THE REFERENCES TO ROMAN MANNERS,
CUSTOMS, LAWS, AND HISTORY IN THE TRINUMMUS
AND RUDENS OF PLAUTUS

BY NELLIE BESORE

THESIS
FOR THE DEGREE OF A.B.,
COLLEGE OF LITERATURE AND ARTS:
UNIVERSITY OF ILLINOIS,
1896.
BIBLIOGRAPHY.

Ashmore's "Adelphoe" of Terence.

Becker's "Chariclea."

Becker's "Gallus."

Harrington's "Captivi, Trinummus and Rudens of Plautus."

Morey's "Outlines of Roman Law."

Riley's "Literal English Translation of the Comedies of Plautus."

Sellar's "Roman Poets of the Republic."

Sloman's "Phormio of Terence."

Smith's "Dictionary of Greek and Roman Antiquities."

Teuffel's "History of Roman Literature," Vol. I.
Plautus modeled these two plays upon Greek comedies, the "Trinummus" upon a play by Philemon, the "Rudens" probably on one by Diphilus. But, though he took from them the outward conditions, much of the manner and spirit of the personages is Roman. To find the instances of his own originality, of his independence of the Greek models, is the object of this thesis.

In Italy as in Greece there had long existed the songs and dances of the harvest and vintage festivals, and the extemporized dialogues and rustic raillery of the festive gatherings where coarse, good-humored bantering was interchanged. From such beginnings the Greeks developed a regular Comedy as early as the sixth century, B.C., but among the Romans these Fescennine Verses never rose above gross personalities and crude representations. In 361 B.C. were introduced the improvised "Saturae," dramatic medleys or farces, regularly composed but without a connected plot, accompanied by music and dancing. These had been developed partly out of the older Fescennine dialogues, partly out of
the mimetic dances imported from Etruria. An improved kind of "Saturae," the Fabulae Atellanae" was later transferred to Rome from Atella, a town of the Oscans in Campania, and was rendered by amateurs, young men of free birth. These representations prepared the way for the reception of the regular drama among the Romans, but they did not produce it. After the introduction of Greek comedy into Rome, the Atellan farce was adopted as an after-piece and was regularly performed by professional actors.

The fact that the Romans failed to evolve a national drama from such elements was due to a national deficiency of literary instinct; to a rigid censorship of the laws which inflicted ignominious legal penalties for slight offences, such as personal satire or criticism of public affairs; to a moral stigma which was attached to the profession of actor or playwright, and to the absorption of Roman energy and activity in affairs of state; to the passage of laws, to the maintenance of armies, and to the extension of Roman power and influence over Latium. The war with Pyrrhus brought the Greeks and Romans into active intercourse and the war with the Carthaginians awakened the sense of an Italian nationality, at the same time in which Roman literature arose.
The first productive literary impulse was given to the Roman mind by Livius Andronicus who, in B.C. 240, brought out a drama translated or imitated from the Greek. This impulse was Greek, as the conditions of the times would imply. The Roman comedy, in fact, was an adaptation of the New Comedy of Athens to Roman requirements rather than an Italian comedy. The time of Livius marks the union of the Italian element of the drama with the plots, the characters, the witty and philosophical dialogues of the New Comedy. It marks the beginning of the "comoediae palliatae," a name applied to those comedies in which the characters were ostensibly Greek and the scene laid in Athens or some other Greek town. The plays written by Livius had no chorus, like the Greek plays, but they were interspersed with "cantica," which were even more lyrical in their metrical form and more impassioned in tone than ordinary dialogue. Livius was followed by Naevius and later by Plautus and Terence. Though there is no finished Greek comedy in the same style with which to compare the comedies of Plautus, yet it is evident that they are in no slight degree Roman or Italian in substance, character, life and sentiment. Plautus maintained the thoroughly popular character of Roman comedy and imbued the Greek forms with a strongly national spirit. He had the
advantage, not possessed by the tragic poets, of a copious, popular, idiomatic diction inherited from an older popular kind of composition and formed by the improvised utterance of several generations. Although all his plays are probably imitations of Greek originals, yet he was not a slavish imitator of the originals. His plays are manifestly Greek in their outward conditions, their form and the manner and spirit of their characters, but they abound in characteristics of early Roman poetry, in references to Roman life, and in a wit, humour and freshness of details that would appeal more directly to the boorish, uncultivated audience than a close adherence to the refinements of the Greek stage. The language and manner in which the plays are expressed, the allusions to places familiar to Romans, to Roman officials, to Roman customs and habits of thought, illustrations from Roman occupations, popular metaphorical phrases, all attest the originality of Plautus.

