays of Terence, especially the Andria, the closing speech of which we believe Frulovisi to have used with little alteration for his Emoria. It is possible that the last speech of Daus in the Andria may have influenced the other plays of Frulovisi, although the language similar to it is found only in the Emoria, Oratoria, and Peregrinatio, while the Eugenius, Symmachus, and Corallaria show little or no similarity to it.

Frulovisi never employs the cantor, which Terence always uses, but in the Eugenius he does have the "recitator" conclude the play. Frulovisi always has "Finis...etc.", which we do not find in Terence.

## Emporia

"This play has a simple plot and underplot, but they are more artfully woven together, in spite of their absurdities, than in Corallaria. Euthymus, a young plebeian from Austria, has a love affair with Adelphe, daughter of the Venetian patrician, Paraphron, and she becomes pregnant. Meanwhile, her brother Leros is deep in an intrigue with Aphrodite, but his money gives out and she declines to receive him save for more. At this critical moment, Paraphron has an altercation with the reckless Euthymus over his daughter's seduction; Euthymus alarms the whole family with his threats. Loedoros, the artful friend of Leros, and the faithful slave Chrisolus then devise the sale after which the play is named. They pretend to the Spanish merchant Emporos that Euthymus is Leros's talented but violent slave, sell him, and get him forced on board Emporos's ship by the police. With the price Leros placates Aphrodite. Then messengers come from Euthymus's father Symulus to seek him. They are followed by another searching for them, whom he does not know, to tell that the ship was wrecked and Euthymus safely escaped to Austria. The Council of Ten are to be informed, and Euthymus is following to take vengeance. The letter is intercepted, and Leros, who is a cool hand, awaits events. Those events are that Adelphe bears a son, who miraculously announces past, present, and future. Euthymus arrives, marries Adelphe, and all are reconciled.

The play is better than its predecessors. The dialogue is more supple and varied. The bargaining scene is lifelike enough. The characters of the swashbuckler Euthymus, the spirited Adelphe, the enamoured Leros, the mercenary Aphrodite, have a comparative relief. There is a biographical interest in Frulovisi's rival, the notary Tromulus, with his deed of sale in hexameters; and a social one in the grim description of child-murders in nunneries. Frulovisi must be almost unique among dramatists in making a birth take place on the stage; it must have been in the balcony at the back. This is realism indeed."<sup>(1)</sup>

1. Previte-Orton; Opera T. Livii de Frulovisiis, Intro. pp. xxiv-xxv.

The pagination of the next 78 pages is taken from  
Previte-Orton, and naturally does not agree with my pagination.  
I have used his pagination in order to facilitate quoting  
the Latin. The Latin text runs from page 66 through 104,  
inclusive. I have numbered my English translation as  
66a through 104a to correspond to the Latin.

DRAMATIS PERSONAE

DULOS seruus

BROMIUS seruus

APHRODITE mulier

LEROS adolescens

LOEDOROS adolescens

CHRISOLUS seruus

PARAPHRON senex

ADELPHE virgo

EUTHYMIUS adolescens

EMPOROS mercator

TREMULUS notarius

SYMBOLUS senex

Demi lictores

LENA nutrix

LIBURNUS

ISTER

ILLIRIUS

LIST OF CHARACTERS

DULOS slave

BROMIUS slave

APHRODITE woman

LEROS young man

LOEDOROS young man

CHRISOLUS slave

PARAPHIRON old man

ADELPHIE maiden

EUTHYMUS young man

EMPOROS merchant

TREMULUS notary

SYMBOLUS old man

Police

LENA nurse

The Liburnian

The Istrian

The Illyrian



## E M P O R I A

Incipit Emporia.<sup>a</sup> Acta Venetiis<sup>b</sup> ludis Romanis f. 34b  
Francisco Foscari duce Leonardo Mocenigo, Iacobe  
Triuisano, Bertucio Quirino, Fantino Michaelae, An-  
tonio Contareno, et Petro Lauredano procuratoribus,  
indictione undecima. Egit Antonius de Ponte. Modos  
fecere Sbardelatus et Iohannes de Mediolano luditi-  
biis. Tota est peracta Latina.

Argumentum. Qui deesset aurum, Liron Aphrodi te cru-  
ciabat. Per serum factus certior quod foret Adelphe impu-  
dica soror, uendit suasu Lidori amantem sororis Euthymum.<sup>a</sup>  
Et tradito in nauis dimis ad Hispanum, amica petitur Liros.  
Verum ad Histrum data epistola, et puer natus Adelphe  
commonent aduentare nauis fracta Eutimum. Solertia<sup>b</sup> Simboli  
placatus, Eutimus Adelphen, quam deperibat, uxorem accipit.

Prologus

Duos si Claudos mimis ornassemus, ea beatitudo duraret.  
Bellum fuit quod eam fecit dissolutionem nobis.<sup>c</sup> Scitis quid  
bellum afferat: damna, rapinas, egestates. Ornamenta nobis  
sustulit, nostrae quae nouas reddita sunt Emporiae. Ornata est  
haec fabula multis facetiis ridiculisque liberalibus. Aures  
igitur aequas adhibete, spectatores optimi. Non damus magis-  
tream. Credo miremini quod sic horrerim. Verum quum  
memini qua fuerint usi fortuna, dirigeo prae formidine. Iustam  
dabitis operam aequanimitate et iusticia uestra prudentiaque,  
ne quid Emporia nostra patiat tale. Non est haec magistrea, f. 3  
ubi omnis insit prudentia magistrorum. Meministis unquam  
fando audiuisse: Si res Romanae, quum florebant, dubia  
fortuna forte laborarent, unicum illos spem confugere ad  
dictatoriam, ne consiliorum sententiarumque agerentur dis-  
cordia male. Sic unum confugimus ad T. Liuium. Dictator

a. Written over erasure.

b. Inserted above line.

c. Underlined in MS.

The Emporia begins. Acted in Venice at the Roman games under the auspices of Franciscus Foscarus leader, Leonardus Mocenigus, Iacobus Triuisanus, Bertucius Quirinus, Fantinus Michaelus, Antonius Contaremus, and Petrus Dauredanus, procurators, in the eleventh indiction.<sup>(1)</sup> Antonius de Ponte undertook the representation. Sbardelatus and Iohannes de Mediolano composed the measures for the festival pipes. The whole is delivered in Latin.

Argument. Aphrodite was torturing Leros who lacked money. Informed by a slave that his sister Adelphe was shameless, at the persuasion of Loedoros he sold Euthymus, his sister's lover. When he had been delivered to Spain on a ship by the police, Leros obtained his sweetheart. But in truth a letter sent to the Istrian, and the son born of Adelphe advise that Euthymus advances after a shipwreck. Placated by the skill of Symbolus, Euthymus received as his wife, Adelphe, whom he loved desperately.

### Prologue

If I had embellished the Claudi Dno with ornament, its prosperity would have endured. There was a war which brought about our barrenness. You know what war brings: loss, plunderings, destitution. It took away from me embellishments which have been restored to our new Emporia. This story is adorned with many jokes and free jests. Therefore lend impartial ears, o noblest spectators. We are not producing a Magistrea.<sup>(2)</sup> I suppose you would wonder because I have thus feared. But indeed when I remember what fortune those plays experienced, I grow rigid with fear. You will take proper pains with your good will and justice and wisdom that my Emporia may not suffer any such thing. This is not a Magistrea, in which there is all the wisdom of magistrates. You remember ever to have heard it said: If the Roman state, when it was flourishing, had happened to be oppressed by doubtful fortune, they would have fled to a dictatorship as their only hope in order that their discordant plans and opinions might not be carried out disadvantageously. So we resort to one T. Livius. He is our dictator, not our multitude of magistrates, from

1. Poole, R.L.; Chronicles and Annals, Oxford, Clarendon Press, (pub.) 1926.  
p.10 " People might date their documents with the names of the consuls or the year of the Emperor, or they might record the Indiction, which only denoted the place which a year occupied in an unspecified cycle of fifteen years."
2. Previte-Orton, C.W.; Opera T. Livii De Frulovisiis, London, Cambridge University Press, 1931.  
p.xx "...they(i.e.Frulovisi's plays) afford evidence that a rival comedy, Magistrea, was also put on the stage at Venice."

## Emporia

nobis ille est, non<sup>a</sup> multitudo magistrorum nostra, ex quo Magistrea nominetur, non qui se primum dicat comicum, qui multos sciuerit diu et praecclaros autores fuisse et non paruos. Satis est illi quod loctur in postremis. Non maledicet hodie. Nec ad herorum cantat heroico carmine gesta, et non comica, ni forte notarius amans hanc cantilenam, ex mulieribus qui percepit. Comicus est autor noster, non heroicus. Vos quaeso, attendite. Saepius noster, quod fuerit peregrinus, Pisanam modo dedit fabulam, modo Rauenatem. Nostratis erit haec fabula. Caeteras uelut urbs nostra uincit, sic Emporia pulchra praecellit Claudos Duos et Corallariam. Attendite sin<sup>b</sup> imortales prae leticia fieri uultis. Quod ad argumentum attinet, sane breuis est. Serui qui primo uenient, maximam aperient. Eos<sup>b</sup> adducam. E me nec aliud quicquam expectatis. Erunt, ne dubitate, singula clara, grata, laeta, et iocunda, si per uos licet.

## \*(Scene 1 : ) Dulos et Bromius serui

f.35 b  
DUL. Si quis ad nos Caessius uenerit puer, in forum dicit<sup>b</sup> profectum me ut illum conueniam. Non facto usus est, ut orationem illius utar in hoc uesperum. Noui mores illius. Si tubam occanere coeperit, priusquam compendium faciat, annus est. Pergam quo institui hoc iter. Sed quis me poneprehendit pallio? Amice quisquis, quid me luce prius? Bromi.

BRO. Non te priuabo. Triumuirale istuc est, non meum. Neque si sit, fuam usquam tam seuerus, etsi capitalis fores potius.

DU. Capitalis? Verum metuo ne mimis capitalis fiam, et capitalior quam nolit uterque nostrum.

BRO. Istuc e te percipio scire, quidnam sit quod sic metuas.

DU. Quod tecum constitueram ire sagittatum hodie, non possum. Mihi negotium est isto longe maius.

BRO. Quidnam?

DUL. Dies hic ad narrandum mihi minime uacuus datur.

a Inserted in margin.

b Written in margin.

c Gloss: ὀδῶλος ou est seruus, et ὀβριμῶς ou est ebrius uel comester.

which the Magistrea is named, he is not a man who says he is the first comic poet, but a man who has known that for a long time there have been famous authors and not a few of them. It is enough for him that he is placed among the last. He will not vituperate today. Nor to honor a hero does he sing exploits in heroic strain, nor does he sing comic things, unless by chance a notary loving this old song, who learned it from women. Our author is a comic writer, not epic. I beg you, listen. Rather frequently, because he was abroad, had produced a play now of Pisa now of Ravenna. This story will be a local play. Just as our city surpasses all the others, so the beautiful Euporia excels the Claudi Duo and the Corallaria. Attend if you wish to be made immortal for joy. So far as it relates to the argument it is fortunately brief. The servants who come on first will reveal the greatest part. I shall bring them. Do not expect anything from me. Without doubt, there will be brilliant, pleasing, happy and humorous details, if you permit.

\*(Scene 1:) Dulce and Bromius slaves

DUL. If a boy Cassius comes for me, tell him that I have gone to the forum to meet him. There is no need that I enjoy his speech this evening. I know his character. If he begins to play upon the tuba, it is a year before he makes a profit. I shall hasten along the way that I have begun. But who seized me by my mantle from behind? Friend, whoever you are, why do you deprive me of the light? Bromius.

BRO. I shall not deprive you. This is a matter for the triumvirs, not for me. Nor if it were would I ever have been so severe, even if you were a capital offender.

DUL. "Capital"?<sup>1</sup> Indeed I fear that I shall become excessively "capitalis", and more "capitalis" than either one of us wishes.

BRO. I earnestly desire to know this from you, what it is which you thus fear.

DU. Because I had arranged to go shooting with you today, and cannot. I have a matter of business which is far more important than that.

BRO. What pray?

DUL. This day has not been given to me as a holiday for talking.

1. I do not understand this idiom.

## Emporia

Porro quod acturus sum, tantisper dum nemo sciat, capitale non est. Vbi res palam ueniat, non capitale quod nunc est, omnium capitalium futurum est capitalissimum.

BRO. Non tute fide totiens expertus fuisti, quod hanc de me rem non latum iri foras periculum siet.

DU. Scio te fidelem, sed stultior ego si loquar quod alios tacere postulem. Alias scibis. Nunc uero nihil minus.

BRO. Hem, haec est tua familiaritas? Te quandoque uerum amicum credidi. Nunc quum uere uereque iudico, non amicus sed familiaris eras. Amicorum est omnia esse communia: quod nihil facis.

DU. Si mea tantum hic res ageretur, non herilis, quicquid id est, iam diu tu quoque scires.

BRO. Quid tu nunc herilia curas? Alias mecum iam plus milies coniurasti ut fugeremus; quod sin esset factum, illi nos sequendum fuisset.

DU. Qui?

BRO. Illius quia fides concidisset. Mittamus ridicularia. Fac me istuc quamprimum de te sciam. Meam ego tibi sic astringo fidem, quod tibi propter me nihil quicquam erit hero f.36a neque tuo. Neque fuit istuc ut futilis siem, sed fur potius, fur atque trifur. Audin tu? Hinc non abibis, istuc me ni quicquid sit prius certum feceris.

DU. Poterin tacere?

BRO. Tacebo, et si opus sit abnegabo, iurabo, deierabo denique. Non triumuiiri, non sex, non sex (sic), non decem<sup>1</sup>, hic tantum poterunt suis quaestionibus et tortura quod me cogant aperire quod tacere uelim.

DUL. Vis ergo credam tibi?

BRO. Immo percupio.

DUL. Ausculta igitur.

BRO. Te iampridem aures expectant meae.

DU. Meum herum qualis siet, scis. Is amat Aphroditem mulierem perditae.

BRO. Mane priusquam pergas longius: ex te uolo scire meretrinxne siet an bona mulier.

DUL. Decetne uera proloqui? Bonarum nulla potest eligi.

Moreover what I am about to do, so long as no one knows it is not a capital offence. When a matter becomes public, that which now is not "capital" will be the most "capital" of all "capital" things.

BRO. You yourself have not so often tested fidelity that there is a risk that the matter will not be made public by me.

DU. I know you are sincere but I am rather foolish if I should tell what I expect others to keep quiet about. You will know it another time. Now not at all.

BRO. Alas, is this your friendship? I at one time thought you to be a true friend. Now when I judge properly and rightly; you were not a friend but an acquaintance. Friends have all things in common; which you do not do.

DU. If here merely my own affairs were at stake, not that of the master, whatever it is, long since also you would have known it.

BRO. Why do you bother about your master's affairs now? You have conspired with me now more than a thousand times that we flee; but if this had been done, he would have had to follow us.

DU. Why?

BRO. Because his trust had collapsed. Let's omit nonsense. Make me acquainted with the matter as soon as possible. Thus I give to you my pledge that so far as I am concerned, neither you nor your master will have anything. Nor would it come about that I should be untrustworthy, but I am more a rascal, a thief, and thrice a thief. Do you hear? You shall not go away from here, unless you first tell me what it is.

DU. Can't you keep quiet?

BRO. I will keep quiet, and if necessary I will refuse, I will swear and I will take an oath, not triumvirs, not six, not six (thus), not ten will be able to prevail so much with their investigations and questionings by torture as to force me to reveal that which I wish to leave unsaid.

DUL. You wish me then to trust you?

BRO. I very much wish it.

DUL. Listen then.

BRO. My ears have been awaiting you for a long time.

DUL. You know what sort of a man my master is. He loves the woman Aphrodite desperately.

BRO. Wait before you continue further: I wish to know from you whether she is a courtesan or a good woman.

DUL. Is it fitting to speak the truth? No good woman can be singled out.

## Emporia

alra  
Sed alia, nequam minus est. Iam scies meretrix an casta  
dicenda fuit.

BRO. Perge.

DU. Viro nupta est haec, sed uiro meum herum riualem  
fecit iam, uereque riualem. Is senem nostrum suppilauit  
sic ut aliud pene nihil aliud (sic) surripiendum restet, neque  
si multum sit, facere queat bona uigilantia senis.

BRO. Si minus queat tuus herus, numquid eius amori  
suppeditabit Aphrodite ?

DU. Nostin ingenium mulierum ? Canis et mulier similes  
sunt. Sibi amant, non amatori.

BRO. Sic est. Perge.

DU. Est hero meo soror Adelphe forma, si quisquam fuit,  
aut<sup>a</sup> est futura est usquam, optima.

BRO. Et amatores habet ?

DU. Sine, si uis iam. Totum hunc conterimus diem sic  
fabulando.

BRO. Sino.

DUL. Hanc amat adolescens plebsius, uir robustus, audax,  
et strenuus bello sin opus sit. | Hic non potest deterreri quin f.  
amat mulierem, ist(a)ecque contra illum amat. Nonnunquam  
otiam noctu per fenestram loquuntur una.

BRO. Loquuntur una ? Timeo ne ist(a)ec oratio aliud  
pariat quam uerba.

DU. Nescio quid pariat. Nauseantem uidi saepius  
mulierem. Sed sine dicam. Quid me totiens interlo-  
queris ?

BRO. Tacebo. Loquere.

DU. Si per triumuiros huic inhibere uoluisset ne accederet  
ad sororem, propriae uitae fuisset timendum mirum in modum.  
Hic, ut prius dixeram, adolescens uiribus ualeat corporis et  
animo. Periculum fuisset inhibitio, morbo ne esset nostrae  
domi periculoque et damno. Audi si uis. Loedoros adolescens  
istud hero consilii dedit. "Est hic mercator peregrinus, Em-  
poros. Seruos istis emit compluris et ancillas. Sin istunc  
metuis ne suae uiros tibi perniciosae sint, ego me assimulabo  
medium. Ducam hominem ad te. Te dicam habere atque

But one is less worthless than another. Presently you will know whether she should be spoken of as courtesan or chaste.

BRO. Continue.

