Introduction

Greeks and Romans

1. Romulus and Remus

According to distant, heroic tradition, the Trojan prince Aeneas, fleeing from the destruction of Troy by the Greeks, settled in Italy and was the founding father of the Roman people. Rome itself was founded – tradition again – by Romulus on 21 April 753. He was the first of seven kings. In 509, the son of the last king Tarquinius Superbus – 'Tarquin the Proud' – raped the noble Roman woman Lucretia, and Rome rose up against and expelled the Tarquins for ever. It was then that Rome became a Republic. This was seen as the beginning of the age of freedom (*lībertās*). During this period of aristocratic government, Rome extended her power first through Italy and then, after two lengthy conflicts against North African Carthage (the Punic Wars), into the Western Mediterranean itself. As a result, Sicily, Sardinia, Corsica, Spain and North Africa (modern Tunisia) became Rome's first provinces. After Carthage was finally destroyed in 149, Rome moved into the Eastern Mediterranean (provincialising Greece, Asia (modern Turkey), Syria, Palestine and Egypt).

From the beginning Rome had been in contact with Greek culture, for Greek colonies had been established as early as the eighth century in Italy and Sicily. North of Rome lay another developed culture, that of the Etruscans (whose early kings ruled Rome till they were expelled in 509). Roman culture developed under these joint influences. When the Romans finally conquered Greece in 146, they found themselves in possession of the home of the most prestigious culture in the Mediterranean. Their reaction was very complex, but three main strands may be seen. They were proud of their military and administrative achievement and thus contemptuous of contemporary Greeks whom they had defeated. At the same time, they shared the reverence of contemporary Greeks for the great cultural achievements of earlier Greeks – Homer, Herodotus, Thucydides, the tragedians, comic poets and orators. The result of this ambivalent attitude was a more or less conscious decision to create for themselves a culture worthy of their position as the new dominant power. This culture was modelled on and emulated that of Greece in its heyday. Yet the Romans' pride in themselves ensured that the culture was Latin and its literature was written in Latin, not Greek. Horace's famous words illustrate Rome's debt to Greek culture:

Graecia capta ferum uictōrem cēpit, et artīs
intulit agrestī Latiō

Greece captured took as captive its wild foe
And brought the arts to rustic Italy

On the other hand, the poet Propertius, a contemporary of Virgil, describes Virgil's *Aeneid* in the following terms:

nescioquid māius nāscitur Īliade

A greater thing than Homer's *Iliad*
Is being born

Romans now felt their culture could stand comparison with the very best of the Greeks'. This veneration of the Greeks contrasts strongly with, for example, the Roman satirist Juvenal's constant attacks on the contemporary *Graeculus ēsuriēns* ('starving little Greek'), which reflected aristocratic contempt for 'modern' Greeks as the decadent descendants of a once great people. Yet at all periods individual Greeks (e.g. Polybius, Posidonius, Parthenius, Philodemus) were held in high esteem at Rome. And by the end of the first century Rome had become the cultural centre of the world, in the eyes not only of Romans but also of Greeks whose poets, scholars and philosophers now flocked there. It is part of the greatness of Rome that, when confronted with Greek culture, she neither yielded

2. Rome in the first century AD

completely nor trampled it under foot, but accepted the challenge, took it over, and transformed and transmitted it to Europe. Without the mediation of Rome, Western culture would be very different, and, arguably, much the poorer.

Here Cicero, one of Rome's most influential writers, reminds his brother Quintus (who was governor of Asia Minor, a Roman province heavily peopled by Greeks) just who he is in charge of and the debt Rome owes to them:

We are governing a civilised race, in fact the race from which civilisation is believed to have passed to others, and assuredly we ought to give civilisation's benefits above all to those from whom we have received it. Yes, I say it without shame, especially as my life and record leave no opening for any suspicion of indolence or frivolity: everything that I have attained I owe to those pursuits and disciplines which have been handed down to us in the literature and teachings of Greece. Therefore, we may well be thought to owe a special duty to this people, over and above our common obligation to mankind; schooled by their precepts, we must wish to exhibit what we have learned before the eyes of our instructors.