All the plays of Plautus belong to the class of palliatae. The titles of the two plays under consideration are Latin, but the names of the personages are Greek. Outside of the Greek structure, however, there are many touches that show the writer's nationality. They may be included under four heads, namely: I. References to Roman manners;
II. to Roman customs; III. to Roman laws; IV. to Roman history.

I. Much of the manners and spirit of the personages in the plays is thoroughly Roman. The language which they use is one proof of it. It abounds in alliterations and assonances, which are characteristics of early Roman poetry and have no parallel in the more refined and natural diction of the Greek dramatists. These recur constantly, at least twenty cases of alliteration having been noted in the Trinummus alone. The thought and matter they express must be due, in a great measure, to Plautus' own invention. That the language belongs naturally to the speakers is shown by the large number of puns and plays on words, of Roman formulae, proverbs, expressions of courtesy and idioms, that must have had a direct bearing on Roman life and perhaps no equivalent in the Greek models.

For example, in verse 418, of the Trinummus there is a play on words in "conparei" and "adparet." Lesbonicus means that the account is not plain --- does not agree with the facts. Stasimus says, in a literal sense, the account is plain enough; the money is lacking. In 502 Stasimus' humour lies in the double meaning of "spondeo," which means both to "betroth" and "to promise to pay." In verse 360, of
the Rudens there is a joke which depends on the double meaning of "jacere bolum" and "perdere." The former signifies "to cast a net" and "to cast a throw of dice." "Perdere" signifies "to cause to perish," and "to break" or "ruin," in the gamester's sense. In verse 517 the humour depends on the double meaning of the word "salsus," which signifies "salted" and, figuratively, "sharp," "clever," "witty." In 579 there is a joke that turns on the double meaning of "elño," which, in the passive, means "to be shipwrecked," and in the active, either "to bathe," or "to be ruined in one's fortunes." In verse 701 a joke is intended in the use of the words "bene lautum," which may signify either "quite tidy" or "properly arranged;" or, on the other hand, "well washed," neglect of which certainly could not be imputed, by reason of the recent shipwreck. In verse 811 Daemones plays upon the resemblance of the words "invitos," signifying "against their will," and "invito;" being a verb signifying "to invite," and admitting of much the same equivocal use as our expression, "to give a warm reception to." In verse 863 is a play or quibble upon the words "avehere" and "provehere," "to carry away," and "to put on board ship," for the purpose of being carried away. In 887 Plautus puns upon the resemblance between the word "columbar," "a collar,"
into which the head was inserted by way of punishment, and "columbus," a "pigeon." In verse 1032 there is a play on the resemblance of the words "refero," "to make a proposal," and "aufero," to betake one's self away." In 1170 a coarse pun is made on the double meaning of the word "sucula," which means either "a little sow," or "a miniature windlass or capstan." In 1304 is a play on the resemblance of the words "medicus" and "mendicus." These puns would have no meaning except to a Roman audience.