DU. She is married to a man, but long ago she made my master a rival to this man, and truly a rival. He fleeced our old man so that almost nothing remains to be snatched away, nor if there were much, would he be able to do it because of the good watchfulness of the old man.

BRO. If your master shouldn't be able to, will Aphrodite supply it for her lover?

DU. Do you know the nature of women? A dog and a woman are similar. They love for their own sakes, not for a lover's sake.

BRO. That is so. Continue.

DU. Adelphe, the sister of my master is, if anyone was or is or ever will be, of the greatest beauty.

BRO. And has lovers?

DU. But permit me, if you will now. We shall spend the whole day thus in gossiping.

BRO. I permit you.

DU: A young man of the people loves her, a strong, bold man, and active in war if there is need. He can not be prevented from loving the woman, and she loves him in return. Sometimes even in the night they talk together through the window.

BRO. They talk together? I fear that this conversation will bring forth something other than words.

DU. I don't know what it will bring forth. I have often seen the woman ill. But let me speak. Why do you interrupt me so many times?

BRO: I will keep quiet. Continue.

DU. If he through the triumvirate had wished to keep him from coming to his sister, his own life would have been greatly endangered. This young man, as I said before, abounds in strength of body and in intellect. Restraint would have involved a danger that he be for a disease, danger and ruin at our house. Listen, please. Loedoros the youth gave this plan to the master. "There is here a foreign merchant, Emporos. He is buying here many slaves both male and female. But if you are afraid of him, that his strength will be dangerous to you, I shall pretend that I am intermediary. I will bring the fellow to you. I will say that you have and



## Euporia

uendere hunc seruum tuum. Precium faciemus. Tibi numerabitur pecunia in manu<sup>n</sup>.

BRO. Quo pacto liberum uendat, qui non sit seruus ?

DU. Vendimus hominem ut artificem bonum, doctum architectorem, hac exceptione tamen, ut de seruo quicquam minus dicat, hinc a portu donec nauis soluatur. Metuere dixit hunc seruum suum, qui se si ueniam iri sciat, patrum statim occidat.

BRO. O ridiculum audax! Quo pacto tam callidum consilium celari possit, demiror maxime.

DU. Lex est ut quis seruum uendere possit uelut eius pecudem. Tum dimi nulli negantur heri pro cogendis seruis. Vincit duci | faciet illum in nauim, qui ductus ubi fuerit, f.37 a una medella duo uulnera sanabit: et amicam potietur istoc argento, et sororis molestiam sibi dempserit omnem. Neque facinus quod dixi nostrum tam incredibile fiet. Adulescens hic habetur pene peregrinus, quod diu in Liburnia uixerit, ubi nunc habet et parentes. Si nauim ascendit, illi statim actum est. Tu me diutius remoratus es. Pergam quo herus me misit meus. Tu uale. Atque audin ? Caue tergo meo.

BRO. Memorem dices.

\*(Scene 2:) Aphrodite mulier et Leros adulescens

APH. Te diu nequicquam amavi, qui me non contra ames.

LE. Mea animula, meum suauium, quid ex te audio ? Ita me deus faciat te<sup>a</sup> diu, quam bene amo, frui, sicut tuam uitam antepono meas.

APH. Nobis usus est argento, non blandis uerbis. Quis me totiens seducas et ductos gratis ?

LEROS. Quid si non habeo ?

APH. Te credam non habere.

LEROS. Tuum est reminisci quae dedi ante, nuncque si minus possum, parcere amanti tuo.

APH. Tibi parcam quod secus facerem, sin haberes argentum.

<sup>a</sup> Added in margin.

\* Gloss: ἡ ὀφροδίτη: τῆς ἀφροδίτης est uenus, et ὁ λῆρος cu. nugator uel deuius.

are selling this slave of yours. We will set the price. The money will be counted out in your hand".

BRO. How sell a free man, a man who is not a slave?

DU. We are selling the fellow as a good artisan, an experienced architect, nevertheless with this restriction, that he say nothing at all about a slave, until the ship sets sail from this port. He said that he feared his servant, who if he should know that he was going to be sold, would kill him, his master.

BRO. A bold hoax! I wonder most of all how so clever a plan could be concealed.

DU. There is a law that any one has power to sell his slave just as his animal. Then police are refused to no master for collecting slaves. He will cause him conquered to be led bound to the ship, and when he shall have been brought there, one remedy will cure two wounds: he will get his sweetheart with money and will have relieved himself of all trouble for his sister. Nor will the deed which I have mentioned as ours be so incredible. This youth is here considered almost a foreigner, because he has lived for a long time in Liburnia where even now he has parents. If he goes on board the ship, it is all up with him. You have delayed me too long. I shall go whither my master summoned me. Farewell. And do you hear? Look out for my back.

BRO. You will say I am mindful.

\*(Scene 2:) The woman Aphrodite and the young man Leros

APH. I have loved you in vain for a long time, you who in return do not love me.

LE. My little life, my kiss, what do I hear from you? May the god so make me long enjoy you, whom I love dearly, as I place your life before mine.

APH. I profit by money, not caressing words. Who would so often seduce me and take me gratis?

LEROS. What if I haven't it?

APH. I shall believe you haven't it.

LEROS. Remember that is yours what I gave you before, and now if I am less able, spare your lover.

APH. I shall spare you what otherwise I would have done, if you had money.

## Emporia

LEROS. Male agis mecum.

APH. Quomodo ?

LEROS. Quia ob benefacta spernor abs te. Hem, sic decet ?

APH. Sicut uides.

LEROS. Quid igitur faciam ? Emoriar, te si carendum erit.

APH. Non est hoc consilium meum neque tibi faciendum  
estue censeo. Tu tamen fac quod tibi uidetur.

f. 37b LEROS. Quid faciam ? Tibi dedi animam meam. In te  
reposui spes omnis meae, cui nusquam clauderem benigni-  
tatem meam. Parentis supplicui, ita ut plus domi mihi non  
sit locus furi. Omnia tibi dedi, panem, uinum, uestem,  
aurum, argentum. Si nunc minus possum, tuum esset te<sup>a</sup>  
meis pro ueteribus in te beneficiis meo amori suppeditare,  
nec esse adeo inhumanam ut me sic apernas illiberaliter.

APH. Lere, tu quum mihi bonus extitisti, nec tibi mala fui.  
Nunc quum econtra me spernas, quid accusas me sin officium  
facio meum ?

LE. Vbi sensisti meam benignitatem in te claudier ? Quae-  
que rogasti, dedi utique omnia. Credin adeo ignaum me  
quod breui non reperiam argentum tibi ?

APH. Remesto, sin illud nactus eris. Hic cum nihil habeas,  
meae domi usui esse non potes. Ergo uale.

LEROS. Non ualent blandiciae. Alio cultello utendum  
censeo. Mulier pessima, equid ignoras genus, cognatos, et  
parentis meos ? Scolesta, capitis te perdam et familiam tuam.  
Ibo recta nunc ad censores. Tum illic faxo nomen erit.

APH. Hem, amabo ne facias.

LEROS. Non faciam ? Amorem quem in te habeo meum  
omnem uertetur in odium.

APH. Et amorem hunc infructuosum et innoxium odium  
nullo discrimine habeo. Quid mihi potes, fatue ?

LEROS. Tuus ego uir faxo sciet adulteria tua.

APHR. Hem, sic uolo. Is te occidet, ignaue. Contumelias  
pati non poterit.

LEROS. Immo te, quae adultera sis.

APH. Fidem habet talium me nihil quicquam facturam,  
nec id poteris illi persuadere, magno nisi cum damno<sup>a</sup> tuo.

<sup>a</sup> Inserted above line.

LEROS. You treat me cruelly.

APH. How?

LEROS. Because I am rejected by you on account of favours. Alas, is it thus proper?

APH. Just as you see.

LEROS. What shall I do then? I shall die, if I am deprived of you.

APH. That is not my plan and I do not think that you must do this. Nevertheless you do what seems best to you.

LEROS. What shall I do? I gave my soul to you. I have placed all my hopes in you, for whom I never restricted my generosity. I have begged my parents, so that no longer is there a place for me at home to rave. I gave you everything, bread, wine, clothing, gold and silver. If I am now less able, it would be yours to give yourself to my love in return for my old kindnesses to you, and not to be so inhuman as to spurn me thus ungenerously.

APH. Leros, when you were good to me, I was not bad to you. Now when on the other hand you reject me, why do you blame me if I do not perform my service?

LE. When did you realize that my generosity was restricted in your case? Whatever you demanded, certainly I gave you all. Do you believe I am so slothful that I shall not find money for you in a short time?

APH. Return, if however you will have found it. Since you have nothing here, you can not be useful to my house. Goodbye, then.

LEROS. Flatteries have no strength. I think I must try another weapon. Wicked woman, do you at all know my family, kinsmen and my parents? Shameful one, I will charge you and your household with a capital offense. I will go now directly to the censors. I will cause your name to be there.

APH. Well, I will love you so you won't do that.

LEROS. Not do it? All the love which I have for you will be turned into hatred.

APH. And I consider this fruitless love and harmless hate all the same. What can you do to me, fool?

LEROS. I shall make your man know of your infidelities.

APH. Well, as I wish. He will kill you, coward. He cannot endure insults.

LEROS. Nay you, since you are an adulteress.

APH. He has confidence that I will not do any such thing, nor can you persuade him of it, except with great injury to yourself.

## Emporia.

LEROS. Istuc si non sat erit, ad censores tibi dicam impingam grandem. Toto te persquar oppido, consequique faciam ut moretricem.

APH. Et ego quoque tibi ad decemuiros<sup>1</sup> non minorem, mihi qui secreta ciuitatis propalsaueris quae tacenda fuerant.

LEROS. | Hem, immanis sic facere auderes ?

f 38 a

APH. Sic me deterrere putas ? Par pari referam. Hic frustra uerba fundis, argentum si nactus non eris. Atque audin ? Verbis compendium fieri uolo. Quoniam usui mihi saepe fuisti, si signatos numos aureos decem attuleris, hanc noctem tibi gratis dono dabo. Vale.

LEROS. Audi. Quo abis ? Mane.

APH. Non audio.

LEROS. At dicam quod placebit.

APHR. Dic igitur.

LEROS. Est reliquum auri paukillulum<sup>a</sup> quod possum perdere. Dic quid aequum censeas ut mihi seruias hunc annum totum.

APH. Pauxillulum<sup>a</sup>. Centum numos.

LEROS. Argenteos ?

APHR. Aureos dico.

LEROS. Et id est paukillulum<sup>a</sup> ?

APH. Est.

LEROS. Faciam dimidium.

APH. Erit minimum. Sed tui amoris gratia tibi morigera fuero. Valetis et argentum adducito. Non est nunc commodum nos hic esse. Virum praestolor meum, qui statim hic aderit. Bene uale.

LEROS. Quando ad te ueniam ?

APH. Quando argentum habebis.

LEROS. Me miserum ! quod malum infelicitatis est hoc meum ! Huic amorem dedi meum, in qua non est amor, non fides, non misericordia, non denique humanitas ulla. Quid faciam ? Quid exordiar ? Istuc ego unde argentum reperiam ? Quod si non rep(er)erero, pereundum est hercle mihi. Verum quis huc est, huc qui properans ad me uenit ? Chrisolus<sup>b</sup> hercle est aeruus meus. Hei, metuo quod illum sic trepidantem

<sup>a</sup> MS corr. from paukillulum.

<sup>b</sup> MS corr. from Crisolus.

<sup>1</sup> I.e. the Council of Ten.

LEROS. If that is not sufficient, I will bring a heavy suit against you for the censors. I will follow you over the entire city, and I'll make them know you as a prostitute.

APH. And I'll bring no less a suit against you before the decemvirs, because you have divulged to my disadvantage state secrets which ought to have been kept quiet.

LEROS. Well, would you wild one dare to do thus?

APH. Do you think you can thus prevent me? I will return like for like. Here you pour forth words in vain, if you do not obtain the money. And do you hear? I wish a profit to be made with words. Since you have often been of use to me, if you will bring ten gold stamped coins, I will give you this night gratis for the gift. Goodbye.

LEROS. Listen. Where are you going? Stay.

APH. I do not hear.

LEROS. But I shall say what will please.

APH. Speak then.

LEROS. There is very little gold left that I can squander. Say what you think is reasonable for you to be devoted to me for the whole year.

APH. Very little. One hundred coins.

LEROS. Silver?

APH. Gold, I say.

LEROS. And that is very little?

APH. It is.

LEROS. I will make it half that.

APH. It will be very little. But for the sake of my love for you I will be obliging to you. Goodbye and bring silver. It is not convenient for us to be here now. I expect my husband, who will come here soon. Goodbye.

LEROS. When shall I come to you?

APH. When you have the money.

LEROS. Miserable me! what misfortune of unhappiness is this of mine! I gave my love to her, in whom there is no love, no faith, no pity, and finally not any sympathy. What shall I do? What beginning shall I make? Where shall I find this silver? If I do not find it, by Hercules it's all up with me. But who is this, who is hastening here to meet me? By Hercules, it is my servant Chrisolus. Oh dear, I am afraid because I see him trembling so.

## Emporia.

uideo. Accedam propius, ut sciam quid mali istos expectem nuncio.

\*(Scene 3:\*) Leros et Loedoros adolescentes et  
Ch(r)isolus seruus (sic)

LER. Nulla profecto huic esse debet confidentia conueniendi auri. Hei, metuo nomen | ne commutarit: ex  
Chrisolo graeco factus sit luctuosus latinus. Experiar si quicquam ex illius uerbis possum percipere.

OHR. Hoc illi quod magis doleat quam argente quod careat.

LEROS. Quidnam istuc est reliquum quod nesciuerim tantum? Non ipse si pater mortuus sit, tantum esse potest.

OHR. O infelicem senem, cuius nati alii nulli atudeant rei quam ueneri!

LEROS. Quid istic insanit?

OHR. Nec uiro cedit femina, quin accastor ipsa quoque uenerea impudicaque siet.

LEROS. Mehercule nescio quid istic fabuletur. Accedam propius ut melius audiam.

OHR. Here, actum est.

LEROS. Quidum?

OHR. Quia perimus.

LEROS. Immo uiuimus, uel magis degimus. Sed quid istuc est?

OHR. Principes nos esse oportuit.

LEROS. Quo argumento istuc?

OHR. Exercitum ut scriberemus. Pugnandum, ita me dii ament, foret, et nobis iustum bellum.

LEROS. Qui malum sic tricas narras? Nec quid apporet hic principatus neque pugna intelligere queo.

OHR. Recte oportuit me dilucidius narrasse.

LEROS. Cur nunc non id tute facis?

OHR. Ita faciam. Tua haec soror Adelphe, quam rere uirginem, ea non est.

LEROS. Cui nupsit ergo?

OHR. Nulli quod sciam.

\* Glossa: ὁ λοιδορος seu idem est quod ὀλῆρος, et est etiam conuiciator, et ὀχρυσος est aurum a χρῆστος ὀχρυσωτός aureus est

I shall go up to him properly, that I may know what evil I may expect from this messenger.

\*(Scene 3: ) Leros and Loedoros youths and the slave Chrisolus

LER. He certainly ought not to have any expectation of obtaining the gold. Alas, I am afraid that he will change his name: that from the Greek Chrisolus he will become the Latin luctuosus. I will see if I can understand anything from his words.

CHR. He has reason for grieving more than to be deprived of money.

LEROS. What pray remains so important which I don't know? Not even if my father himself should die, can it be so great.

CHRI. O unhappy old man, all of whose children desire nothing else than love!

LEROS. Why is he raving there?

CHR. A woman does not yield to a man, without by Oaster herself being wanton and shameless.

LEROS. By Hercules I do not know what this man is gossiping. I will go nearer to hear better.

CHRI. Master, it is all up.

LEROS. Why pray?

CHR. Because we're done for.

LEROS. On the contrary we live, or rather we spend time. But what is it?

CHR. We ought to have been princes.

LEROS. For what reason that?

CHR. That we enroll an army. So may the gods love me, we must fight, and a just war.

LEROS. Why the mischief do you thus tell misfortunes? I can not understand what means this royalty and battle.

CHRI. I ought to have told it more clearly.

LEROS. Why do you not now do it?

CHR. I shall do so. This sister of yours Adelphe, whom you suppose is a virgin, is not.

LEROS. To whom is she married then?

CHR. To no one that I know.



## Emporia

LEROS. Virgo igitur est ?

CHR. Est tamen impudica.

LEROS. Facilius id potuit fieri. Nemini si nupta est uiro, uirginem scias, etiam natorum quattuor foret mater. Sed te quaeso. Sororis impudiciam quam usquam audiisti ?

CHR. Vidi quod est molestius longe. Adulescens nescio quis plebius eam amat perditae, contraque amatur. Ambos loquentis una uidi aliaque quae tempus minus est aperire singula istaec ego qui uidissem, adulescentem uolui castigare, uixque illius e manibus fugi. Eminatur tibi mihi f.39 et omni familiae mortem malam, si molesti esse pergeris illi. Strenuus est et audax. Heu misero mihi! Videor illum quoque nunc sequentem habere terga mea. Malus est hic uir et perinhumanus.

LEROS. Quid faciundum censes, Chrisole ?

CHR. AEdopol nescio. Vi sin agere uoles, timeo tibi et uitae tuae; sin autem iuro, tum illius pertimesco uires quibus profecto plus ualet. Praeterea plus quinque habet ille gladios. S(a)euus est uir. Si uincos illum, in ius cum adduxeris, metuo ne iratus tibi manus iniciat. Cursu nemet tutatus sum.

LEROS. Quid faciam igitur ?

CHR. Tunc ? quod bonum.

LEROS. Quid egisti de auro ?

CHR. Nihil. Haec causa sororis anteuortit tuae.

LEROS. Immo istaec suae. Mihi oest grata uerum ? Quid illam canes mulierem, quae mollior est magis ? Ego cum pudicus non sim, illam magis possum accusare quam damnare.

LOEDOROS. Quid istae uerborum inter uos funditis ? Pos suntne sciri ?

LEROS. Hem, amice, nihil est tam celandum ex meis quod te latere uelim. Chrisolum uolui, aurum reperiret. Is mihi luctum attulit.