(Cicero, *Ad Quīntum* 1.1)

Part One **Plautus' comedies**

Titus Macc(i)us Plautus probably lived from *c*. 250 to *c*. 180. He is said to have written about 130 comedies of which nineteen survive. Like almost all Roman writers, he drew the inspiration for his work from earlier Greek models, which he freely translated and adapted to fit the Roman audience for which he was writing. For example, it is almost certain that he based *Aululāria*, the first play you will read, on a play by the Athenian Menander (*c*. 340 to *c*. 290). Plautus wrote comedies for production at Roman festivals (*fēriae*, *lūdī*), times devoted to worship of the gods and abstention from work. The originals were written in verse.

Actors in the Greek originals wore masks which covered the whole head (see p. 6). Though it is not absolutely certain that Plautus followed this convention, we have illustrated the Plautine characters in the Introduction with Greek mask-types from around the time of Menander.

Section 1 **Plautus' *Aululāria***

Aululāria begins with the entry of the family Lar (household god), who sketches the history of the family in brief outline and alerts us to Euclio's miserliness. For the purposes of adaptation, we have filled out that brief family history with a number of scenes taken from elsewhere in Roman comedy. We start to follow Plautus at Section 1C. At the end of each section from here onwards we note the source we have adapted.

Introduction: familia Ecliōnis

quis es tū?   ego sum Euclió. senex sum.

quis es tū?   ego sum Phaedra. fīlia Ecliōnis sum.

quis es tū?   Staphyla sum, serua Ecliōnis.

quī estis?   familia Ecliōnis sumus.

drāmatis persōnae
Euclió: Euclió senex est, pater⁀Phaedrae.
Phaedra: Phaedra fīlia⁀Ecliōnis est.
Staphyla: serua⁀Ecliōnis est.
Euclió senex est. Euclió senex auārus est. Euclió in⁀aedibus habitat
cum⁀fīliā. fīlia⁀Ecliōnis Phaedra est. est et serua in⁀aedibus.
seruae⁀nōmen est Staphyla.
Ecliōnis⁀familia in⁀aedibus habitat. sunt in⁀familiā⁀Ecliōnis
paterfamiliās, et Phaedra fīlia⁀Ecliōnis, et Staphyla serua. omnēs
in⁀aedibus habitant.

5

Running vocabulary for Introduction

auārus greedy
cum⁀fīliā with (his) daughter
drāmatis the play's
ego I
es are you?
est is; he/she/it is; there is
estis? are you?
et also; and
Ecliō Euclio
Ecliōnis of Euclio
Ecliōnis⁀familia the household of Euclio
familia household
fīlia daughter

fīlia⁀Ecliōnis (the) daughter of Euclio
habitat (he/she/it) lives
habitant (they) live
in⁀aedibus in the house
in⁀familiā⁀Ecliōnis in Euclio's household
omnēs all (pl.)
pater⁀Phaedrae father of Phaedra
paterfamiliās (the) head of the family
persōnae characters (lit. 'masks')
Phaedra Phaedra
quī who? (pl.)

quis who? (s.)
senex (an) old man
serua (the/a) (woman) slave
serua⁀Ecliōnis (the) slave of Euclio
seruae⁀nōmen the name of the slave-woman
Staphyla Staphyla
sum (I) am
sumus we are
sunt there are
tū? you (s.)

Grammar for Introduction

sum 'I am'

Learning vocabulary for Introduction

Nouns
Ecliō Euclio
famili-a household
fīli-a daughter
Phaedr-a Phaedra

seru-a slave-woman
Staphyl-a Staphyla

Verbs
habit-ō I dwell

Others
et and; also, too, even

The Roman family

Our word 'family' derives from the Latin *familia*, and that may lull us into thinking the two ideas are much the same. In fact *familia* has some significant differences. Strictly, it is a legal term, referring to those under the legal control of the head of household, the *paterfamiliās*. The *familia* covered the slaves of a household, but frequently did not include the wife; so that even if many Romans lived in groupings resembling the modern 'nuclear family', that was not what they referred to in talking about the *familia*. (*World of Rome*, **302**)