Other Roman expressions which attest Plautus' invention occur frequently in both plays. In the Trinummus, verse 41, is "Quod bonum, faustum, felix, fortunatumque sit," a wish expressed on taking possession of a house. In verse 192 is the common Roman formula of leave-taking, "Numquid vis?" meaning "There is nothing you wish, is there?" In verse 266 Lusiteles makes a facetious application of the formula "tuas res tibi habeto" prescribed in the Twelve Tables concerning divorce. The formulae in verse 500, "Quae res bene vortat" and "Habeon pactam?" related to occasions such as betrothals. In the next few lines is the word "spondeo," the formula used on entering into a promise or agreement. The formula for the summons to hasten, "Age squid agis," is found in verse 981. In the Rudens in verse
311, Trachalio, instead of asking the fishermen 'Ut valetis?' which was the common phrase of salutation, addresses them in the opposite term, 'Ut peritis?' --- probably in allusion to their perilous calling. "Juris jurandi gratiam facias," in verse 1415 was the formula in releasing anyone from the fulfillment of his oath, and also in absolving him from his religious obligation. Besides these formulae, several proverbial sayings were noted in the two plays. In the Trinummus, 410, is the phrase "Quam si formicis tu obicias papaverem," than if you throw a puppy to ants," which is undoubtedly part of a Roman proverb. In verse 483 "Non hercle hoc longe," is probably a proverbial saying, and in verse 1154 is the proverb "Tunica proprior palliost." In verse 489 of the Rudens, Plautus probably alludes to some current proverb of the day, which may have said, with considerable truth, that liberty forsakes a man when he goes on board a ship. Other idiomatic Latin expressions were "Non flocci faciunt," in line 211 of the Trinummus; "Sarta tecta," verses 317 and 320, a business expression of the censor when public works were let out to contractors to be repaired and returned in good order; "spondeo," in 427 and 502, a term used on many occasions among the Romans; "Incitas redactus," in verse 537, a term borrowed from the game of "Duodecim Scripta;" "Cape
vorsarium," in verse 1026, a sea phrase, meaning to 'turn' or 'tack about;' "Rapin te obtorto collo," in verse 855 of the Rudens, a legal term used when a person was seized by the neck and dragged before the tribunal; "Addici," verse 891, a law term meaning to render judgement; "Manu adseruntur," in verse 973, a legal term used in the manumission of a slave, who was taken by the hand and declared free; and "Hoc habet," in verse 1143, an expression said to be borrowed from the gladiators, who cried, on wounding their antagonists, "Hoc habet" --- he has it, i. e., is wounded.

In verses 419 and 705 of the Trinummus, two Greek words were used that had probably become current in Rome. Many military terms are used and these, together with the numerous legal terms, indicate the Roman character of the occupations from which they were taken. In line 456 of the Trinummus, the word "ferentarii," Roman light-armed troops, is used in a figurative sense. In 668 the charge of the military engine known as the ballista is referred to. In verse 295 of the Rudens the word "pabulatum," 'forage,' is used, a word more appropriate to the soldier than the fisherman. In 525 Charmides compares himself to the "velites," meaning "light-harnessed Roman soldiers."