LOEDOROS. Quidnam ?

LEROS. Meam dicit sororem impudicam, quod plebium amot nescio quem uirum, uirum ut dicit perhorrendum. De auro somnium.

LOEDOROS. Quae te res sollicitat magis, sororia an tua ?

LEROS. She is a virgin then?

CHR. No, she is wanton.

LEROS. That could have happened easily. If she is married to no man, you would know she is a maiden, even if she were a mother of four sons. But I beseech you. What shame of my sister did you hear?

CHR. I have seen what is far more troublesome. A young man of the common people loves her desperately and in turn is loved by her. I saw them both talking together and other things, which there is not time to reveal in detail. I who saw those things wished to punish the young man, but scarcely escaped from his hands. He threatens against you, me and the whole household an evil death, if we continue to be troublesome to him. He is hardy and bold. Alas for poor me! I seem even now to have him following behind me. He is an evil and very brutal man.

LEROS. What do you think ought to be done, Chrisolus?

CHR. By Pollux I do not know. But if you wish to act with force, I fear for you and your life, but if however by law, then I greatly fear his strengths in which he certainly is more able. Besides he has more than five swords. He is a fierce man. If you conquer him, when you have brought him into court, I fear that in anger he will lay hands on you. I have defended myself by running.

LEROS. What shall I do then?

CHR. You? That which is advantageous.

LEROS. What have you done about the gold?

CHR. Nothing. The interest of your sister took precedence over yours.

LEROS. By all means, she takes precedence over her own interests. Is charm pleasing to me? What will you think of that woman who is too easy? Since I am not shameless, I can blame her rather than condemn her.

LOEDOROS. What are those things you are talking to each other? May they be known?

LEROS. Well, friend, none of my affairs must be so concealed that I should wish to hide it from you. I wanted Chrisolus to find gold. He brought grief to me.

LOEDOROS. Why pray?

LEROS. He says my sister is shameless, because she loves some man of the common people, a very rough man as he says. But about gold- a dream.

LOEDOROS. Which plight disturbs you more, your sister's or your own?

LEROS. Mea. Si pudicus non sum ego qui sum uir, quonam pacto sororem arbitrabor pudicam quae mulier sit ?

LOED. Mulieres sunt ergo uenereae magis.

LEROS. Sic ait Tiresias, quo caecus est factus.

LOED. Nec tibi soror Adelphe quippiam est molesta.

f. 39b LEROS. Est quod plebium amet; cui locanda sit ingenio. Adulescentem praeterea<sup>a</sup> metuo, in me metu ne statuat aliquid grave. Verum amicae meae me dicta magis stimulant. Ad se, dixit, iram quam argentum haustus forem; medio tempore manerem.

LOEDOROS. Quanto tibi opus est ?

LEROS. Aureis qui(n)quaginta signatis mammis. Nec aliter fieri potest ut illam potiar, hunc tamen annum totum.

LOEDO. Chrisole, quid fallaciae fabricasti quod haberes aurum ? Tuum quid istuc nomen ualet ?

CHRI. Valuit olim.

LOEDO. Nunc quammaxime opus est ut ualet.

CHRI. Modo fieri possit.

LOEDO. Redi mecum in memoriam. Tibi ero adiutor ego. Lere frater, ne dubita. Sapiencia Chrisoli maque comperient aliquid qui te huc extricemus trica. Vale, cum Chrisole est hoc fabricandum.

LEROS. Me numquid est opus uobis ?

LOEDORO. Non. Nobis impedimento fores. Si tuum non easset istuc, te potissimum expeterem. Nemo causam suam tam prudenter uidet atque alienam.

LEROS. Qui fieri potest istuc ?

LOEDORO. Quia in re nostra uel gaudio sumus praepediti nimio uel aegritudine. Vale et gaude. Adulescentem perdam ego plebium, et tibi conueniam aurum. Eamus hinc.

CHRI. Sequor.

LEROS. Quis me miserior usquam fuit ? Non satis erat sic cruciarier meretriciis crucibus, ni quoque soror meretrix esse uellet. Hoc insuper est grauius, quod amat a quo periculum est mihi et omni familiae. Ibo domum. Sin aliud non potero, patrem saltem monebo quod sua prudentia dedecori nostro mederi ualet.

LEROS. Mine. If I who am a man am not virtuous, why should I believe that my sister who is a woman is virtuous?

LOED. Then women are more lustful?

LEROS. So says Tiresias for which he was made blind.

LOED. Your sister Adelphe is not troublesome to you in any respect.

LEROS. She is because she loves a commoner; because she ought to be married to a nobleman. Moreover I fear that youth, lest on account of his fear he determine something serious against me. In truth the words of my love stir me more. She told me to come to her when I should have obtained silver; meantime to wait.

LOEDOROS. How much do you need?

LEROS. Fifty gold stamped coins. Nor can it be brought about in any other way so I can have her for the whole year.

LOEDO. Chrisolus, what strategies have you made that you may have the gold? What is that name of yours worth?

CHRI. It once had influence.

LOEDO. Now it is extremely necessary that it have weight.

CHRI. It could have been done recently.

LOEDO. Recollect with me. I will help you. Brother Leros, do not doubt. My wisdom and that of Chrisolus will find out something to clear you from this tangle. Goodbye, this must be thought out with the help of Chrisolus.

LEROS. You don't need me, do you?

LOEDORO. No. You would be a hindrance to us. If this were not your affair, I should have asked for you especially. No one sees his own problem so intelligently as someone else's.

LEROS. How can that be?

LOEDORO. Because in our own cause we are hampered either by too much joy or by melancholy. Goodbye and good luck. I shall destroy that commoner youth and I shall find gold for you. Let us go.

CHRI. I am coming.

LEROS. Who was ever more miserable than I? It was not enough that I be thus crucified on a courtesan's cross, without my sister also wishing to be a courtesan. Moreover this is serious, that she loves one from whom there is danger to myself and to the whole household. I shall go home. But if I can do nothing else, I shall at least consult my father because his wisdom may be able to heal our disgrace.

## \*(Scene 4;) Paraphron senex et Adelphe uirgo

PA. Qui malum non sunt parentis dicta? Ego pro te meam contriui uitam totam, tantum ut conficerem rei quod honesto uiro locari posses. Hem, | quid premi abs te fero? Totam f.40a dedecoras familiam nostram teque priuas uiro.

ADE. Iam diu, bene si perspicio, priuata sum.

PAR. Tace, quam unam iudico mulierum audacissimam.

ADEL. Ahu, ehu, oi. Rem uideo palam: ut inficiato minime sit opus. Amo, fateor, hunc adolescentulum. Vos aecastor, magnas ut conficiatis dotes, antiquari nos domi grandes sinitis, uel opinor uerius ut ex ipsis dotibus maius uobis conficiatur foenus; et nos lapideas creditis.

PARAP. Hui, fortunam execrandam, ut mea senectute tam impudentem habeam filiam!

ADE. Me facit impudentem necessitas. Peccaui, fateor, et id tua culpa qui me tam grandem domi sedere facias. Monasterio me dicatam puta, quod penuria uiri uenera siem.

PARA. Vtinam ab ineunte aetate uestalem te legissem monacam! Iam non fores impudica.

ADE. Sic factum uellem. Vno misello usa sum adolescentulo, stronuo tamen. Illic non defuissent amatores mihi, uel si quisque, non saltem religiosi. Pater, satius nobis foret pauperi cui locari bona aetula nuptum quam, ubi iam anus sumus factae, primorum principi.

PAR. Non dolet istuc mihi minus minus (sic) mea quam causa tua. Non decet adolescenti plebeio, pauperi maxime, te uxorem dare. Quod si facerem, hem, aspice quid decoris faceremus. Omnes ilico meretricem te crederent, aut auarorum me parcissimum aut fors insanire. Neque te sacerdotem fieri uelle possum inducere in animum, ut credam. Quis me miserior? Te uero domi oportuerit sedere in aetatem ultimam.

ADEL. Haud inuita manebo, sin ad me poterit huc adulescens proficisci.

PARA. Alia sum usurus | diligentia in custodienda tua f.40

\*Gloss: παράφρων quasi insipiens, et ἡ ἀδελφή : ης. soror.

\*(Scene 4:\*) The old man Paraphron and Adelphe, young girl

PA. Why the mischief are these not parental edicts? I have spent my whole life for you to amass sufficient property that you would be able to be married to a man of position. Alas, what reward do I get from you? You disgrace our whole household and deprive yourself of a husband.

ADE. I have been deprived of him for a long time, if I perceive clearly.

PAR. Be quiet, you whom I consider the boldest of women.

ADEL. Ah, Alas, woe is me! I see it clearly; how not at all is a denial necessary. I confess, I love this young man. By Castor, in order to gather great dowry, you allow me a grown girl to grow old at home, or rather I think in order that a greater interest from that dowry may be collected by you; and you believe I'm made of stone.

PARAP. Alas, a cursed lot, that I should have such an impudent daughter in my old age.

ADE. Necessity makes me impudent. I have sinned, I confess, and it is because of the fault you who make me so grown stay at home. Suppose I were consigned to a monastery, because in lack of a husband, I am lustful.

PARA. Would that I had appointed you as a vestal nun from your earliest years. You would not be shameless now.

ADE. I wish it had happened thus. I have made use of one poor little young man, nevertheless a vigorous one. There my lovers would not have been lacking to me or if every lover, not at any rate holy ones. Father, it would have been better for me to be married to a pauper at a proper age than to the prince of princes when I have already become an old hag.

PARA. That trouble of yours grieves me less for my sake than for our sake. It is not fitting to marry you to a common man, especially a poor one. Because if I were doing that, behold, see what honor I should be conferring. All would immediately believe you a courtesan, or ~~the~~ the most stingy of avaricious men or perhaps that I was insane. Nor can I induce myself to believe that you want to become a priestess. Who is more miserable than I? Truly you should stay at home till your last days.

ADEL. Not unwilling will I stay, if however the youth can come here to me.

PARA. I will use other care in guarding your chastity.

puđicia. Mortem appetit tuus istic amator, si mihi molestus esse perget.

ADEL. Pater, non me tam mouet peccatum meum ac uirtus uiri, quam timeo ne funesta sit nostrae familiae, si cum istos amatores uobis rei quicquam erit. Lacrimo misera, ni quod me, te, fratremque meum conici malum. Formidolosa mihi non est parum uirtus hominis.

PARA. Suum est ordinis illius uereri et reuereri meum. Capitis ego perdam illum. Ibo statim ad tris uiros,<sup>1</sup> in neruum illum duci qui iubeant. Ne dubita. Non perpetiar ego istuc, metu quod filiam uideam meretricem.

ADE. Quin igitur me locas uiro!

PARA. Faciam, tibi coacta dos sit.

ADE. O infelices mulieres quas uirorum auaricia<sup>a</sup> nos regat. Alia uestalis legitur, alia domi grandis antiquatur; paucae uiro bene locantur et tempori. Si quando natae fuero mater et mihi potestas fuit, potius quam ullam uoueam religioni uel inter- necabo tonellam ipso in partu uel nauarum illam tradidero coco potius, quam usquam committam, filia per me quod intret religionem aut sedeat tam grandis domi.

PARA. Hui, te nihil quidem impudentius posset haberi.

ADEL. Tacebo. Aecastor non est miro simile si meretrices sumus. Primum fratres habemus<sup>b</sup>, quibus nihil sit ornatius, nihil impudentius. Tum clausae tenemur annos. Amatores nos colunt. Lingua poscit, corpus petit. Ignoscendum est, pater; uel etiam si nolis, factum quod est nullo pacto fieri infectum potest. Sin occides me, sic res est ut uides.

PARA. Iam quod te dignum est, non facis. Ego, quod me dignum sit in te facere, conuenero. Procedunt haec omnia nimio ex ocio. Pol, aliter exercebo te, nos | quae dedecoras. Ibo nunc in forum, meditabor, forsitanue quempiam aduo- cabo mihi consultorem ex aequalibus meis, quonam pacto iniuriam hanc ulcisci ualeam.

f.41a

<sup>a</sup> Inserted in margin.

<sup>b</sup> I.e. the three Capi or chiefs of the Ten.

This lover of yours seeks death, if he continues to be annoying to me.

ADEL. Father, not my mistake and the valor of the man move me so much as I fear that his valor will be destructive to our household, if you have any business with that lover. I in sorrow weep lest I have involved myself, you and my brother in my sorrow. Terrible to me is the no mean valor of the man.

PARA. It belongs to that class to fear his own and to respect mine. I shall deprive him of citizenship. I shall go at once to the tres viri, in order that they may order him to be led to prison. Do not doubt. I shall not endure this, that I shall see my daughter a courtesan on account of fear.

ADE. Then you will marry me to the man!

PARA. I shall, the dowry will be collected for you.

ADE. O we unhappy women whom men's avarice ruled! One is chosen a vestal virgin, another grows old at home; a few are married well and early. If ever I shall be the mother of a daughter and have authority, rather than consecrate any girl to religion I shall either kill my young at birth or hand her over to the sailor's cook rather than bring it about that a daughter of mine enter a religious order or remain at home so advanced in years.

PARA. Alas, nothing could have been considered more shameful than you.

ADEL. I will be quiet. By Castor it is not remarkable if we are courtesans. First we have brothers, than whom nothing is more ornamental, nothing more shameless. Then we are held shut in for years. Lovers cherish us. The tongue demands, the body seeks. Father, it should be forgiven; or even if you are unwilling, what has happened can in no way be made undone. But if you kill me, thus is the situation as you see it.

PARA. You do not do what is worthy of you. I shall come to decide what I ought to do in your case. All these things come from too much leisure. By Pollux, I will discipline you in another manner, who disgrace me. I will go now to the forum, I will meditate or perhaps I will summon to me an advisor from my friends, (to tell me) in what way I may avenge this injury.



\*(Scene 5) Euthymus adolescens et Paraphron senex

EU. Quid est quod mea sic latuit Adelphe iam pridem? Mehercule suspicor ne propter ne quicquam perpetiatur minus quam bonum. Quod si potero scire siuo suspicari, faciam ego superbum quisquis ille fuerit. Certum est non modo timere uiros, uerum nec deos, si dici fas sit, amori meo dum obsecutus fuero. Sed quis hic est senex? Pater eius est. Quid timui autem bolua? An quod sic est palliatus ut philosophus? Arma nusquam metuo, et terrebor uestibus? Id nusquam committam. Praestolabor, mihi si forte quicquam diceret silicernium. Id si non faciet, ex ipsa percipiam Adelphe, quid scutum sit, ubi fugitiuus ille seruus nos conuenit amantis.

PARA. Adolescens, bona uenia tua mihi dici uelim, quid tibi rei sit mecum aut cum mea?

EUT. Qui tibi uenit in mentem istuc percun(o)tarior?

PAR. Non rogatis respondes?

EUT. Sum ego tuus seruus, quod et ad loquendum et tacendum mea de tua pendeat uoluntas?

PARA. Vido quam magnifice facit uerba fugitiuus!

EUT. Caue sis malam rem.

PARA. Etiam minitatur malum.

EUT. Audi, senex incurus. Si perges dicere quae nolin audire, tu dabis et tergum tuum quae noles. Non ego uerba faciam, montecapte.

PARA. Statim ibo ad tris uiros. Illic tuum nomen faxo erit, qui mihi sic insidiaris et meae familiae.

EU. At ego te mactabo prius, istuc ne facias. Peristi, uirorum pessime.

PARA. | Accurrite, ciues! Hancine fiori contumeliam in urbe nostra? Occludamus fores ambobus pessulis. Hoi mihi, moriendum sic est cum iniuria? f.

EU. Eri, eri, tu qui ad tris uiros nomen meum facies esse. Mediusfidius, si quicquam audiuerò usquam istiusmodi rei, capitis non res agitur sed pecuniae uel quod poius carceris.

\*Gloss: ὁ εὐθύμος ἢ ὁ uir est boni an(i)mi.

\*(Scene 5:) Euthymus the youth and Paraphron old man

EU. Why is it that my Adelphe has been so hiding long since? By Hercules I suspect that on my account she is suffering something less than right. But if I can know or suspect, whoever he is I will make him proud. I am resolved not only not to fear men, but indeed not even gods, if it should be said, while I am following out my love affair. But who is this old man? It is her father. Why have I been afraid on account of this brute? Is it because he is cloaked as a philosopher? I have never feared arms, and shall I be frightened by clothing? Never shall I do this. I shall stand ready, if by chance dry bones should say anything to me. If he does not do that, I shall find out from Adelphe herself what happened, when that run-away slave asserted that we were lovers.

PARA. Young man, with your kind permission I'd like it to be told me what business you have with me or with my daughter?

EUT. How did it come into your mind to ask this?

PARA. You will not answer the questions?

EUT. Am I your servant, that my inclination to speak and to be silent depends on your wish?

PARA. See how bombastically the run-away speaks!

EUT. Beware of the punishment.

PARA. He even threatens evil.

EUT. Listen, bent old man. If you continue to say what I do not want to hear, you and your back will suffer what you do not wish. I shall not employ words, fool.

PARA. I shall go at once to the tres viri. I shall there give your name, since you plot against me and my household.

EUT. And I will kill you before, so that you will not do that. You are lost, most wicked of men.

PARA. Help, citizens! Is this violence to be done in our city? Let us close the doors with both bolts. Alas, must I thus die violently?

EUT. Get out, get out, you will give my name to the tres viri. By the god of truth, if I ever hear anything of this affair, the penalty will not be a matter of citizenship but of money, or what is worse of prison.

Verum ubi fuero liber, tu te satis uixeris. Ad uesperum hinc te praestolabor. Reddam ego te mansuetum. Tu non existis? Hinc non semper eris.

\*(Scene 6:) Loedoro adulescens, Emporos mercator, et O(h)risolus seruus (sic)

LOED. Non facies dimidium lucri caeteris mancipiis atque isto seruo. Architector est su(m)mus, bonus artifex. Si tibi siue qui fuerit patronus illius fabricanda sit domus, castellum, nauis oneraria, triremis siue rostrata, non opus sit quesito fabrum istunc qui superet. Verum austerus est nimis et superbus sua uirtute fretus.