Section 1A

The scene moves back in time many years. Euclio's grandfather, Demaenetus, on the day of his daughter's wedding, fearful that his gold will be stolen amid the confusion of the preparations, entrusts it to the safe keeping of his household god (the Lar). He puts it in a pot and hides it in a hole near the altar.

drāmatis persōnae
Dēmaenetus: Dēmaenetus senex est, Eucliōnis⏜auus.   10
seruus: seruī⏜nōmen est Dāuus.
serua: seruae⏜nōmen est Pamphila.
coquus et tībīcina.
(*seruus in⏜scaenam intrat. ante⏜ iānuam⏜Dēmaenetī stat et clāmat. cūr
clāmat? clāmat quod seruam uocat*)   15
SERVVS   heus, Pamphila! ego Dāuus tē uocō!
SERVA   quis mē uocat? quis clāmat?
SERVVS   ego Dāuus tē uocō.
SERVA   quid est? cūr mē uocās?

3. aedēs (scaena)

Running vocabulary for 1A

ante‿iānuam‿Dēmaenetī before Demaenetus' door
clāmat (he/she/it) shouts, is shouting
coquus (nom.) (a/the) cook
cūr why?
Dāuus (nom.) Davus
Dēmaenetus (nom.) Demaenetus
drāmatis the play's
ego I
Eucliōnis‿auus (nom.) Euclio's grandfather

heus hey!
in‿scaenam onto the stage
intrat (he/she/it) enters
mē (acc.) me
Pamphila (nom., voc.) Pamphila, O Pamphila
persōnae characters
quid what?
quis who?
quod because
senex (nom.) an old man
seruae‿nōmen the slave's name

seruam (acc.) (the slave-woman
seruī‿nōmen the name of the slave
seruus (nom.) (a/the) slave
stat (he/she/it) stands
tē (acc.) you (s.)
tībīcina (nom.) (a/the) pipe-girl
uocās (do) you call, are you calling (s.)
uocat (he/she/it) calls, is calling
uocō I call, am calling

4. ego Dāuus tē uocō

(*seruus ad⁀iānuam appropinquat, sed iānua clausa est. seruus igitur iānuam*   20
pulsat)

SERVVS   heus tū, serua! ego iānuam pulsō, at tū nōn aperīs: iānua
           clausa est.

SERVA   (*iānuam aperit*) cūr clāmās? ego hūc et illūc cursitō, tū autem
           clāmās. ego occupāta sum, tū autem ōtiōsus es. seruus nōn es,   25
           sed furcifer.

SERVVS   ego ōtiōsus nōn sum, Pamphila. nam hodiē Dēmaenetus,
           dominus meus, fīliam in⁀mātrimōnium⁀dat : nūptiae⁀fīliae
           sunt!

(*Dēmaenetus, dominus⁀seruī⁀et⁀seruae, in⁀scaenam intrat*)   30

DĒMAENETVS   cūr clāmātis, Dāue et Pamphila? cūr stātis? cūr ōtiōsī
           estis? nam hodiē nūptiae⁀fīliae⁀meae sunt. cūr nōn in⁀aedīs
           intrātis et nūptiās parātis?

(*in⁀aedīs intrant seruus et serua, et nūptiās parant. in⁀scaenam intrant coquus
et tībīcina. Dēmaenetus coquum et tībīcinam uidet*)   35

DĒM.   heus uōs, quī estis? ego enim uōs nōn cognōuī.

COQVVS ET TĪBĪCINA   coquus et tībīcina sumus.
           ad⁀nūptiās⁀fīliae⁀tuae uenīmus.

DĒM.   cūr nōn in⁀aedīs⁀meās intrātis et nūptiās parātis?