II. Plautus alludes very often to Roman customs,
and substitutes familiar Roman habits for those of the Greeks which would appeal less strongly to his audience. These Roman references comprise a large list of subjects. In line 39, of the Trinummus, is a reference to the "Lar," or "Household God." The Lares were tutelary deities of each family. The figures of them were kept, among the Romans, near the hearth, in the "Lararium," a recess formed for that purpose, and in which prayers were offered up on rising in the morning. There were both public and private Lares. "Lar" was an Etrurian word, signifying "noble," or "lord." The Greeks adorned their household Gods with the leaves of the plane-tree, the Romans with ears of corn, especially on entering a new house. This reference is common to both the Greek and Roman customs, and would be perfectly understood by a Roman audience. In verse 168 is a reference to the Roman method of letting or selling houses, "aedis venalis hasce inscribit literis." A bill was fixed upon the house, or some conspicuous place near it, inscribed with "Aedes locandae," "This house to be let," or "Aedes vendundae," "This house for sale." There is an allusion to the harsh discipline of the training schools, in verse 226, and it is probably a local hit, although gymnasias and training-schools were characteristic of Greece also. The Roman system of bathing is
referred to frequently. In verse 406 the extravagance of Leshonicus is referred to, and bathing is mentioned as one of its sources. The line probably refers, not to the money paid for mere bathing at the public baths, which was a "quadrans," the smallest Roman coin, but to the expense of erecting private baths, which generally formed a portion of the luxury of a Roman house. The public baths, however, may have been the scene of much profligacy, and have afforded to the reckless and dissipated ample opportunities for squandering their money. The bathing system was well developed in Greece as well but it did not reach such a national, perfect development as it did in Rome. Another Roman reference is found in verse 426. The "Trapezitae" were the same as the "Argentarii" at Rome, who were bankers and money-changers on their own account, while the "Mensarii" transacted business on behalf of the state. Their shops or offices were situated around the Forum, and were public property. Their principal business was the exchange of Roman for foreign coin, and the keeping of sums of money for other persons, which were deposited with or without interest, according to agreement. They acted as agents for the sale of estates, and a part of their duty was to test the genuineness of coin, and, in later times, to circulate it from
the mint among the people. Lending money at a profit was also a part of their business. It is supposed that among the Romans there was a higher and a lower class of "argentarii." The more respectable of them probably held the position of the banker of modern times. Their shops, being public property, were built under the inspection of the Censors and by them were let to the "argentarii." "Trapezitae," was properly the Greek name for these persons, so styled from the "table" at which they sat. In verse 470 some kind of public banquets are referred to, but it is not certain which kind. The Romans had many feasts and public entertainments on festival days, days of public rejoicing and the like. An allusion which has no equivalent in the Greek original is found in verse 651, where Lusiteles advises Lesbonicus "In foro operam amicis da," "defend cases in the law courts for your friends." It was the custom of the young men of the patrician class to plead gratuitously for their friends and clients, in the Forum or courts of Justice. In verse 708 the phrase "multabo mina," "stand in awe of the fine," is a reference to the custom of the Romans in early times of training slaves as actors; where, if they did not please the spectators, they were taken off the stage and fined or beaten for their carelessness.
In 794 is a reference to the custom-house officers, or "portitores," the officers who collected the "portorium" or "import duty" on goods brought from foreign countries. These "portitores" greatly annoyed the merchants by their unfair conduct and arbitrary proceedings. At Rome, all commodities, including slaves, which were imported for the purpose of selling again, were subject to the "portorium." The present instance is an illustration of the license of their proceedings, for we can hardly suppose that they were entitled as of right to break open the seals of letters from foreign countries. There were similar officers at Athens, but they had much less license and power than those of Rome. In verse 990 the Sycophanta tells Charmides that he deserves a thrashing equally with the actor who comes upon the stage too late. The actors in early times, being often slaves, were liable to punishment if they offended the audience. The Aediles were the officers under whose supervision the plays were performed; and probably with them lay the decision whether the actor should be punished for coming late on the stage, after he had been pronounced deserving of it in the opinion of the spectators. In verse 1009 is another reference to the treatment of slaves; "Ne subito metus exoriatur scapulis stultitia tua," meaning "Lest,
through your folly, fears should arise arise for your shoulder-blades." The slaves among the Romans were whipped most unmercifully with the "flagellum," a whip, to the handle of which a lash was fastened, made of cords or thongs of leather. It was often knotted with bones or pieces of bronze, or terminated by hooks. The infliction of punishment with this on the naked back was sometimes fatal, and was carried into execution by a class of slaves called "lorarii." The joking references to or practical exemplifications of the various modes of torturing and punishing slaves, tells of a people not especially cruel, but practically callous either to the infliction, or the suffering of pain. The Greek nature was, when roused to passion, capable of fiercer and more cowardly cruelty than the Roman, but was too sensitive-ly organized to enjoy the spectacle or the imagination of inflictions which form the subject of frequent jokes in Plautus. In verse 1039 "Eae misere etiam ad parietem sunt fixae clavis ferreis" alludes to the custom among the Romans of writing or engraving the laws and ordinances on wood or brass and hanging them up for public inspection upon pegs or rails in the Capitol, Forum, and Curiae, or Court-houses. In verse 1154 is a reference to the "tunic" and the "pali-
lium." The tunic was a shirt and served as the chief under-
garment of the Greeks and Romans, both men and women. The pallium, however, was the characteristic Greek outdoor garment and never became naturalized in Rome, though it was well known to the Romans as the distinctive mark of a Greek. In the Rudens, in verses 150 and 151 is a reference to the custom of the ancients to sacrifice to Hercules before setting out on a journey. This sacrifice was called "propter viam." Sciparnio seems to say that in the loss of their vessel they have made this sacrifice to Hercules; i.e., lost all their goods, and had eaten the preliminary "prandium"—lunch—preparatory to the full meal—"cena"—of disaster. The Greeks had similar meals, the 'prandium' being a lunch taken about the middle of the day, and the 'cena' being the chief meal of the day, served in the evening. In line 112, "peculiosum," "full of wealth," has a peculiarly Roman meaning as it refers to the peculium which the slave had saved up. In 377 is a reference to the custom of soothsayers wearing their hair long. In verse 466 is an allusion to the game of "bo-peep." Both Horace and Virgil mention the game of hiding or "bo-peep" as a favorite one with the girls of their day. In 527 is another reference to the Roman system of bathing. In 535 is a reference to one of the figures of the early, crude performances of Italy. The
"manduchus" is mentioned in "Quid, si aliquo ad ludos me pro manduco locem." It was a grotesque kind of masked figure, with an enormous mouth set full of teeth, introduced in early times into the Atellane plays and on rustic theatres. In verse 753 is a reference to the "offerumenta" or offering to the Gods; and as these were fixed to the walls of the Temples, Trachalio calls the lashes of the scourge or rod, when applied to the back of the delinquent slave, by the same term. In verse 1170 is a reference to the custom of Roman children to wear little balls of metal suspended from the neck and generally made of thin plates of gold, of about the size of a walnut. This custom was derived from the people of Etruria; and though originally used solely by the children of the Patricians, they were subsequently worn by all of free birth. In 1294 is mentioned the custom of announcing lost articles through the public crier, or of posting notices in large letters in public places. There is a distinctly Roman idea in verse 189 of the Trinummus. It is that of giving advice, which was especially characteristic of the Romans. The game, "Duodecim Scripta," alluded to in verse 537, does not appear to have any affinity with the Greek game. In verses 280 and 302 the idea appears of the filial devotion characteristic of the Romans. Verses 520 to
544 give a fine illustration of Roman superstition. In verse 442 is the distinctly Roman idea of the clan. The love of olden times, which is also a distinctly Roman idea, is brought out in verse 1031, and the Roman's great regard for law, in verse 1032. All these Roman customs that were alluded to in the two plays were familiar to the audience and the allusions could be appreciated in much livelier manner than if they referred to unfamiliar Greek customs.