EMP. Istic tuus amicus is, cui seruit seruus, pauper est? aut qua illum gratia uendit?

CHRI. Tu te tam diuitem uelles.

EMP. Quid tuto huic admisceas rei, ad te quae nihil attinet?

CHR. Immo uero attinet.

LOED. Tace, O(h)risole. Sine loquar ego ipse, qui istuc emporium coepi, et perficiam ni tu fueris impedimento mihi. Empore, conseruus hinc est illius, qui superbus quoniam est, isti reliqui, si non parent dicto, uapulant ilico. Perninium cupit O(h)risolus ut uendatur.

CHR. Percupio.

EM. Neo isti contra referiunt?

LOED. Referirent? Satis uixerit quisquis ille fuerit. Immo audi quod est maius. Patronus illum uendit, qui nusquam, ni uirtus hominis sibi formidolosa foret. In eo quidem horcle perninium luorum facit.

f. 42a

EM. Est ita strenuus, | et sic ualet uiribus ut praedicas?

LOED. Ita me Iupiter faciat uos meo, quam bene amo, et unico adulescentulo nato magnam aetatem frui, ut nihil mentior.

CHRI. Huic nulla est uxor neque filius, et per illum iurat. Sapienter.

EMP. Si meam ingrediatur ille nauim, mores faxo cupiat ut mutare.

\* Gloss: ὁ ἐμ-τοπος est mercator.

But when I am still a free man, you will be dead and gone. I shall wait for you here toward evening. I shall make you tame. Aron't you clearing out? You will not always be here.

\*(Scene 6:) Loedros youth, Emporosmerchant and Chrisolus slave

LOED. You will not make half the profit from the other slave transactions as from this slave. He is a very good builder, a fine workman. If you or the man who shall be his patron should have to build a house, a fortification, a merchant ship or a beaked trireme, he would not need a special man to surpass this workman. But he is too stern and confident relying on his own quality.

EMP. Is your friend to whom the slave belongs poor? or for what reason does he sell him?

CHRI. You would wish yourself to be so rich?

EMP. Why do you mix yourself up in this affair, which does not concern you?

CHRI. Indeed it does concern me.

LOED. Be quiet, Chrisolus. Let me talk myself, who began this sale and shall finish it unless you are a hindrance to me. Emporos, this is the fellow-slave of that one and since he is over-bearing, those others are flogged immediately, if they do not submit to his word. Chrisolus is altogether too anxious that he be sold.

CHR. I desire it earnestly.

EM. They do not strike back?

LOED. Strike back? He will have lived long enough whoever he shall be. Nay hear what is more important. His master is selling him, a man who never would if the strength of the man were not troublesome to him. In it indeed he is making far too little by Hercules.

EM. He is then vigorous, and excels thus in strength, as you boast?

LOED. So may Juppiter make me enjoy my wife whom I love well, and my only son through a long life, as I say nothing falsely.

CHRI. He has no wife nor son, and he swears by him. Wisely.

EMP. If he comes on board my ship, I will make him desire to change his ways.

<sup>1</sup> tu and te for tute.

## Emporia

LOEDOROS. Hic non sic potest. Primum pernimum dulce nostris est precium. Si dederis illis numos ut moriantur, modo aurum habeant, ilico moriantur.

EMP. Istuc nusquam faceremus nos.

CHRI. Nec ego.

LOEDO. Sapienter. Sic est moris nostris.

EMP. Quid illi potest in annos proficere?

LOEDO. Satis. Centum aureos et minus dimidii dat eius opere patrono.

EMP. Si civitati uestrae sic est dulce precium, quid est quod istum uendat? Quin omnia potius perpetitur?

LOEDO. Recte sane interrogasti. Quem amici mei dico seruum, audax est, uiribus ualet, strenuus manu. Libertatem petit; quam nisi polletur herus, aedepol, ipsi periculum foret uitae seruum. Timidus istic est, nec audet hunc uendere ciui. Meus ille si foret, nunquam uenderem. Pernimum herole timidus est.

EM. Quid quod sic bene uestit?

LOEDO. Ni prodigus esset, ditior foret magis patrono.

EM. Quod est illius precium?

LOEDOR. Aurei nuzi quadringenti signati.

EM. Hui, porcarus est.

LOEDO. Istic uero uilis. Vtinam nostrum (a)es sic foeneraret in urbe nostra!

EMP. In patria mea non est auri neque argenti tanta copia. Postremo iustiores sumus longe. Meus quem fuerit istic seru(u)s, faciam illum mansuetum primo. Tandem cum illo paciscar, ut mihi tertium aut forte quartum eroget sui operis; reliquo uiuat<sup>a</sup>; et ubi seruiuerit sex aut septem annos, statim illum emittam manu. Nimis est profecto carus.

(LOED.)<sup>b</sup> Mediusfidius uilissimus est. Quattuor annis illum potes emittere.

EM. Non possum herole decem. Triginta non conficerem ex illo numos; cum<sup>c</sup> iusticia clementiae mea, tum quod magis domi nostrae sit cara pecunia.

LOEDO. Quanti facies illum?

<sup>a</sup> MS has at written above line.  
<sup>c</sup> written in margin.

<sup>b</sup> MS omits.

LOEDOROS. He cannot do so. In the first place his value is far too good to us. If you give them coins to die, they will die immediately, provided they get the money.

EMP. Never would I have done that.

CHRI. Nor I.

LOEDO. Wisely. Such is our custom.

EMP. What profit can he give him year by year?

LOEDO. Enough. He gives to his master by the work of that half a hundred gold coins or less.

EMP. If his value is so dear to your state, why is it that he sells him? Why does he not rather endure everything?

LOEDO. You have doubtless asked rightly. But the slave of my friend, whom I mentioned, is bold, excels in strength and is nimble with his hands. He seeks his freedom: unless his master promises it, by Pollux, there would be the greatest danger to his life. He is timid, he does not dare to sell him to a citizen. If he were mine, I should never sell him. By Hercules, he is far too timid.

EM. What's the reason that he dresses so well?

LOEDO. If he were not wasteful, he would be better provided than his master.

EM. What is his price?

LOEDO. Four hundred gold stamped coins.

EM. Alas, he is very dear.

LOEDO. Truly that is a small price. Would that my money brought such profit in our city.

EMP. In my country there is not such a supply of gold and silver. Finally we are far more just. When that servant is mine, I will first make him tame. Then I will bargain with him that he pay me one half or perhaps one fourth of his work, he may support himself with the rest; and when he shall have served six or seven years, I will immediately release him. Indeed he is very dear.

LOED. By the god of truth, he is very cheap. You can release him in four years.

EM. By Hercules, I cannot in ten years. I wouldn't have gotten thirty coins from him: not only because of my justice or mercy, but also because money is much more dear at my home.

LOED. At how much will you value him?

EMP. Ducenborum si uult.

CHR. Quid ducentorum? Emitteret potius.

LOEDO. Tace si uis. Verum dicit. Illum face trecentorum et quinquaginta.

EM. Non faciam si Neptunus mihi non iratus fuit.

LOEDOROS. Quanti ergo?

EM. Dixi.

LOED. Nec plus quicquam dices?

EM. Non.

LOED. Ergo uale.

EM. Et tu.

LOEDO. Heus, Empore, te poenitebit non emisse.

EM. Et illum non uendidisse.

LOEDO. Audi. Precium sit istuc trecenti numi.

EM. Argentii?

LOED. Auri dico, grauis aeris signati nostro publico signo.

EM. Non possum. Ne me totiem obtundas, si uult quinquaginta ducentosque dabo. Alias me missum face.

LOEDOROS. Nec plus facies?

EM. Non.

LOEDO. Perparum.

EMP. Siue perparum siue perminium, sic est sententia.

LOEDO. Ita me Iupiter illius quem tibi dixi gnati mei l(a)etum faciat, uti nostri ciues maiorem sumptum facerent.

EM. Illis uendat.

LOEDO. Mane ego pro illo mittam. Aliquid hodie, si possum, opere facere uolo. I nunc tu, Chrisole. Adduc illum ad nos.

CHR. Moum?

LOED. Sic.

CHR. Eo.

LOED. Mane. Statim hic aderit. Te uirum bonum iudico. Tibi uolo, si possum, seruiat hic seruus. Atque<sup>a</sup> audin, Chrisole? De precio uerbum faxis caue, sin illum uendi cupis.

CHR. Nihil dixero. Statim illum adducam.

EM. Opportune aurum habeo mecum. Quid credis? Dabit illis illum isto precio?

<sup>a</sup> MS inserts t above line.

EMP. Two hundred, if he is willing.

CHR. Why two hundred? Rather would he free him.

LOEDO. Be quiet, please. He spoke truly. Make it three hundred and fifty.

EM. I shouldn't do it, not if Neptune were angry with me.

LOEDOROS. At how much then?

EM. I have said.

LOED. No more than you said?

EM. No.

LOED. Goodbye, then.

EM. And you.

LOEDO. Alas, Emporos, you will be sorry you did not buy him.

EM. And that he did not sell him.

LOEDO. Listen. The price is three hundred coins.

EM. Silver?

LOED. I said gold, of heavy bronze stamped with our public seal.

EM. I cannot. And in order not to bother myself so many times, I will give two hundred and fifty, if he wants it. Otherwise let me go.

LOEDOROS. You will not make it more?

EM. No.

LOEDO. It's too little.

EMP. Whether too little or far too much, thus is my decision.

LOEDO. So may Jupiter make me enjoy that son whom I mentioned to you, as my citizens would go to greater expense.

EM. Let him sell to them.

LOEDO. Wait, I will send for him. I wish to accomplish something (in some degree) today, if I can. Go now, Chrisolus. Bring him to us.

CHR. My master?

LOED. Yes.

CHR. I go.

LOED. Wait. He will come here at once. I judge you are a good man. I wish this servant to serve you, if I can. And do you hear, Chrisolus? Take care not to mention a word about the price, if you want him to be sold.

CHR. I will say nothing. I will bring him at once.

EM. Fortunately, I have gold with me. What do you think? Will he give him over at this price?



LOED. Fortassis ut metuit. Praestolemur hic una. Ellum  
hic statim aderit.

EM. Quis est?

LOEDORO. Illic.

f.43

EM. Bonum est sedere.

BOED. Sede.

\*(Scene 7:) Leros, Chrisolus, Loedoros, Emporos,  
et Tremulus notarius.

LEROS. Quid credis, Chrisole? Potiemur amica?

CHR. Et ulciscemur inimicum.

LEROS. Memini bene? Dixisti illum dare uelle ducentos?

CHR. Et quinquaginta.

LEROS. Ducentos ergo quinquaginta?

CHR. Sic est, hore.

LEROS. Sin unquam fuero tuus herus, dico te exitem  
manu, nam istoc pro beneficio non herus nunc tuus sum sed  
frater potius.

CHR. Dic Aphroditae, tua sin amet amicae quam heros oris  
patri, ne sines seruire?

LEROS. Non, si non ego fiam seruus. Sed eamus, ne forte  
postea nolet.

CHR. Eamus. Non mutabitur haec. Istuc periculum  
cupit. Nihil est quod magis de illo lubentius audiat quam  
quod strenuus sit et audax atque uiribus ualeat. Ipse tuam  
auget Loedoros timiditatem, ut hominis augeat audaciam.  
Hic est.

LOED. Quis me poneprehendit? Chrisole!

CHRI. Ecce tu herum.

LOED. Vbinam? Empore, sine quod cum tua bona uenia  
fiat, istuc alloquar prius. Nox ad te uenero. Perficiam istuc  
hodie diuino auspicio.

LEROS. Vbi sunt spes meae?

LOEDO. Supererunt<sup>a</sup> nuni.

LEROS. Modo fiat.

a MS supererunt.

\* Gloss: Tremulus cognomen uerum fuit cuiusdam aemuli

LOED. Inasmuch as he was afraid. Let us wait for him together. He will be here soon.

EM. Who is he?

BOEDORO. The very one.

EM. It is good to sit here.

LOED. Sit down.

\*(Scene 7:) Leros, Chrisolus, Loedoros, Esperos,  
and Tremulus notary.

LEROS. What do you think, Chrisolus? Shall we gain possession of my sweetheart?

CHR. And we shall take vengeance on an enemy.

LEROS. Do I remember correctly? Did you say that he was willing to give two hundred?

CHR. And fifty.

LEROS. Two hundred and fifty then.

CHR. So it is, master.

LEROS. But if I am ever your master, I say that I shall free you, for because of this favor I am not your master but rather your brother now.

CHR. Tell that to Aphrodite, if your sweetheart should love you; since you will be my father's master, will you allow me to serve you?

LEROS. No, not if I should become the slave. But let us go, lest by chance he is unwilling afterwards.

CHR. Let us go. Nevertheless he will not be changed. He desires it too much. There is nothing that he would rather hear about him than that he is vigorous, bold, and excelling in strength. Loedoros himself exaggerates your timidity, in order to increase the fellow's boldness. Here he is.

LOED. Who grasped me from behind? Chrisolus!

CHRI. Here master.

LOED. Where? Esperos, allow me with your good favor to speak to him before. I will come to you soon. I shall finish this today under divine auspices.

LEROS. Where are my hopes?

LOEDO. There will be superfluous money.

LEROS. Only let it be so.

LOEDO. Fiat. Ne dubita. Sed opus est ut fingas hoc precium non placere tibi. Fortasse maius dabit. Chrisole, duc illum huc.

CHR. Adduco. Amice, te vocat Loedoros.

EM. Venio. Loedore, placet huic quod constitutumus precium?

LEROS. Si possem illum cogere velut uestros facitis, mihi foeneraret ipse tot numos in annos singulos.

EM. Vel pauciores.

LEROS. Verum hercle hoc est.

EM. Vin tu quod dictum est?

LEROS. Ohe, minimum esset.

f. 45 b

LOED. Quid tu curas | numos? Satius esset quiete et ociose uiuere quam illius cura tum mordeat semper animum. Volo quod illum uendas.

LEROS. Tibi dico. Mihi uxor est et liberi. Si non suro rem, periculum nobis ne egeamus. Nil nascitur nobis domi. Omnia emimus argento, panem, uinum, caseum, carnem, uestis, suppellectilem.

LOEDOROS. Carius sit tibi uita tua. Virtute quippe deum et maiorum tuorum diues es satis. Hoc te libera metu.

LEROS. Det ille trecentos.

LOEDORO. Non daret.

LEROS. Impendat ipse uestigal.

LOEDO. Non potest fieri, Empore. Tuum est facere satis uestigali.

EM. Quantum?

LOEDOROS. Viginti sunt numi.

EM. Fiat. Lore, uin istuc sit precium?

LEROS. Sic.

EM. Pergo mecum ad notarium. Mihi fieri uolo tabellas uenditionis.

LEROS. Pergo. Reliquum unum est quod nihil dixi. Mercator, ex te uolo quod nihil quicquam dicas, donec istinc soluas nauim, ne me forte seruus occideret iratus siue quicquam aliud mali faceret.

EM. Lore, istuc mihi gratum est. Verum deponam aurum apud notarium, qui se penes illud teneat, quoad ille mihi ducatur in nauim.

LOEDO. It will be so. Do not doubt. But it is necessary that you pretend this price does not please you. Perhaps he will give more. Chrisolus, bring him here.

CHR. I bring him. Friend, Loedoros calls you.

EM. I am coming. Loedoros, does the price which we have determined please him?

LEROS. If I could drive him as you do your slaves, he himself would bring so many coins profit to me every year.

EM. Or fewer.

LEROS. That is true, by Hercules.

EM. Do you want what has been stated?

LEROS. Oh, it is very little.

LOED. What do you care for money? It is preferable to live quietly and easily than that care for money should always be eating your heart. I want you to sell him.

LEROS. I tell you, I have a wife and children. If I don't have a care for property, there is danger lest we shall be needy. Nothing is produced at our house. We buy everything with silver, bread, wine, cheese, meat, clothing, furniture.

LOEDOROS. Your life is more precious to you. Obviously you by virtue of the gods and your ancestors are rich enough. Free yourself from this fear.

LEROS. Let him give three hundred.

LOEDORO. He wouldn't give it.

LEROS. Let him pay the tax.

LOEDO. It cannot be done, Emporos. It is necessary for you to pay the tax.

EM. How much?

LOEDOROS. Twenty coins.

EM. It is done. Leros, are you willing that this be the price?

LEROS. Yes.

EM. Go with me to the notary. I wish the deed of sale to be made for me.

LEROS. I go. There is one thing left of which I have said nothing. Merchant, I want you to say nothing until you set sail, lest perchance my angry servant kill me or do some other mischief.

EM. Leros, that suits me. But I shall deposit the gold with the notary, who will keep it in his possession, until he is brought to my ship.

LEROS. Sic fiat. Iam hic sumus. Notarie, uendidi seruum meum isti. Rogo te quod conscribas huic tabellas cautionis.

TREM. Quis est uenditor?

LEROS. Ego. Quaeaso. Non intelligis?

TRE. Nomen, dico, quod est.

LEROS. Leros.

TREM. Cuiatis?

LEROS. Venetus.

TREM. Emptor?

EM. Emperos Hispanus.

TREM. Nomen est graecum.

EMP. Itidem et Leros.

TRE. Hic natus est Crotes.

EMP. Et ego Bbeancii. Verum parentes mei sunt Iiberi.

TREM. Serui nomen?

LEROS. Euthymus Teucer.

TREM. Precium?

LOEDO. Numi ducenti quinquaginta.

TREM. Manete. Primo scribam. Legam deinde.

EM. Scribe, lege, uide, plane et probe.

TREM. Silote. Nunc dixero.

EM. Quonam pacto dabis illum in nauim mihi? Duces illum sic deambulans?

2.4

LEROS. Id non audeo. Callidus est nimis. Adibo magistratus, qui mihi dent dinos. Hi nulli negantur hero pro cogendo seruo. Illum ad te duci iubebo.

EM. Periculum erit dinis ad istos.

LEROS. Illos monebo prius, ita ut prius capiatur quam se capi intelligat. Plus decem erunt uiri dini, ualidi pugnatores.

TREM. En audite!