(*coquus et tībīcina in⁀aedīs⁀Dēmaenetī intrant*)   40

(*Dēmaenetus corōnam et unguentum portat. aulam quoque portat. aula
aurī⁀plēna est*)

DĒM.   heu! hodiē nūptiās⁀fīliae⁀meae parō. cūncta familia festīnat.
           hūc et illūc cursitant puerī et puellae, ego coquōs et tībīcinās
           uocō. nunc aedēs plēnae sunt coquōrum⁀et⁀tībīcinārum, et   45
           cūnctī coquī et tībīcinae fūrēs sunt. heu! homō perditus sum,

A father's power

Stated at its most dramatic, the power of the *paterfamiliās* was absolute: the power of life and death
over his *familia*, that is his legitimate children, his slaves, and his wife if married in a form that
transferred paternal control (*manus*, lit. 'hand') to the husband. The *familia* could be seen as a state
within a state: its members were subject to the judgement and absolute authority of the *pater*
('father') just as citizens were subject to the judgement and absolute authority of the citizen body. In
exceptional circumstances sons or wives might be handed over by the state to paternal authority, as
happened on the occasion of the scandal of the cult of Bacchus in 186 BC, or again under Augustus.
But even if this awesome power was occasionally invoked, and its memory was kept alive, in
practical terms it was not the most significant aspect of *potestās* ('power'). (*World of Rome*, **309**)

ad⁀iānuam to the door
ad⁀nūptiās⁀fīliae⁀tuae to the marriage-rites of your daughter
aedēs (nom. pl.) (the) house
aperīs you (s.) are opening (it)
aperit (he/she/it) opens
appropinquat (he/she/it) approaches
at but
aula (nom.) (the) pot
aulam (acc.) a pot
aurī⁀plēna (nom.) full of gold
autem however
clāmās (do) you shout, are you shouting; you shout, you are shouting
clāmātis (do) you shout, are you shouting
clausa (nom.) closed, shut
cognōuī I know
coquī (nom.) cooks
coquōrum⁀et⁀tībīcinārum of cooks and pipe-girls
coquōs (acc.) cooks
coquum (acc.) (the) cook
coquus (nom.) (a/the) cook
corōnam (acc.) (a) crown, garland
cūncta (nom.) the whole
cūnctī (nom.) all
cūr why?
cursitant (they) run about, are running about
cursitō I run about
Dāue (voc.) O Davus
Dēmaenetus (nom.) Demaenetus
dominus (nom.) master

dominus⁀seruī⁀et⁀seruae the master of the slave and slave-woman
ego I
enim for, because
festīnat (he/she/it) hurries about, is hurrying about
fīliam (acc.) (his) daughter
furcifer (nom.) (a) rascal
fūrēs (nom.) thieves
heu alas!
heus hey!
hodiē today
homō (a) fellow, man
hūc (to) here
iānua (nom.) (the) door
iānuam (acc.) (the) door
igitur therefore
illūc (to) there
in⁀aedīs into the house
in⁀aedīs⁀Dēmaenetī into Demaenetus' house
in⁀aedīs⁀meās into my house
in⁀mātrimōnium⁀dat (he/she/it) is giving in marriage
in⁀scaenam onto the stage
intrant (they) enter
intrat (he/she/it) enters
intrātis (do) you (pl.) enter
meus (nom.), my
nam for, because
nōn not
nunc now
nūptiae⁀fīliae (the) marriage-rites of (his) daughter
nūptiae⁀fīliae⁀meae the marriage-rites of my daughter

nūptiās (acc.) (the) marriage-rites
nūptiās⁀fīliae⁀meae (acc.) (the) marriage-rites of my daughter
occupāta (nom.) busy
ōtiōsī (nom.) idle
ōtiōsus (nom.) idle
Pamphila (nom., voc.) Pamphila, O Pamphila
parant (they) prepare
parātis (do) you (pl.) prepare?; you (pl.) prepare
parō I prepare, am preparing
perditus (nom.) lost, done for
plēnae (nom. pl.) full
portat (he/she/it) carries, is carrying
puellae (nom.) girls
puerī (nom.) boys
pulsat (he/she/it) beats on, pounds
pulsō I beat on, am beating on, pound, am pounding
quī who?
quoque also, too
sed but
seruus (nom.) (a/the) slave
stātis (do) you stand, are you standing
tībīcina (nom.) (a/the) pipe-girl
tībīcinae (nom. pl.) pipe-girls
tībīcinam (acc.) (the) pipe-girl
tībīcinās (acc.) pipe-girls
tū (nom., voc.) you (s.)
uenīmus we come, are coming
uidet (he/she/it) sees
unguentum (acc.) ointment
uocō I call, am calling
uōs (nom., voc., acc.) you (pl.)