III. There are a great many references to Roman law in Plautus. The chief references in the Trinummus are those that relate to the matter of a marriage dowry, and they occur very frequently, as the subject has much to do with the events of the play. According to the later idea of Roman marriage, whereby the wife was still considered as belonging to the family of her father, the husband was under no obligation to maintain the wife, unless there had been some provision made for that purpose at the time of the marriage. To provide for the support of the wife, the father usually furnished to the husband a marriage portion, called the "dos." This portion might, however, be furnished by other persons than the father, as by the wife's relations, or even by the wife herself. By whomsoever it was furnished, it was governed substantially by the same condi-
tions. The moral obligation to assign her a fortune correspondence to her rank was strengthened by custom and public opinion, as it was deemed a slur upon her character if she was given in marriage portionless. For this reason Lesbonicus, in the Trinummus, was unwilling to give his sister in marriage to Lusiteles unless he could give her something for a dowry. There was some such custom in Greece, but there was probably no moral obligation attached to it. In Rome, by the "Lex Julia," every father was compelled to give his daughter a marriage portion if he had the means. In verses 170 and 1146, the Roman law of heirship is referred to, and also that of guardianship. Lesbonicus, in the absence of his guardian, sells the property, presuming that his father, not having been heard from for a long time, is dead and the property descended to him, as his heir. In verse 266 is an allusion to the law in the Twelve Tables concerning divorce, in which the husband delivered back to the wife her own separate property, by the formula, "tueas res tibi habeto." In verse 134 the "peculium" is referred to. It was the property amassed by the slave out of his savings, which he was permitted to keep as his own. According to the strictness of the law, the "peculium" was the property of the master. Sometimes it was agreed that the slave should purchase his
freedom with his "peculium" when it amounted to a certain sum. In verse 484 is the phrase "sine sacris hereditas."
Every Roman family of consequence was bound to perform particular sacrifices, which were not only ordained by the pontifical laws, but the obligation was also rendered hereditary by the civil law, and ordered to be observed by the law of the Twelve Tables. "Sacra privata perpetua manento," "Let private sacrifices remain perpetual." This law is quoted and commented upon by Cicero in his Second Book on the Laws. He there tells us that "heirs are obliged to continue their sacrifices, be they ever so expensive; and for this reason, as by the above law these sacrifices were to be maintained, no one was presumed to be better able to supply the place of the deceased person than his heir." A property exempt from this necessity might be truly said to be one without incumbrances. In verse 973 is an allusion to the Roman law which allowed a slave to "assert" or "claim" his liberty by action at law. In verse 1382 the Laetorian law is referred to, by which persons under the age of five and twenty were deemed minors, and free from all pecuniary obligations. As usual, in this allusion, Plautus consults the usage of his audience and not of the place where the scene is laid. Labrax is ready to say and swear anything. Gripus, being a
slave, could not try to question the law with Labrax.