LEROS. Dic.

TREM. Sic scriptum est.

#### Tabellas uenditionis

Vendidit hunc Leros, qui nomine dicitur alto  
Eut(h)imos, Empero biscentum quinquae decemque

LEROS. So let it be. Now here we are. Notary, I have sold my servant to this man. I ask you to draw up a document of security for him.

TREM. Who is the seller?

LEROS. I. Please. Don't you understand?

TRE. I say, what is the name.

LEROS. Leros.

TREM. Nationality?

LEROS. Venetian.

TREM. The buyer?

EM. Emporos the Spaniard.

TREM. The name is Greek,

EMP. And so is Leros.

TRE. He was born at Crete.<sup>(1)</sup>

EMP. And I at Besançon.<sup>(2)</sup> But my parents are Iberian.

TREM. The name of the slave?

LEROS. Euthymus Teucer.

TREM. The price?

LOEDO. Two hundred and fifty coins.

TREM. First I will write it. Then I will read it.

EM. Write, read, see, clearly and correctly.

TREM. Be quiet. Now I will speak.

EM. How will you bring him to my ship? Will you lead him as you thus walk?

LEROS. I shouldn't dare to do that. He is too shrewd. I will go to the magistrate, who will give me police. None of these are denied to a master to force a servant. I will order him to be brought to you.

EM. There will be danger to the police from him.

LEROS. I will warn them before, so that he will be taken before he realizes that he is being taken. There will be ten more police for that man, strong fighters.

TREM. Listen!

LEROS. Speak.

TREM. It is written thus.

#### Bill of Sale

Leros has sold this man, who is called by a lofty name, Euthymus to Emporos for two hundred and fifty<sup>(3)</sup>

1. of. Cretes, in Peregrinatio, p. 202 Previte-Orton.

2. Taken as Bisuncoii or Besançon--see Stillwell, Incunabula etc. p.229

3. Literally 5+10. Apparently is 5x10, as 250 was agreed sum in section 43.

## Emporia.

Aere datis numis signatis pondere magno.  
 Venditor est Venetus Paraphrontis filius. Alter  
 Et Teucer seruos. Hispanus tertius emptor  
 Emporos. Faciatque et iustum uectigal<sup>a</sup> urbi.  
 Sic seruum nequam cum Leros uendat, et usque  
 Emptor pro seruo deponit quod dare debet  
 Ad me, qui Tremulus dicor bonus esse notator,  
 Ad se quo seruus nauim ducatur in altam.  
 Aurum tunc liceat bene pactum tradere Lero.

EM. Quid malum decantasti? Iam non ego decantare uelim  
 hanc uenditionem ad mulieres. Aedepol non te intelligo.

TREM. Quia mercator es.

EM. Ita me dii iuuent superi et inferi medioxissimique, ut  
 istum cantum melius noui quam tu?

TREM. Me igitur cur sic accusas?

EM. Quia gesta heroum decantantur istoc carmine heroico  
 ideo sic dicto.

TRE. Mercator, si tibi placeo, utere. Si non, alium quaere.  
 Tantum uelim scias, nemo hic est me qui melius dicat.

EM. Et non habes aliam orationem?

TRE. Non.

EM. At ego qui mercator sum te docebo, de me sin hodie  
 luorum uolueris.

f.44 b

TREM. Nihil magis est dulce mihi. Luoro | facerem omnia.

EMP. Scribe sic.

TRE. Scribo.

EM. Leros Paraphrontis filius Venetus.

TREM. Scripsi.

EMP. Vendidit Hispano Emporo.

TRE. Feci.

EM. Mercatori Venetiis peregrino.

TRE. Dic.

EM. Euthymum bonum<sup>b</sup> fabrum Teucrum, optimum archi-  
tectorem.

TRE. Credin me diuinum ut tot possim recordari? Iam non  
artificium mihi memoriae<sup>c</sup>.

a. Underlined in MS. b. Repeated in MS. c. Added in margin.

Stamped bronze coins of great weight that have been paid. The seller is the Venetian son of Paraphron. The other is the slave Teucer. The third person is the buyer, Hispanus Emporos. Let him pay also the just tribute to the city. Thus since Leros sells his worthless slave, the buyer indeed deposits what he ought to give for the slave in my care, Tremulus, who am said to be a good notary, in order that the slave may be conducted to him to his high ship. Then let it be permitted to hand over the agreed sum to Leros.

EM. What the dickens have you chanted? Now I shouldn't like to chant this sale to women. By Pollux, I don't understand you.

TREM. Because you are merchant.

EM. So may the gods above, below and in between help me, as I know that chanting better than you do.

TREM. Why do you then thus accuse me?

EM. Because the deeds of the heroes are chanted in that heroic strain and for that reason thus called.

TREM. Merchant, if I please you, use me. If not, seek another. Only I'd like you to know, there is no one here who speaks better than I.

EM. And you do not have another speech?

TRE. No.

EM. But I who am a merchant will teach you, if you will consent to a gain from me today.

TREM. Nothing is sweeter to me. I will do anything for profit.

EMP. Write thus.

TRE. I write.

EM. Leros Venetian son of Paraphron.

TREM. I have written it.

EMP. Sold to Hispanus Emporos.

TRE. I have done it.

EM. A foreign merchant in Venice.

TRE. Go on.

EM. Euthymus Teucer a good worker and a very good builder.

TRE. Do you think I am superhuman, that I can remember so many things. I have not skill of memory.



EM. Bene uideo, Quid scripsisti?

TRE. Euthymum optimum bonum fabrum Teucorum.

EM.<sup>a</sup> Dole, inmemor, hoc totum, et sic scribam (sic) ut dicam.

TREM. Hoc est mihi solum uicii. Delebo.

LEROS. Es quoque aliquantulum lasciuus.

TREM. Et tu.

LEROS. Mihi licet qui siem ociosus, non tibi qui datus sis litterarum studiis. Mulieres tibi memoriam eripiunt.

EM. Scribe si uis.

TRE. Dic.

EM. Euthymum Teucorum.

TRE. Factum.

EM. Fabrum bonum.

TREM. Perge.

EM. Optimum architectorem.

TREM. Aliud?

EM. Quinquaginta et ducentis numis signatis aureis.

TRE. Impinxi.

LEROS. Adde nostro signo Veneto.

TRE. Addidi.

LEROS. Dic tu, Empore.

EM. Istocchine pacto, quod Emporos uectigal impendat urbi pro seruo.

TRE. Vix sum recordatus. Scripsi tamen.

EM. Apud me precium deponitur.

LEROS. Ita notarium.

EM. Sic dico. Scripsisti?

TREM. Ita.

EM. Quoad Emporo in nauim seruus ducatur.

TRE. Quid ultra?

EM. Licet inde mihi numos dare Lero.

TRE. Est quid aliud?

LEROS. Empore, lex hic est: ut seruum quis nequeat uendere peregrino, nisi sit in eo quicquam uicii mali.

TRE. Bene istud decantaueram in meo carmine.

LEROS. Quod uicium dicemus, furem aut ebrium?

<sup>a</sup> Added in margin.

EM. I see. What have you written?

TRE. Euthymus Teucer best good worker.

EM. Erase all that, forgetful one, and I shall write just as I shall say.<sup>(1)</sup>

TREM. That is my only mistake. I shall erase it.

LEROS. You are also somewhat playful.

TREM. And you.

LEROS. It is permitted to me who am quick, not to you who are given to the study of letters. Women have snatched away your memory.

EM. Write if you please.

TRE. Speak.

EM. Euthymus Teucer.

TRE. It is done.

EM. A good worker.

TREM. Continue.

EM. A very good builder.

TREM. Anything else?

EM. For two hundred and fifty gold stamped coins.

TRE. I have written it.

LEROS. Add with our Venetian stamps.

TRE. I have.

LEROS. You speak, Emperos.

EM. With this agreement, that Emperos pay to the city the tax for the slave.

TRE. I scarcely remember. Nevertheless I have written.

EM. The money is deposited with me.

LEROS. Thus, notary.

EM. Thus I say. Have you written that?

TREM. Yes.

EM. Until the servant is brought to Emperos to the ship.

TRE. What more?

EM. Then it is permitted for me to give the money to Leros.

TREM. And what else?

LEROS. Emperos, this is the law: that no one may sell a slave to a foreigner, unless there is in him some bad fault.

TRE. I had sung that well in my verse.

LEROS. What fault shall we mention, thief or drunkard?

1. Taking the text as it is, although Previto-Orton indicates difficulty.

EM. Furem potius. Meae domi mimus est dedecoris.  
Scribe.

TRE. Quid?

EM. Euthymum ideo uendidit Leros quod fur nequamque  
siet.

TREM. Scripsi.

EM. Lege.

TREM. Audite.

Tabellae cautionis

f. 45a Leros Paraphrontis filius Venetus uendidit Hispano Em-  
poro mercatori Venetiis peregrino | Euthymum seruum  
Teuerum fabrum bonum optimum architectorem quinquaginta et ducentis signatis numis aureis nostro signo Veneto. Istococine pacto, quod Emporos uectigal impendat urbi pro seruo, et apud me predium deponitur notarium quoad Emporo in nauim seruus ducatur. Licet inde mihi numos dare Lero. Euthymum ideo uendit Leros quod fur nequamque siet.

EM. En quid tibi bene uidetur de mercatore?

TRE. Si me dii bene ament, bene.

EM. Sic comice scribitur. Non heroico carmine.

TRE. Fateor. Nunc numera numos.

EM. Faciendum est.

TRE. Conuenit numerus. Quin mihi das stipem!

EM. Hic sit tuus.

LEROS. Mittam ego illum ad te.

EM. Tuum istuc modo sit. Feci meum ego officium quod est. Valete.

LOEDO. Quid datur mihi?

EM. Non memineram. En accipe hos numos.

LOEDO. Satis est. Tibi modo sunt numi.

LEROS. Quod pollicitus sum amicae,<sup>a</sup> dabo. Reliquos partiemur inter nos.

CHR. Bene facies.

LEROS. Sequere, Chrisole. Tuque uale, Loedore.

LOEDOROS. Et uos ambo ualete.

<sup>a</sup> MS amice.

EM. A thief rather. That is less of a dishonor at my home. Write.

TRE. What?

EM. Therefore Leros sold Euthymus on this account, because he is a thief and worthless.

TREM. I have written it.

EM. Read it.

TREM. Listen.

Record of Security.

Leros of Venice, son of Paraphron, sold to Emporos Hispanus a foreign merchant in Venice, Euthymus Tuscus slave, a good worker, a very good builder for two hundred and fifty gold coins stamped with our Venetian seal. In this agreement, that Emporos pay the tax to the city for the slave and the money is deposited with me, the notary, until the slave is led to Emporos to the ship. Then it is permitted to me to give the money to Leros. Leros sold Euthymus on this account, because he is a thief and worthless.

EM. Behold, does anything seem all right to you about the merchant?

TRE. If the gods love me well.

EM. Thus it is written in such comic verse. Not in heroic verse.

TRE. I acknowledge it. Now count the coins.

EM. It must be done.

TRE. The number agrees. Why not give me a gift?

EM. Here is yours.

LEROS. I will send him to you.

EM. Just now that is your (business). I have done my part. Goodbye.

LOEDO. What is given to me?

EM. I had not remembered. Here, take these coins.

LOEDO. It is enough. Just now you have money.

LEROS. What I have promised my sweetheart, I shall pay. I shall divide the other coins between us.

CHR. You will do well.

LEROS. Follow me, Chrisolus. Goodbye, Loedoros.

LOEDOROS. And farewell to you both.

\*(Scene 8:) Symbolus et Paraphron senes ambo

SYM. Dixi tibi. Satius est, aliquid de tuo iure alteri ut concedas quam omne uolens totum amittas.

PARA. Quin apertus loqueris! Etiam te non intelligere potis fui.

SYM. Euthymos istic, te quod dicere memini, pauper est. Nec suos in urbe parentis habet. Si tuum ius uoles assequi, caue ne sit tibi malum maximum.

PARA. Nonne magis floccifacere possum quia pauper quam si diues foret?

SYM. Non.

PARA. Quamobrem?

SYM. Nullum enim periculum erit huic ubi te perimat, si pedibus uti poterit, Nam neque priuabitur parentibus, ad quos recta | perget, neque re hic, quae sibi nulla sit.

f.45b

PARA. Quid faciam igitur?

SYM. Adolescentem placarem mihi.

PARA. Nescio qui magis placare quam adolescentulae si facio copiam. Huiuscemodi nescio si forte suades.

SYM. Non aedepol.

PAR. Cuiusmodi fuerit igitur haec placatio?

SYM. Mihi casus sin accidisset tuus, uerbis nusquam commissem, iratum Euthymus me quod aduertisset. Adolescentulam uero---

PARA. Quid egisses?

SYM. Alia simulassem nunc actum iri; duxissemque et aliquo concludissem in conclauis, copiam ubi non habuisset istius amatoris.

PARA. Istuc qui fieri posset?

SYM. Desunt tibi familiares, amici siue cognati uel affines. quibus negotium manderetur?

PARA. Nihil esset actum.

SYM. Quare?

PARA. Se fecisset auem, amicum ut certum faceret eius diuerticuli.

\* Gloss: ὁ Συμβουλος est consultor.

\*(Scene 8: ) Symbolus and Paraphron both old men.

SYM. I have spoken to you. It is better for you to yield to another something from your right than of your accord to let everything go.

PARA. Speak openly. Indeed I haven't been able to understand you.

SYM. This Euthymus, I remember you said, is poor. Nor does he have his parents in the city. If you wish to follow up your right, take care that you do not have great misfortune.

PARA. Can I not rather consider him unimportant because he is poor than if he were rich?

SYM. No.

PARA. Why?

SYM. For there will be no danger for him when he destroys you, if he can use his feet. For neither will he be deprived of his parents, to whom he will certainly hasten, nor of property here, since he doesn't possess any.

PARA. What shall I do then?

SYM. I would win the youth over to me.

PARA. I do not know how to appease him more than to provide an access to the young girl. Perhaps you advise an appeasing of this method.

SYM. No, by Pollux.

PARA. Then of what kind will this appeasing be?

SYM. If your misfortune had happened to me, never should I have committed to words, that I was angry so that Euthymus noticed it. The girl indeed\_\_\_

PARA. What would you have done?

SYM. I would have pretended that something else was about to be done; I would have led and imprisoned her in some room where she she wouldn't have had access to that lover.

PARA. How could this have been done?

SYM. Do you lack comrades, friends, relations, or connections, to whom this business could be confided?

PARA. Nothing would have been accomplished.

SYM. Why?

PARA. She would have made herself a bird, to inform her friend of that separation.

SYM. Mea si foret in philaca, non istud credo potis esset ut committeret.

PARA. Vin ergo mittam illam ad te?

SYM. Nihil tam graue est pro te, mihi quod non leuissimum uideatur, si ferendum est.

PAR. Amator amicam quando non uiderit, quid illum censes?

SYM. Diligenter quaesiturum ubi sit. Verum si sapienter feceris, nequibit.

PARA. Quonam pacto placabimus illum?

SYM. Ego dicam tibi. Conueniam ego illum. Monebo, amice castigabo, ne pergat in uiros bonos contumeliosum fore. Dissimulabo scire quod maxime sciuerō. Tandem illum ubi milirier, me te pollicebor amicissimum facturum sibi. Redigam ego uos in gratiam, faciamque tibi ut audeat omnia credere.

PAR. Non istuc poterit fieri, quando priuabitur amica.

f. 46a

SYM. Tu non dices illum priuatum. Finges illam laborare | intestinis aut capite aut in febrim incidisse denique. Quod ubi feceris, adulescens inopia ductus nauigabit, recta uel ad parentes ibit, te tuosque missos faciet.

PAR. Siccine suades?

SYM. Meum sic est consilium, Alios tamen consule, quodque sapientius est, id sequere.

PARA. Tum ego consilium oraculum Delphicum iudico. Nihil praetermittam quod consuluoris.

SYM. Quod tibi potero consilii, praestabo profecto; reque et auxilio non te minus iuero.

PARA. Bene facies. Nunc uale. Mihi negotii est alius, paululum cui primum intendam. Vale. Sed heus tu! Si te uolam, ubi potero conuenire?

SYM. Domi.

PAR. Iterum uale.

SYM. Et tu. Paraphron, attemperate tamen omnia; nihil celeriter aut cum frequentia.

PARA. Quod iubebis, faciam.

SYM. Mehercule demiror unde in animum uenerit huic consilium petere; se qui crediderit alias tantum scire. Sic impulsi

SYM. If she had been in my philaca, I do not believe that she would have been able to accomplish this.

PARA. Then you wish me to send her to you?

SYM. There is nothing so serious for you, that does not seem very easy for me, if it ought to be endured.

PAR. When the lover doesn't see his sweetheart, what do you think he'll do?

SYM. He will ask carefully where she is. If you act wisely, he will not be able.

PARA. How shall we appease him?

SYM. I shall tell you. I shall meet him. I shall advise and reprove him in a friendly way in order that he may not continue to be a cause of disgrace to good men. I shall pretend not to know what especially I know. Finally when I rouse him, I shall promise that I will make you very friendly to him. I shall restore you to favor, and I shall bring it about that he will dare to entrust all things to you.

PAR. This cannot be done, since he will be deprived of his sweetheart.

SYM. You will say that he isn't deprived. You will invent that she is disordered in the bowels or in the head or finally that she has fallen into a fever. When you have done that, the young ~~man~~ misled because of poverty will be sailing away, or will go directly to his parents, and will set you and yours free.

PAR. Do you thus counsel?

SYM. Thus is my plan. Nevertheless consult others and follow that which is wiser.

PARA. I consider your advise to be a Delphic oracle. I shall neglect nothing that you recommend.

SYM. I shall certainly offer you what advise I can; and no less shall I aid you in money and help.

PARA. You will do well. Now farewell. I have a bit of other business to which I shall first give some attention. Goodbye. But hi there! If I want you where shall I be able to find you?

SYM. At home.

PAR. Again goodbye.

SYM. And you. Paraphron, all things nevertheless in good season; nothing too quickly or too often.

PARA. I shall do what you order.

SYM. By Hercules I wonder whence it has come to his mind to seek advice; he who believed at other times that he knew so much. To such an extent



illum metus. Vellem affuisset profecto domi, quum clamabat de uia. Gaudebo istos saepe meo consilio; reque tamen illum iuvero. Nunc domum ibo, et amicorum causis studebo: ne quum ad me redierint, imprudens quoque forte uidear.

\*(Scene 9:) Euthymus adulescens, Dulos seruus, demi, et chorus

EU. Tace, mea uita quae nihil mihi quicquam carius sit, Adelpho. Sine dicant. Est artificium mihi, omnis opes quod superat. Si uoles, quandoque te mihi propriam dicabo coniugio. Dice, mihi dicam scribant ad tris uiros; sic omnis terrebo, ut secum quoque bene dicant actum, sua si uolam amicitia frui. Ne dubita.

DU. Visciscar | hodie te, sacrilege, qui nostram herilem fam- f. miliam sic ludificas probis. Demi, nunc comprehendere licet hominem uos qui hucusquam. En tenete utrumque brachium,

DE. Habesne hominem?

DU. En istunc qui est ab dextera.

DE. Tace.

DU. Hinc ego concedo. In hac nolo nunc adesse turba. Vos uestrum officium facitote.

DEM. Abi. Euthyme, perge ad patronum nobiscum una.

EU. Qui malum istio est patronus? Non nouistis hominem; alium quaeritis.

DE. Volumus te. Tuus hoc impetrauit herus de magistratibus, in nauim ad illum te quod duceremus.

EU. In nauim? Quis istio est patronus?

DEM. Emporos Hispanus, mercator hic peregrinus.

DU. Age scis (sic). Ama mulierem, te quae indigna siet. Amabis seruitium Hispanorum.

EU. Vbi gentium emit me qui natus sum liber?

DE. Et multi quoque qui nunc serui(n)t.

EU. Dico me liberum.

DEM. Per nos quidem hodie non eris. Nam sim omnes uendendi simus, haud sumus tanti quanti te uendidit tuus primus herus.

\* Gloss: δῆμος est populus et interdum sumitur pro lictore.  
 † Euthymus from the street speaks to Adelpho on the balcony

has fear driven him. Indeed I wish I had been at home when he was shouting from the street. I shall often rejoice on account of that advice of mine; still as a matter of fact, I shall have assisted him. Now I shall go home, and shall apply myself to the situations of my friends: in order that when they come to me, I may not seem by chance ignorant.

(Scene 9:) Euthymus youth, Dulos slave, police, and chorus.

EU. Be quiet, my life than whom not any one is dearer to me, Adelphe. Let them talk. I have a trick, which overcomes all resources. If you wish, sometime I shall proclaim you my own in marriage. Speak, let them bring a suit against me before the tres viri; I will so frighten all, that they will say harmoniously that it was well done, if I wish to enjoy her friendship. Do not doubt.

DU. I shall take vengeance on you today, wretch, who so deceive our master's household with base deeds. Police, you can now seize a man who never --. There, hold both arms.

DE. You have the fellow?

DU. There he is on the right.

DE. Be quiet.

DU. I depart from this place. I do not wish to be present in this crowd. You do your duty.

DEM. Go. Euthymus, proceed along with us to your master.

EU. What the mischief is that master you're talking about? You did not know me; you are looking for another.

DE. We want you. Your master obtained this from the magistrates that we take you to him to the ship.

EU. To a ship? Who is that master you're talking about?

DEM. Emporos, the Spaniard, this foreign merchant.

DU. Come, you know. Love a woman, who is unworthy of you. You will be loving the servitude of the Spaniards.

EU. How in the world did he buy me who was born a free man?

DE. And there are many also who are now slaves.

EU. I say I am a free man.

DEM. Through us indeed you will not be today. For if we all had to be sold, we are not worth so much as the price your first master sold you for.

EU. Quem primum? Aedepol uos credo singulos ebrios, qui liberum pro seruo comprehenditis.

DE. Veni in nauim.

EU. Non ueniam. Eamus ad magistratus.

DE. Non sedent.

EU. Vel deambulent, uel sedeant, illuc uos quaeso, adducite me. Scio uos non usos amicitia mea. Me tamen dicetis. memorem et gratum. Verum sum liber; nec qui sit Emporos memini auribus unquam accepisse meis.

DU. Paulatim superbiam deponit. Sine quod nauim ingrediare, mitior tu quidem eris.

DE. Nos sequere. Sin Emporos te minus nouerit, te missum faciemus.

f. 47a

EU. | Ite praes. Vos sequar.

DEM. Sic sequendum est.

EUT. At pudet quod sic uinctus ducar. Iam non sum fur.

DE. Audi, pro fure te uendidi tuus primus herus.

EU. Istuc etiam restat. Modo fur, modo seruus. Ille fuit profecto senex incuruus Paraphron, has qui mihi fecit insidias. At saltem eamus ut amici, non ut captiuus latro. Nescitis cui nunc hanc faciatis iniuriam.

DE. Non facies fugam. Scio quam rem agis. Modo quia uestem herilem habes, sic magnifice loqueris. Non facimus iniuriam cuiquam. Sequere, ni mauis uapulare.

EU. Si solus esses, tibi non foret haec audacia.

DE. Modo non sum solus. Sequere, fugitiue seruo.

EUT. Vis haec quidem. Accur(r)ite populares, patricii, patres ipsi, plebei uulgares; nolite pati hanc iniuriam fieri insonti mihi. Hem, liber pro seruo ducor ad latronem Hispanum. O iniuriam!

CHO. Quid turbae istud est?

EU. Liber pro seruo ducor.

DE. Os occlude huic.

CHO. Quid iniuriam facitis huic?

DE. Non facimus iniuriam nos. Ad patronum seruum ducimus.

EU. Nusquam fui seruus.

DEM. Satis est tibi superque, si nunc seruis. Veni.

EU. What first (master)? By Pollux I believe you are, each of you, drunk, who seize a free man for a slave.

DE. Come to the ship.

EU. I will not come. Let us go to the magistrates.

DE. They are not holding court.

EU. Whether they stroll about or hold court, I beg you, lead me there. I know you do not profit by my friendship. Nevertheless you will say that I am mindful and grateful. Truly I am free, nor do I remember ever having heard who Emporos is.

DU. He is gradually laying aside his arrogance. If you go to the ship, you will be even more peaceful.

DE. Follow us. But if Emporos doesn't know you, we shall let you go.

EU. Go ahead. I will follow you.

DEM. You must follow in this way.

EU. But it shames me to be led thus fettered. I am not a thief.

DE. Listen, your first master sold you as a thief.

EU. That indeed remains. Now a thief, now a slave. It was certainly that bent old man, Paraphron, who made these plots against me. But at least let us go as friends, not as a captured bandit. You do not know to whom you are now doing this injury.

DE. You shall not make an escape. I know what you are doing. Just now because you are wearing your master's clothing, you speak so bombastically. We are not doing an injury to anybody. Follow, unless you prefer to be flogged.

EU. If you were alone, you would not have the boldness.

DE. But I am not alone. Follow, fugitive slave.

EUT. You even wish this. Help people, patricians, the fathers themselves, common people, do not allow this injury to be done to innocent me. Alas I, a free man, am being led to the Spanish brigand as a slave. O injury!

OHO. What crowd is this?

EU. I, a free man, am being led away as a slave.

DE. Close his mouth.

OHO. What injury are doing to him?

DE. We are not doing an injury. We are taking a slave to his master.

EU. I was never a slave.

DEM. It is enough for you and to spare, if you are now a slave. Come.

EU. Succur(r)ite. Forte auxilium inopi.

CHO. Adulescens, siue <sup>lus</sup> patiare iniuriam, non  
auderemus contra deos. Iusticiam exequuntur isti.

EU. Hec, patiemini diem uestram uemdatum uelut  
quem ad lanium duci?

DE. Trahite.

CHO. Nihil possumus nos.

DUL. Utinam sic siet omnibus, nobis qui male uolunt.  
Conueniam nunc ego Lerona ut adeat notarium, quem penes  
aurum est depositum.

(Scene 10:) Lena nutrix et Adelpho uirgo

LE. Quid te maceras, filia? Sic fata trahunt. Quiesce.  
Forte non ducetur in illas terras. Sed illum | pone mortuum. f.47  
Quid morine uis? Stultum est nimis.

ADEL. Lena, mea Lena, me moti sentio. Paulatim intereo.  
Interibo quippe meus Euthymus propter me sit seruus factus.  
At quorum? Piratarum. Heu me miseram! Quum in  
mentem uenit illius incommodum, lacrimo mis ore. In quod  
illum ego conieci malum?

LEN. Accastor illum spero saluum affuturum.

ADEL. Pol si possem tantum in animum inducere meum  
salu(u)m meum Euthymum uenturum domum, ad tris ego  
uiros patrem et fratrem accesserem, etsi quoque capitis res  
ageretur. O proditores!

LENA. Ex te, te quaeso, filia, nusquam exea(t) is tue. Im-  
pudica numis apud omnis habereris. Tum nec ille rediret,  
magis postremo parricida fores.

ADE. Hec, tibi minimum uidetur homines sic circumirier?

LEN. Capitalis faceres et fratrem et patrem tuos.

ADE. Iam pudica habebor nusquam. Primum grauida sum.  
Hic mensis agitur nonus. Quum erit tempus pariundi, noui  
ego debilitatem meam; alia uoce non potero conqueri quam  
puerperae solent. Hec, quid suspicabuntur uicinae nisi quod  
erit?

LENA. Quum occipient te dolores, ilico te concludes aliquo  
in conclauis, ubi parum audiaris. Quid autem illum credis  
dolorem tantum quod nequeas uocem abstinere?

EU. Help. Bring help to a helpless one.

OHO. Young man, whether there is justice (in your claim) or whether you suffer an injury, we shouldn't dare against the police. They enforce justice.

EU. Alas, will allow your fellow citizen to be sold as a slave just as a sheep is led to a butcher?

DE. Lead him on.

OHO. We can do nothing.

DUL. Would that it would happen thus to all who wished evil for us! I shall go now to Leros, that he may go to the notary, with whom the money was deposited.

( Scene 10: ) Lena nurse and Adelphe young girl

LE. Why do you torture yourself, girl? Thus the fates are spinning. Be quiet. Perhaps he may not be taken to those lands. But assume that he is dead. Why do you wish to die? That is too foolish.

ADEL. Lena, my Lena. I think that I am dying. I am gradually perishing. I will die since my Euthymus was made a slave on my account. But a slave of whom? Of pirates. O miserable me! When his misfortune comes to my mind, I weep in sorrow. To what evil have I hurled him?

LER. By Castor I hope he will be uninjured.

ADEL. By Pollux if I could induce myself to think that my Euthymus would come home safely, I would summon my father and brother to the tres viri, even though there were at stake a capital offense. O betrayers!

LENA. I beg you, girl, never let that happen. You would be thought by all shameless. Nor would he come back, rather would you finally become a parricide.

ADE. Alas, does it seem to you a trifle that men should be so deceived?

LENA. You would involve your brother and father in a capital offense.

ADE. Now I shall never be considered virtuous. First I am pregnant. This is the ninth month that is passing. When the time shall come for giving birth, I know my weakness; I shall not be able to complain in any voice other than women in labor are accustomed to use. Alas what will the neighbours suspect except what will be the fact?

LENA. When the pains take you, directly you will shut yourself up in some room, where you may be heard little. Why do you believe that this pain is so great that you are not able to restrain your voice?

ADE. Saepius audiui matrem meam lamentantem, ita clamantem quod illam extremum laborantem.

LENA. Non hos facimus magnos clamores quod sic doleamus, verum (a)ecaster quod gratiores simus apud nostros uiros. Si maiores quoque nascerentur, tacere possemus. Si uoles, erit in manu tibi taceasne an clames.

AD. Quid faciemus de puero?

LE. Occidemus.

f.48a ADE. Patiar ego meus ut occidatur filius. Occidar ipsa potius<sup>a</sup> Istuc non admittam u(n)quem in me sceleris. Sin Euthymus hic adesset, posset ad patrem alendus dari. Quid me miserior est? Pariam ego filium quem nutrire non liceat, et occidere minus.

LENA. Adelpho, quod ab omnibus usitatum est, id scelus uere non debet dici. Quum pariunt uirgines, omnes interneant partum, et faciunt in latrinam. Quid monacas censes? Illos in mare deiciunt. At quae mulieres, quae dedicatae deis, quae uouerunt castitatem, quod faciunt illae tibi non est peccatum facere. Quid autem? Scitne tuus pater quod grauidasies?

AD. Non. Vnum solum sciuit, quod adolescentulo usa sum. Quod O nunquam praesentisset, non ego nunc sic cruciarer,

LENA. Quonam pacto potis fuisti tam diu celare corpus, quod sic crescat?

ADE. Languidam me et non ualere saepius simulaui. Raro uisa pedes fui; aut sedebam, aut occubabam.

LENA. Docte. Noli te macerare. Spera. Sollers est adolescens. Aut iam ex illorum abiit manibus aut praesto abibit. Redibit huc profecto. Ne dubita.

ADE. Redeat, si quoque nusquam gentium nupta eam, orbataque sicut et fratre et parente quoque. Erit alterum uel utrumque fortassis, mei si redibunt amores.

LEN. Ve(1)lucationem uerbis fieri uelim. Spera. Redibit. Etsi quoque nusquam alium conuenimus uel uirum uel amicum, hoc qui non sit deterior.

ADE. Non credo tibi.

<sup>a</sup> Written above line.

ADE. I have often heard my mother moaning, thus calling aloud because she was finally in distress.

LENA. We do not utter these great cries because we are thus in pain, but in truth by Castor, because we are more beloved in the opinion of our husbands. Also if older ones were begotten, we should be able to be silent. If you wish you can be quiet or cry out.

AD. What shall we do about the child?

LE. We shall kill him.

ADE. Shall I allow my child to be killed. Rather would I myself be killed. I shall never incur that crime. If Euthymus were here, he could be given to his father to be supported. Who is more miserable than I. I shall give birth to a child whom I cannot bring up, and by no means can kill.

LENA. Adelphe, what is done by every one ought not to be called really a crime. When virgins give birth, all destroy their offspring, and throw them into the latrine. What do you think of the nuns? They hurl them down into the sea. But because those women who are dedicated to the gods, who have vowed their chastity do this, it is not a crime for you. What on the other hand. Does your father know you are pregnant?

ADE. NO. He know only one thing, that I yielded to a young man. O could that I now were not so tortured.

LENA. How were you able to conceal for so long your body which is enlarging so?

ADE. I pretended rather often that I was faint and not well. I was rarely seen walking; either I was sitting or lying prostrate.

LENA. Cleverly. Do not torture yourself. Have hope. The young man is clever. Either he has escaped from their hands or will escape. He will certainly return here. Do not doubt.

ADE. He may return, even if never in the world I am going to marry, and even if I should be deprived of my father and brother also. Either one or both will be perhaps if my love returns.

LENA. I should like a discussion to be made. Hope. He will come back. And yet we shall never find another either husband or friend who is not inferior to him.

ADE. I do not believe you.



LEN. Sic uidetur quod de altero periculum non feceris. Ita me dii deaque faciant omnes diu<sup>a</sup> bene quod amo frui, ut tibi non mentior. Amor noster primus de facili labitur e mente nostra, ubi nactae sumus secundum.

ADEL. Nullum amabo decaetero uirum.

LENA. | Tu te mutabis. Mihi negocium est. Iam aduesperascit.

ADEL.<sup>b</sup> Hous ad me quandoque.

LENA. Saepe uenero.

\*(Scene 11;) Liburnus et Ister et Dulos seruus<sup>b</sup>

(Lib) Vbi quaerendum denses, Ister, amplius? Fuimus in foro, in templis, in tabernis, argentariis, uinariis. Quem non rogauimus? Mehercule iam pudet plus rogitare. Neque hominem uidisse neque aiebat nouisse quisquam.

ISTER. Utinam quod suspicor falsum aiet!

LIBU. Quidnam suspicari?

ISTER. Illum iam pridem mortuum(m). Quod si factum fuerit, quis miserior amico nostro Simulo, aequali nostro?

DIB. Vnde tibi hanc coniecturam facis?

ISTE. Adulescentem nouisti mulierosum. Credo persuasum cum a uiribus tum illius animo desiderioque uoluptatis, quod alicuius ciuis milieris usuram ceperit, et comperitus a suis occubuerit ilico.

LIBU. Si quaesisset Euthymos istuc, hic sic honeste uiuitur ut haud credam posse contingere quod autumas. Velut audio, nimia utuntur isti diligentia suarum in custodienda pudicitia mulierem. Non illis est postremo tanta nec cupiditas nec audacia, nostris quantum esse nouisti.

ISTER. Vnde signi sic tibi facis?

LIBUR. Nulla Venetiis est, suarum uitos audacter quae sic alloqueretur ut nostrae solent. En quanta uenustas! Non mulieres, non reginae uidentur, deae potius. Omnibus quoque fruuntur uoluptatibus, Venerem quae superant.

<sup>a</sup> Inserted in margin.

<sup>b</sup> Written in margin.

\* Gloss: Ista sunt nomina latina et gentilia.

LEN. Thus it seems because you haven't made a test of another. So may all the gods and goddesses bring it about that I long enjoy what I love well as I am not lying to you. Our first love slips from our minds with ease, when we have met the second.

ADEL. I will love no other man for the future.

LENA. You will change. It is my affair. Now it is approaching evening.

ADEL. Come to me now and then.

LENA. I will come often.

\*(Scene 11:) The Liburnian, the Istrian, and the slave Dulos

LIB. Where do you think he ought to be sought further? We were in the forum, in the temples, in the shops, in the banks, and in the wine-shops. Whom haven't we asked? By Hercules it shames me now to ask more. Not anyone says that he has seen the man or knew him.

ISTER. Would that what I suspect is false!

LIBU. What in the world do you suspect?

ISTER. That he is long since dead. If that has happened, who will be more miserable than our friend Simulus, our contemporary?

LIB. From what do you make this conjecture?