Plautus refers often to Roman officials and public affairs. In verse 695 of the Trinummus he refers to the Dictatorship, the highest honor in the Roman Republic. In verse 879, "Juratorii" are referred to. Among the Romans it was the duty of the Censor to make certain inquiries of every person when taking the Census. As the Censors were bound by an oath to the faithful discharge of their duties, they were, in common with all persons so bound, called "juratores," "oathsmen." The Roman Aediles, to whom none of the Greek officers exactly corresponded, are referred to in verse 990. In verse 1035 the Roman system of honors is referred to. The Aedile is again mentioned in verse 373 of the Rudens. It was their duty at Rome to visit the markets and inspect the wares, like the "market-officer" of the Greeks. In verse 927 the Praetor is referred to. The slave about to be manumitted was taken before the Roman Praetor, whose lictor laid the "rod of liberty" on the slave's head, on which he received his freedom. "Recuperatores" are mentioned in verse 1282. They were also called "judices selecti" and were "commissioned judges" appointed by the Praetors at Rome for the purpose of trying causes relative to property in dispute between parties. In verse 1377 the Pontifex
is referred to. Those who swore falsely by the gods, and the altars of the gods, were punished by the Pontiff. Other forms of perjury were punished by the chief ruler or by the censors. The meaning thus would be "Are you my pontiff, to punish me for perjury?" In verse 331 of the Trinummus is a sentence meaning "Has he been farming the taxes or the public lands?", referring to public business. In verse 354 the word "immunis" means one that does not bear his share in the taxes and tribute of the state. In 383 the public baths referred to is a distinctly Roman reference. The public baths at Rome were on a much more extensive scale than those at Athens. The references to Roman law are definite and distinctly Roman.

IV. There are a few references to events of Roman history. In the Trinummus, verse 208, is some reference to a historical tale concerning Juno and Jove. In verses 545-6 are references to more recent events in Roman history; to the treatment inflicted on the Campanians after the Second Punic War. Geographical references occur frequently. The Greek personages of the plays speak as Romans would do of the plays familiar to the Romans. In verse 84 of the Trinummus mention is made of the temple of Jupiter Capitolinus which stood on the southern slope of the long, crooked
Capitoline Hill. The expression employed, "Nam nunc ego si
te subrupuisse suspicer Jovi coronam de capite ex Capitolio" was probably proverbial at Rome to signify a deed of daring and unscrupulous character. There was a statue of Jupiter seated in a chariot, placed on the roof of the Capitoline Temple. In later times the crown placed on the statue was of great value, so much so as to act as a temptation to one Petilius who attempted to steal it, and being caught in the act, was afterwards nick-named "Capitolinus." The Roman Forum is referred to in verses 221, 260 and 282. In verse 265, "perut quasi de saxo saliat" refers to the Tarpeian Rock, from which the precipitation of the criminal was a very old death penalty. In verse 423 the Porta Trigemina is probably referred to. It was a gate at Rome, upon the road to Ostia. This, being one of the largest and most frequented roads in Rome, was especially the resort of mendicants, among whom, in the opinion of Philo, the father of Lesbonicus will have to take his place. In verse 545, Campania is alluded to. In verse 609 the people of Praeneste, a town of Latium, not far from Rome, are mentioned. In the Rudens, verse 631, Capua, the chief city of Campania, in Italy, famed for its luxury, is spoken of. These historical and geographical references are especially indicative of Plaut
of Plautus' independence of the Greek plays.

Besides the distinctly Roman references there are may allusions to things common to Greeks and Romans. These are as follows: namely, to the coins called "nummi" and "Philippian coins," which had become current in Rome as well as in Greece; to the "scurra" or "parasite" in verse 202 of Trinummus; to the custom of wearing rings set with engraved stones for the purpose of a seal, alluded to in verse 789; to the personage called the "choragus," whose duty was to provide the Choruses with the requisite dresses, wreaths and "make-up;" in 870, to the custom of knocking at a door and of having a porter in attendance at the door; to the "thermopolia," in 1013, liquor shops where drinks and ready-dressed provisions were sold, places more common in Italy than in Greece; to the "soccus," in 720, a low shoe worn both in Greece and Italy; in 279, to the excessive fondness for fish, both among the Romans and among the Greeks; in the Rudens, verse 365, to the custom of handing round, at feasts, a large goblet, which all were obliged to empty, without losing a drop; to "Thermopolia" again in verse 528; to the trinkets, in verse 1086, or "crepundia" which children wore, not unlike the amulets, or charms, in metal, of the present day; and in verses 419 and 705 of Trinummus, to Greek terms
used among the Romans as we use the word "encore." The stale jokes against the happiness of married life, too, were as applicable to Greek as to Roman life. But whether or not such jokes were originally due to the Greek writer, they came equally home to a Roman audience. A great many metaphorical phrases used by Plautus would have had no meaning to a Roman audience if they had been mere translations. Many of them had probably become slang phrases and their use would tend to make the diction more expressive.

The exuberant use of terms of endearment and abuse is also one of the original and Roman characteristics of the genius of Plautus. The Roman touches are not brought in forcibly, but are introduced in an easy, smooth manner, with no appearance of effort.

The Roman substance of the plays, the Roman spirit and character of the personages and the Roman life represented have been illustrated by references showing the fitness of the language to the persons who use it, marked as it is by puns, plays on words, Roman formulae, Roman proverbs and Roman expressions of courtesy and idioms, by the manners of the personages that are characteristic of Roman life; by the Roman customs that are alluded to as naturally as if the whole scene was laid in Rome; by the instances where Roman
habits of thought and Roman ideas are expressed; by the Roman laws that were inseparable from Roman life; by the Roman offices and institutions that were so real to Roman citizens; by the public affairs and business of Rome; by events of Roman history; and by Roman geography and Italian towns. These prove that Plautus largely filled up the outline, which he took from the new comedy of Athens with matter drawn from their own observation and invention. He is perfectly at home with his characters, and makes them speak and act so naturally and is so careless about those minutae of artistic treatment of which a mere translator would be scrupulously regardful, that it seems most probable that the life with which he animates his conventional type is derived from his own exuberant vitality and his many-sided contact with humanity.