ISTE. You know that the young man is devoted to women. I believe, persuaded not only by his strength but also by his mind and desire for pleasure, that he took the enjoyment of some woman citizen, and when discovered by them, immediately came upon his death.

LIBU. If Euthymus had sought to attain this, life here is so honorable that I do not believe that what you say could happen. As I hear, they exercise much care in guarding the modesty of their women. Finally they have not so much desire or boldness, as you know our people have.

ISTER. What proof do you have?

LIBUR. There is no woman in Venice, who speaks so boldly to their men as ours are accustomed to do. And what beauty! They seem not women, not queens, rather goddesses. Also they enjoy all pleasures, which surpass love.

ISTER. Maior est uoluptas Venus quam immortales si florent. Immo nihil est illas magis quod alliciat ad uenerae uoluptatibus et ocio. Sed unam quaerimus, et de alio disceptamus.

f. 49a

LIBUR. Vere nescio quid dicendum siet: an hic quoque pernoctemus hodie, cras hiccina manebimus ad uesperum. Fortassis aliquid percipiemus de Euthymo nostro.

ISTER. Fiat ut dicis. Sed audi quid per quietem illius pater uidit pridie quam percun(c)tatum nos misisset illum.

LIBUR. Narra, quaeso, si forte sic fabulando quondam uideremus familiarem qui nouisset uel uidisset eum.

ISTER. Visus est uidere Euthymum filium suum cum Saturno concertantem, et a filio superatum deum. Iratum Iouem iussisse ilico comprehendi hominem, et in ergastulum duci. Neptunus uero statim uincula soluit; libertatem reddit homini.

LIBUR. Mirabile somnum. Quin bonum foret adire coniectores, et ex ipsis quaerere quidnam portendat haec uisio!

ISTER. Non uisit id impensae fieri. Nolo nostrum argentum nequicquam perdamus. Hunc autem adolescentulum rogemus, iter ad nos per pontem qui recta facit.

LIBUR. Vin ego rogem?

IST. Immo percupio.

LIBUR. Adulescens, Euthymum si mihi commonstrabis aut docebis ubi habitat, amnam a nobis et solidam inibi gratiam.

DU. Quid illum quaeritis?

LIBUR. Pater illum huc e Liburnia nos percun(c)tatum misit, quidnam rerum gerat. Multos ad illum dies dedit Kitterarum nihil. Illi mirum in modum timemus.

DUL. Nescio quem petatis, boni uiri. Neminem unquam istoc quidiu nomine. Peregrinus quoque sum ego. Valet.

ISTER. Quid faciemus miseri?

LIBUR. Eundem est ad nostrum hospitem.

DUL. Dicam en taceam istuc hero meo. Si taceo, periculum est ne rem persentiscant, et quo pacto herus opprimatur meus. Si sciuerit, siue sentiant siue non, prauidenti periculi minus fuerit. Si dixero, non medicrem aegritudinem fecero |

ISTER. Love is greater pleasure than if they should be made immortal. Indeed there is nothing that entices them more to love than pleasures and ease. But we are looking for one man, and are disputing about something else.

LIBUR. Truly I do not know what ought to be said; whether we should spend this night here, or whether we shall stay here until tomorrow evening. Perhaps we shall learn something about our Euthymus.

ISTER. Let it be as you say. But I heard what his father saw during his sleep on the day before he sent us to inquire about him.

LIBUR. Tell it, I beg you, if by chance in so telling we may see some friend who knew or saw him.

ISTER. He seemed to see his son Euthymus, disputing with Saturn, and the god was overcome by his son. Wrathful Jove immediately ordered the man to be seized and led to a workhouse. In truth Neptune at once broke the chains; returned liberty to the man.

LIBUR. Remarkable dream. Truly it may be well to go to the seers and ask them what this vision foretells!

ISTER. He did not order that expense to be made. I do not want us to lose our money in vain. However let us ask this young man, who is walking directly towards us across the bridge.

LIBUR. Do you want me to ask him?

IST. It suits me exactly.

LIBUR. Young man, if you will point out distinctly to me or show me where Euthymus lives, you will obtain a great and genuine gratitude from us.

DU. Why do you seek him?

LIBUR. His father sent us here from Liburnia to inquire how he is getting along. He sent no letters to him for many days. We are very fearful for him.

DUL. I do not know whom you seek, good men. I have never heard of anyone by that name. I am also a foreigner. Goodbye.

ISTER. What shall we miserable ones do?

LIBUR. He may have gone to our friend.

DUL. I don't know whether to tell this to my master or be silent. If I keep quiet, there is danger that they will scent out the truth, and in what way my master is involved. If he knows, whether or not they know it, there would be less danger to him if he foresees. If I tell him I shall cause no moderate distress to his feeling.

animo suo, quasique calamitas ero tantae l(a)mericiae quanta, tam f. 49  
de repente obiecta est cal(l)iditate O(h)risoli sibi de amore qui  
eum usque macerantur.

\*(Scena 12:) Aphrodite, Leros, Dulos,  
et Illieycus<sup>a</sup>

APH. Melle nunc mihi dulcior est (sic), Lere. Nihil est  
quod te dignius sit amari.

LERO. Non ego repetam quam mihi fecisti tantam iniuriam,  
me quam detrusisti. Quaeque tibi remitto; indulgeo omnia.  
Nunc amori demus opera bona.

APH. Aedepol non ideo feci, te quod non bene amarem. Sed  
necessitas urgebat. Vir meus ignavus est. Si prospecto  
studium illius, periculum est ne liberi et ego moriamur fame.  
Sui autem parum mihi cura remordet. Opus erat comatu in  
annum totum. Sed te quaeso, anime mi, mel meum, mea  
vita, meum suavius, spes mea, praetermittas iniuriam. Gaude.  
Non hunc annum modo sed aetatem magnam tua sum et ero  
semper.

LEROS. Nescio quod malum infortunii sit hoc meum. Mihi  
quo magis contumeliosa fuis, te tanto magis amo. Sed ecce  
Dulos, ad nos qui properans venit.

DU. Salvere uos iubeo uoce summa quoad uiros ualent.

APH. Et tu salue, mi Dule.

DU. Ecquid uterque gaudetis?

APH. Ita me Venus amet et Cupido, bene.

LEROS. Dule fraternam nunc haud opus est uerbis tuis. Aliud  
nos magis exercitat.

DU. Quid uos exercitat? Desunt numi?

APH. Supersunt.

DU. Quid ergo?

LER. Quo pacto capiamus societatem amoris.

DU. Vestrum est istuc et uobis in manu.

LEROS. Hic intus nunquam uideor tutus, semper Aphro-  
dites uirum timens.

<sup>a</sup> MS orig. Iliricus.

\* Gloss: Illiryus est nomen gentile.

and I shall be, so to speak, a disaster to so great love as has been suddenly presented to him by the cunning of Chrisolus in regard to the love which tortures him continually.

(Scene 12:) Aphrodite, Leros, Dulos and the Illyrian.

APH. Now you are sweeter than honey to me, Leros. There is nothing that is more worthy of being loved than you.

LEROS. I shall not repeat what great injury you did to me, when you drove me away. I forgive you everything; I grant everything. Now let us give good attention to love!

APH. By Pollux, I did it not for the reason, that I do not love you well. But necessity pressed me hard. My man is lazy. If I wait for his inclination, there is danger that the children and I die of hunger. However I care very little for him. There was need of food for a whole year. But I beseech you, my bit of life, my honey, my life, my kiss, my hope, overlook the injustice. Rejoice. I am yours not merely for this year but for a lifetime and will always be yours.

LEROS. I do not know what the mischief this misfortune of mine is. The more insulting you are to me, the more I love you. But here is Dulos who comes hurrying towards us.

DU. I bid you good-day in the loudest voice as long as my strength is able.

APH. And greetings to you, my Dulos.

DU. Do you both rejoice in something?

APH. Well, so may Venus and Cupid love me.

LEROS. Brother Dulos, there isn't any need now of your conversation. Something disturbs us more.

DU. What disturbs you? Are coins lacking?

APH. They are in abundance.

DU. What then?

LER. How we may obtain a sufficiency of love.

DU. That is your business and in your hands.

LEROS. Here within I never seem safe, always fearing Aphrodite's husband.

APH. Non est timendus. Cuculus magnus est, nebulo maximus. Gaude, sodes.

f. 50a

LEROS. Bene gaudeo, | et parum timeo.

APHR. Immo nihil metuas. Veniat ipse domum, illum bene concludam alicubi, uel ablegabo saltē aliquo ad tua quoque negocia. Ne dubita.

LEROS. Nusquam dubitabo, dum erit mihi copia tui.

DU. Dicam an non ?

APH. Eamus intro.

DU. Si dixerō--

LEROS. Eamus.

DUL. Satius est.

LEROS. Quid faciet Dulos?

DU. Saluti consulendum primo,

LEROS. Duce, hic nos praestolare ante hostium.

DU. Priusquam intro abeas, here, audi quid ad te proficiscenti mihi acciderit in uia,

LEROS. Non est ocium fabulandi modo.

DU. Mediusfidius peropus est nunc maxime ut scias istuc. Forsan dum tu das operam uoluptati, mandabis operis interea loci facere me.

LEROS. Narra.

DU. Duos conueni uitos--Liburni uisi sunt--sollicitos ualde de Euthymo illo quem uendidimus.

LEROS. Sic semper sient.

DUL. Si forte praesentiscant--

LEROS. Nimis es suspiciosus. Quid tu tanta gaudio nunc sollicitudinem apportas?

DU. Vin illos sic sequar, ac diligentissime quid faciant exqu(s)eram?

LEROS. Face quid tibi uidetur.

APH. Quin intras, Lere! Quid nunc fabularis?

LEROS. Venero. Audin tu? Caute tamen.

DU. Faciam.

ILLIR. Quid ego nunc primum intēdam? Plus milies ego fui in platea Liburnorum.<sup>1</sup> Quam modo ueni, statim abiit. Non ego noui quis Ister siet neque socium illius et comitem

<sup>1</sup> Probably the Riva degli Schiavoni.

APH. He is not to be feared. He is a big cuckoo, the biggest idler. Rejoice, if you will.

LEROS. I do rejoice well; and fear very little.

APH. Nay fear nothing. Let him come home, I shall shut him up well somewhere, or at least I shall send him out of the way somewhere else for your interests. Do not doubt.

LEROS. I will never doubt, as long as I have enjoyment of you.

DU. Shall I speak or not?

APH. Let us go in.

DU. If I shall have spoken--

LEROS. Let us go.

DUL. It is better.

LEROS. What will Dulos do?

DU. Be mindful of safety first.

LEROS. Dulos, await us here in front of the door."

DU. Before you go in, master, hear what happened to me when I was coming on the way to you.

LEROS. Now there is not leisure for gossiping.

DU. By the god of truth, it is now especially necessary that you know this. Perhaps while you are giving your attention to pleasure, meantime you will charge me with work to do.

LEROS. Tell it.

DU. I met two men--they seemed to be Liburnians--very much disturbed about that Euthymus whom we sold.

LEROS. So may they always be.

DUL. If by chance they should have a presentiment of--

LEROS. You are too suspicious. Why do you bring anxiety now to so much delight?

DU. Do you wish me to follow them, and inquire what they are doing so very diligently?

LEROS. Do what seems best to you.

APH. Why are you not coming in, Leros! What are you chatting about now?

LEROS. I shall come. Do you hear? Still be careful.

DU. I shall.

ILLIR. What shall I give attention to first now? More than a thousand times I was on the street of Liburnians. As soon as I came, he immediately went away. I do not know who the Istriian is nor his companion and associate,

1. taking hostium for aspirated ostium.



Liburnum. Quot hodie rogavi! Rogabo iterum, si me quoque luderent omnes.

DUL. Quem audio Liburnum quaeritare? Meus nihil timet herus. Audet is incredibilia profecto. Verum sibi male metuo. Bone uir, quem audio nunc qu(a)eritare?

ILLIR. Totum hunc contriui diem quaeritando Liburnum et Istrum huc profectos, Euthymum quod conueniant adolescentem ciuem, cuius parentes Austriae sunt in Liburnia.

f.50 l

DUL. Non potuere conuenire. Tu uero quid illos quaeritas?

ILLIR. Habeo litteras<sup>a</sup> ad Istrum, quem minus noui, quas habeo de Symulo patre et Euthymo filio.

DU. Ego sum Ister. Venitne noster Euthymus hac in patria? Pene exanimatus fui. Illum credidi peius habere.

ILLIR. Nescio quid habuerit. Domum ad patrem naufragus uenit. Ilico conuentus sum precioque condustus, has qui redderem tabellas Istro. Tu sin is es, en accipe.

DU. Hodie pergite uespero in nostram plateam. Tibi dabo litteras quas doferas<sup>b</sup> ad Simulum et ad Euthymum filium, uel tecum forsitan per(r)exoro.

ILLIRY. Ister, unum mihi iussit Euthymus, ut te coram rogarem, dares operam dicam illia<sup>b</sup> quod impingeres ad decem uiros<sup>1</sup>, antequam illius hostis presentire queat in patriam se profecturi.

DUL. Nunquam committam, indiligens merito quod possim dici. Pergite, sodes. Omnia forte perfecero.

ILLIR. Iuben aliud?

DU. Nihil. Non est tempus ut ocisus<sup>c</sup> sicut. Vale et ueni.

ILLIR. Veniam. Nihil usquam feci laboriosius. Satis est quod illum conueni. Quotiens iuratus sum ad neminem unquam profecturum me, cui non sit certum diuerticulum! Ad cauponem pergo, ibique tantum hoc ulciscar laboris.

DU. Aedopol non est opus scio. Fugiendum est. O Fortunam! O fallacem Fortunam quam pictor nesciat pingere! Profecto si pictor essem, laetam ego Fortunam facie ornarem

<sup>a</sup> "t" added above line in red.

<sup>b</sup> Written in margin in MS.

<sup>c</sup> MS ocisus.

<sup>1</sup> Evidently the Ten.

the Liburnian. How often have I inquired today! I shall ask again, even if all should deceive me.

DUL. Whom do I hear asking earnestly for the Liburnian? My master fears nothing. He certainly dares incredible things. But I fear for him very much. Good man, for whom do I hear you now asking earnestly?

ILLIR. I have spent this whole day seeking the Liburnian and the Istrian who came here to meet the young citizen Euthymus, whose Austrian parents are in Liburnia.

DUL. They cannot meet him. Truly why do you seek them?

ILLIR. I have a letter to the Istrian, whom I do not know, a letter which I have from Symulus the father and from Euthymus, his son.

DU. I am the Istrian. Has our Euthymus come in this land? I have been almost stunned. I believed that he was done for.

ILLIR. I do not know what luck he had. Having been shipwrecked he went home to his father. I met him immediately and was hired for wages to bring this letter to the Istrian. If you are he, here take it.

DU. Now make haste in the evening to our street. I will give you a letter which you may take back to Simulus and to Euthymus, his son, or perhaps I shall go back with you.

ILLIRY. Istrian, Euthymus gave me one injunction, that I ask you personally to make an effort to bring action against those before the decemviri before his enemies know that he was able to come to his native land.

DUL. Never will I bring it about that I deservedly be called heedless. GO on, please. Perhaps I shall do all things.

ILLIR. You order something else?

DU. Nothing. There is no time to be leisurely. Goodbye and come.

ILLIR. I shall come. I have never done anything more difficult. It is enough that I have found him. How many times I have sworn never to go to anyone, whose lodging-house is not certain! I hasten to the innkeeper, and there I shall avenge this great toil.

DU. By Pollux, there's no need of leisure. I must flee. O Fortune! O deceitful Fortune that the painter does not know how to represent! Indeed I say if I had been a painter, I would have adorned Fortune with an appearance of the most beautiful young girl, however with a

uirginis formosissimae<sup>a</sup> dico, cauda uero et torgo serpentino.<sup>1</sup>  
Laetam se primo monstrat; longo demum uulnerat et uenenat.  
Non cessandum deinceps amplius.

f. 51 a LEROS. Quid istis sic exanimatus pergis? | Carior est mihi  
Chrisolus ducentis Dulis. Illic laeticiam, luctum istis mihi  
semper attulit.

DUL. Here, fugiendum est.

LEROS. Cui homini?

DUL. Tibi.

LERO. Qui?

DU. Venit Euthymas.

LEROS. Reuenit in portum nauis?

DU. Perit imo cum onere.

LEROS. Et Euthymos erat onus.

DUL. Is uiuit, qui solus O Neptuno dicatus esset.

LEROS. Vnde nouisti ambages tantas?

DU. Eccas litteras quas Euthymos<sup>b</sup> ad ees mittit, quo  
Liburnas illum tibi quaeritare dixi.

LEROS. Quo pacto litteras interdixisti?

DU. Dicam tibi. Conueni Il(1)iricum hodie, quendam  
tabellarium, quacronem Istrum, tabellas ei quod ille redderet.  
Istrum me simulauit. Tabellas accepi, quas ad te, ubi habui,  
statim attuli. Si me amas, here, fuge.

LER. Sino legam primo.

DU. Lege.

EPISTOLA. Intro amicorum optimo Symulus pater Euthy-  
mosque<sup>c</sup> filius salutem. Somnium quod tibi dixi meum per  
omnia uisio fuit praescia uenturi. Euthymus Paraphronti seni  
cuidam doleranti (sic) molestus fuit. Eius gnatus Leros  
Empore mercatori peregrinanti Hispano uendidit Euthymum.  
Demis peregrino pro seruo liberum in nauim dedit. Non  
tulit Neptunus insidias tantas. Fracta nauis singulis inter-  
nec(a)tis nautis saluus Euthymus domum uenit. Is te egoque  
obsecramus in mirum modum, antequam praesentiscent  
istae, ad decem uiros istorum nomina inscripta sient, et  
antequam urbe migrent. Quod quum faceris omnino, dicam

<sup>a</sup> MS formosissimae.

<sup>b</sup> MS Euthymo.

<sup>c</sup> MS Euthymoque.

<sup>1</sup> This recalls the allegoric picture of Fate by Gian Bellini.

tail and a serpent back. First she shows herself joyful; far off at length she injures and poisons. I do not think I should loiter longer.

LEROS. Why did he hasten away so agitated? Chrisolus is dearer to me than two hundred Duli. That one has always brought joy and this one has always brought distress to me.

DUL. Master, flight's the thing.

LEROS. By whom?

DUL. By you.

LERO. Why?

DU. Euthymus comes.

LEROS. The ship has returned to port!

DU. Nay it was lost with its cargo.

LEROS. But Euthymus was its cargo.

DUL. He lives, who alone was dedicated to Neptune,

LEROS. Whence do you know such great riddles?

DU. Here is a letter which Euthymus sent to those, where I have told you he is decking the Liburnians. (1)

LEROS. How did you intercept the letter?

DU. I shall tell you. Today I met the Illyrian, a certain messenger, seeking the Istrian, that he might give a letter to him. I pretended I was the Istrian. I took the letter, which I immediately brought to you, when I had it. If you love me, master, flee.

LER. Let me read it first.

DU. Read.

LETTER. Symulus father and Euthymus his son send greetings to the Istrian the best of friends. My dream which I told to you in every detail was precient of what was to come. Euthymus was troublesome to a certain, <sup>old</sup> man Paraphron. His son, Leros, sold Euthymus to the traveling merchant Emporos the Spaniard. The police led the free man to the ship as a foreign slave. Neptune did not allow such plots. When the ship was wrecked and several sailors were killed, Euthymus came home unharmed. He and I beg you urgently, before they find this out, that their names be written in the presence of the decemviri, and before they leave the city. When you shall have done that entirely,

1. Meaning of sentence obscure.
2. Taking deleranti for deliranti.

te legationem strenue persequeris. Tabellarium sequitur Euthymus. Da operam ut comprehendantur. Caetera ipse prosequetur, in urbem ubi uenerit. Vale. Sin hoc perfeceris, f.511  
tui semper erimus. Etiam atque etiam uale. Ex Austria kalendis Aprilibus.

LER. Quid agendum est?

DU. Nescio, nisi fugias quo te pedes ferre possunt.

LEROS. Non, licebit occidendus siem, aufugerim ego. Latebo porius istius domi Aphrodites amicae meae. Tu quantum potes curre, patremque conueni. Fortassis ipse tanto remedium exitio conuenierit. Huc eo intro. Ad Aphroditem, si quid uoles, poteris proficisci.

DU. Faciam uti iubes. Audin, heres? Cauescis ne propter aerem omnino priueris aere.

LEROS. Res mea agitur.

DUL. Quis cui credat Fortunae? Instabilis hercule non est modo sed instabilissima profecto. Meus nunc herus non homo, sed deus erat; nunc seruus factus est. Mi prudentia senum huic medeatur infortunio, actum est. Conueniam senem, ut quae facta sunt sciat; quod illius prudentia medella sit stulticiae dementum adolescentum.

(Scene 15:) Lena, Adlephe, Chrysolus, et puer

LENA. Adlephe, tace. Non durabit hic dolor.

AD. Non possum tacere. O uana Lena, o uaniloqua, quae mulieres dicas non dolere quam pariunt!

LEN. Dolent parum et breue. Sed te quaeso, patiare.

ADE. Iuno Lucina, fer opem. Serua tuam Adolphon.

LEN. Quin taces, filia! Iam tute feceris.

CHR. Lena, maior uult herus meus hunc puerum interire.

LEN. Scio.

AD. Quid illic seruos loquitur?

CHR. Tuus uult pater hunc puerum foris, non domi nutrir, suae tuaeque femae causa.

ADE. Hem, Lena, soror, mater, collige puerum, ne quid patiatur mali.

LEN. Collegi.

ADE.<sup>a</sup> Tu, puerum herus ad nutricem deferri si iussit,

I shall say that you have effectively achieved your mission. Euthymus follows the letter. Take care that they are arrested. He will accomplish the rest when he comes to the city. Goodbye. If you carry this out, we will always be yours. Again and again, good-bye. From Austria, April 4.

LER. What should be done?

DU. I do not know, unless you run away wherever your feet can take you.

LEROS. Though I should have to be slain, I shall not flee. Rather shall I hide at the home of Aphrodite, my sweetheart. You hasten as quickly as possible and meet my father. Perhaps he will find a remedy for such a mischief. I go in here. You can go to Aphrodite, if you wish it.

DU. I shall do as you order. Do you hear, master? Be careful lest on account of money you be deprived altogether of money.

LEROS. Mine is the fortune that is at stake.

DUL. Who would trust any Fortune? By Hercules, it is not only unsteady but also certainly most changeable. Now my master was not a man, but a god; now he has been made a slave. Unless the wisdom of the old should remedy this calamity, it's all up. I shall meet the old man, so that he may know what things have been done; that his wisdom may be a cure for the foolishness of the reckless young men.

(Scene 13;) Aspa, Adelphe, Chrysolus and boy

LENA. Adelphe, be quiet. This pain will not last.

AD. I cannot be quiet. O deceitful Lena, o boastful one, who say that women do not suffer when they give birth!

LEN. They suffer a little and briefly. But I beg that you endure it.

ADE. Juno, Lucina, bring help. Save your Adelphe.

LEN. Won't you be quiet, girl! Presently you will be safe.

CHR. Lena, my nadder master wants this boy to die.

LEN. I know.

AD. What does the slave say?

CHR. Your father wants this boy to be reared out of the house, not at home, for the sake of his and your reputations.

ADE. Alas, Lena, sister, mother, take up the child, that it may not suffer harm.

LEN. I have taken it.

ADE. If the master ordered the boy to be taken to the nurse,

f.52a

te | quæso atque obtestor, accipe. Sin aliter, rei tam atrae<sup>a</sup>  
te non admisceas.

CHR. Orodin tuo me uelle manus inficere sanguine? Ne-  
quaquam.

LENA. Ergo cape.

CHR. Quin das!

LEN. Accipe.

PUER. Me sin occides, meus te pater occidi faciet, patrum  
et auum meos. Te quæso, ne me necato.

CHR. Ad nutricem te porto, non ad necem. Mirabile  
portentum!

PUER. Tibi dico, pater meus Euthymus liber est.

CHR. Hei mihi!

PUER. Est in urbe.

CHR. Quid agam?

PUER. Ducet matrem uxorem.

CHR. Pene sum exanimatus prae formidine. Tanta mira  
audio.

PUER. Deferto tuum herum domum non necatum.

CHR. Faciendum est.

PUER. Tibi pater remittet omnia.

CHR. Credo numen aliquod in isto puero. Tam cito  
loquitur et omnia scit quae fecimus. Dixit adesse patrem; quod  
si est, quid periculosius nostrae familiae? Mehercule parebo.

PUER. Mater, hic me uoluit occidere. Gaude. Liber est  
pater. Iuuit illum Neptunus. Te ducet uxorem. Placabitur  
parentibus. Iussus a deo haec tibi nuncio.

LEN. Dixisti tibi?

ADEL. Dixisti. Nunc uiuo, ualeo, gaudeo. O fors, O for-  
tuna. O si mihi notum fuisset tale auspiciu, mihi partus  
nusquam deluisset. Non aedepol possum diutius in lecto esse.

LEN. Quiesce. Periculum foret uitae tuae, si deambulares.

AD. Bene ualeo. Nihil est inualitudinis mihi. Tanta laetitia  
deuenit ad me istoc partu quod, sin extremum quoque  
laborare, iam forem liberata. Tu, Chrisolae (sic), comeni  
fratrem, patrem. Narra quae uideris quaeque audieris.

CHR. Fecero.

I beg and beseech you, take him. Otherwise do not implicate yourself with so black an affair.

CHR. Do you think I want to stain my hands with your blood? By no means.

LENA. Then take him.

CHR. Nay you give him!

LENA. Receive.

BOY. If you kill me, my father will have you killed, my uncle and grandfather. I beg you, don't kill me.

CHR. I take you to the nurse, not to death. Remarkable omen!

BOY. I tell you, my father is the free born Euthymus.

CHR. Woe to me!

BOY. He is in the city.

CHR. What shall I do?

BOY. He will marry my mother.

CHR. I am almost exhausted because of fright. I hear such remarkable things.

BOY. Bring your master home not slain.

CHR. It must be done.

BOY. My father will pardon you for everything.

CHR. I believe there is some divine authority in the boy. He speaks so quickly and knows everything we did. He says his father is here, if that is so, what more dangerous to our household. By Hercules, I shall be obedient.

BOY. Mother, this one wished to kill me. Rejoice. Father is free. Neptune helped him. He will marry you. It will please your parents. Ordered by the god, I announce these things to you.

LEN. Didn't I tell you?

ADEL. You spoke. Now I live, I have strength, I rejoice. O chance, O fortune! O if such an omen had been known to me, birth would never have pained me. By Pollux, I can be in bed no longer.

LEN. Be quiet. It will be a danger to your life, if you walk around.

AD. I am well. I have no weakness. So much joy has come to me in this birth that if I had labored the utmost, I should now be freed. You, O Chrisolus,<sup>(1)</sup> meet brother and father. Tell them what you have seen and what you have heard.

CHR. I shall do it.



(Scene 14.) Paraphron et Symbolos senes, Chrysolus  
seruus, Euthymos et Lerca adolescentes

f.52b

PAR. Hous mecum, Chrysole, ad portam percun(c)tatum  
aduentura Simboli. O Fortuna, pelle tanta mala de nobis!  
Maneat mihi gnatus unicus domi.

CHRY. Here, nolite te macerare. Puer, ut natus est, uoce  
locutus est summa tanquam septennis esset. Multi quidem  
audiuere quod dicos rediturum illius patrem in urbem et in  
gratiam uestram: quod esse non posset, tibi quioquam propter  
illum si mali deueniret aut tuae familiae.

PAR. Quis putas puer erit iste, si sic est ut autumas?

CHR. Sic comperies, here.

PAR. Sed estne hic Symbolus, quem huc preperantem  
uideof? Is est. Mediusfidius est. Lactus est.

CHR. Quioquam boni fecit.

PAR. Adeamus hominem ut, boni sin obtigit, quod nobis  
largiatur hanc uoluptatem omnem.

SYM. Ibo domum. Paraphrontem illic, scio, exanimatum  
conuenero metu. Aedepol si bene perspiciunt oculi, is est  
cum illius seruo Chrysole.

PARA. Salue, Symbole. Quid attulisti nobis?

SYM. Quid credis? Nuptias.

PAR. Dico de Lero.

SYM. Adolescente(m) uobis placauit Euthymum: quod  
minime potuissem, ni sponsus esset gener tibi. Ah tace! Satius  
est ut filiam strenuo plebeo locatam uideas, bono quam patri-  
cio, et poreat unicus gnatus tibi.

PAR. Aecaster haud scio an gratius sit mihi quod in gratiam  
illi reducti sumus, quam quod egisti nuptias, gratas quae sunt  
deo praedictaeque. Porro filiam alteri non bene locare potuis-  
sem uiro. Puerum peperit haec, qui primo limine uitae statim  
facta futurae dixit.

SYM. Diu boni, narras incredibilia quae sunt!

PAR. Quis istic adu|lescens tam ualidus ad nos qui recta  
pergit?

f.53a

SYM. Tuus gener Euthymos.

PARA. Ibo et ego quidem obuiam illi. Salue, fili.

(Scene 14:) Paraphron and Symbolus, old men, Chrysolus slave,  
Euthymus and Leros, young men

PAR. Come with me, Chrysolus, to the harbor to ask about the coming of Symbolus. O Fortune, banish such misfortunes from us! Let my only son remain at home.

CHRY. Master, do not torture yourself. The boy, when he was born, spoke in a loud voice just as if he had been seven years old. Many indeed heard what I say; that his father will return to the city to your favor: which could not be if any evil on account of him had come to you or your household.

PAR. Who do you think this boy will be, if he is as you say?

CHRY. So you will learn, master.

PAR. But isn't this Symbolus, whom I see hurrying here? It is. By the God of truth it is. He is pleased.

CHRY. He has accomplished something advantageous.

PAR. Let us approach the fellow so that if any good thing has happened, he may lavish all this pleasure on us.

SYM. I shall go home. I know I shall find Paraphron there lifeless with fear. By Pollux, if my eyes see well, it is he with his servant, Chrysolus.

PARA. Greetings, Symbolus. What have you brought for us?

SYM. What do you think? Marriage.

PAR. I speak about Leros.

SYM. I have won over the youth, Euthymus to you: which I could not have done at all, if he had not been promised as your son-in-law. O be quiet. It is better that you see your daughter married to a strong plebeian, than to a patrician, and than that your only son should perish.

PAR. By Castor, I know not whether I am more grateful because we have been reconciled than because you arranged the marriage, which was pleasing and predicted by the god. Indeed I could not have married my daughter to any other man. She gave birth to a boy, who on the forest threshold of life, at once told the past and the future.

SYM. Good Gods, you tell things which are incredible!

PAR. Who is this youth so strong who hastens directly towards us?

SYM. Your son-in-law, Euthymus.

PARA. I will go and meet him. Greetings, son.

EU. Salve, socer. Esquid bene ualet uxor Adæphe, uita mea?

PAR. Bene. Tibi peperit qui, ut natus est, omnem omnibus dixit tuam nostramque fortunam.

EUT. Bene factum. Si sic est, quis felicior nobis? Deus est cum isto quispiam puero.

SYM. Sic arbitror.

EUT. Etoi mihi fecerit iniuriam Leros, omnia tamen sibi remitto. Ubi comperire queam ipsum affinem meum?

CHR. Hic faxo statim aderit.

PAR. Curre, Chrysole<sup>a</sup>. Voca Leron ad nos et affinem nostrum.

CHR. Adduxero.

SYM. Ita me dii deaque ament omnes, uti gratulor uobis tanta commoda tam breui Fortunam uobis conclusisse in unum pene diem.

PAR. Gredo.

EU. Et ego.

LEROS. Saluete omnes, et primus affinis Euthymus.

EU. Et tu salue, Lere.

LEROS. Propter me pene minus saluus fuisti.

EU. Oblitus sum omnia.

PARA. Eamus una omnes ad puerperam tuam uxorem et tuum gnatum meum nepotem.

EU. Hous, nobiscum, Symbole.

SYM. Velut tantorum gaudiorum dux et princeps fui, ita fuero<sup>b</sup> comes. Ite. Sequor.

EU. Tu et socer ite primi. Cum affine Lero ego sequar.

PARA. Sic fiat.

CHR. Ne expectetis dum exoant foras. Intus transigentur omnia, si quid est quod restet. Valet, plausumque date.

Finis Emporiae T. Liui de Frulouisiis Ferrariensis.

<sup>a</sup> MS Chisole.

<sup>b</sup> Written in margin.

EU. Greetings, father-in-law. Is my wife, Adolphe, my life, in good health at all?

PAR. Yes. She bore you a son who, when he was born, told to all your fortune and ours.

EUT. Well done. If it is so, who is more fortunate than we? Some god is with that boy.

SYM. So I think.

EUT. Even if Leros did injury to me, nevertheless I forgive him everything. Where can I find this kinsman of mine?

CHR. I shall see to it that he is soon here.

PAR. Hurry Chrysolus. Call Leros to us and to our relative.

CHR. I shall bring him.

SYM. So may all the gods and goddesses love me, as I congratulate you that Fortune has in so brief a time shut up so many advantages in practically one day.

PAR. I believe it.

EU. And I.

LEROS. Greetings all, and first Euthymus relative.

EU. And greetings to you, Leros.

LEROS. On account of me you were almost not safe.

EU. I have forgotten everything.

PARA. Let us all go together to your wife in labor and your son and my grand son.

EU. There, with you, Symbolus.

SYM. Just as I was the leader and chief of so many joys, so will I be a companion. Go. I shall follow.

EU. You and father-in-law go first. I shall follow with kinsman Leros.

PARA. Let it be done so.

CHR. Do not wait until they go out doors. Everything will be settled within, if there is anything that remains. Farewell, and give applause.

End of the Emporia of T.Livio dei Frulovisi of Ferrara.

### Summary

As more or less full summaries follow the discussion of each item in this paper, it will be necessary to make only a few summarizing statements. For fuller explanation one may consult the preceding individual summaries.

Having made a rather detailed study of a few points, such as the dramatic personae, didascalias, arguments, prologues, methods of concluding plays, and language similarity of the Frulovisian and Terentian plays, we feel that we can safely say that Frulovisi was familiar with Terence, and probably used him as a model.

There are so many similarities, so many cases which seem to be absolute copying on Frulovisi's part, that we feel justified in maintaining that Frulovisi knew Terence and relied on him to some extent in his play writing. Whether Frulovisi intentionally imitated Terence or was merely inspired by him, we do not venture to decide.

The problem considered by Miss Ruth Coen in this study is similar to that which Miss Phyllis Parkinson discusses in her thesis, since each of the candidates is presenting a study of the Frulovisian plays with special reference to Terontian characteristics. It seemed best to have these students work out a common mechanical scheme for presentation of their two studies in order that material which would necessarily be common to both studies might be clearly indicated as common. There has therefore been the freest consultation and unrestricted collusion in all introductory matter which seemed a prerequisite to the study of the individual play selected as the subject of the thesis. This unrestricted cooperation is evident in the preface, the introduction, and in the treatment of all Terontian and Frulovisian items, except the play selected for the thesis. Using this common material as a basis of operations and having free access to Miss Parkinson's study of the Oratoria as it progressed, Miss Coen has made an independent study of the Emporia. She presents her own copy of the text as given in Previté-Orton. She gives her own translation which has been restricted, by me, to literalness to the point of awkwardness, in order that the subjective element of interpretation might be reduced to a minimum. She has made her own study in regard to similar phrases found in Terence and Frulovisi, and in regard to the prologues of both authors, conferring with Miss Parkinson on the study of the arguments. Miss Coen has not been able to avail herself of such extraneous assistance as might have come from another's translation or elucidating notes, since the only available edition is the text of Previté-Orton.

It has been hoped that this insistence upon collusion on points of general import and a further insistence upon independence in the study of the individual play might emphasize the characteristics:

- (1) Common to Terence and Frulovisi.
- (2) " " Emporia and Oratoria
- (3) Not common to Terence and Frulovisi
- (4) " " " Emporia and Oratoria

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