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T. MACCI PLAVTI
MENAECHMI

EDITED
WITH INTRODUCTION AND NOTES
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KING'S COLLEGE

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PREFACE

THE last edition of the *Menaechmi* with English notes by Wilhelm Wagner was published nearly forty years ago¹. Since then great progress has been made in Plautine Studies not only in textual matter but also in the better understanding of the poet's language, diction, and metre.

The *Menaechmi* has a claim to be read early in the student's study of Plautus, not only on account of its literary merit and the imitations of it in modern literature, but also because the language is on the whole easier than in some other plays. With this in view I have treated the idiom, where it differs from Ciceronian Latin, more fully than would be necessary for students who have already read several plays of Plautus. Even more advanced students will generally find that a consideration of idioms historically and in connexion with different contexts is not a loss of time but, in fact, leads to their better appreciation. At this point I must acknowledge my indebtedness to Bennett's *Syntax of Early Latin*, a work indispensable to every student of Plautus, not only for its suggestiveness in the historical treatment of the language, but also for its wealth of illustration, in which it has often supplied omissions in my own notes on the poet. Philological explanations on the other hand, unlike some editors, I have introduced only where a form must otherwise be puzzling; brief notes from a science, which is little or not at all known to the student, can only prove confusing or useless. My object is to lead the reader to

¹ Mr P. Thoresby Jones' edition (Clarendon Press) was published after mine was completed at the Press.

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a literary appreciation of the *Menaechmi* and to introduce him to Plautine style and idiom.

The inclusion of an account of the lyrical as well as the ordinary iambic and trochaic metres in an edition which is intended for the upper forms of Schools and undergraduates at the Universities, needs perhaps some apology. If a student is capable of dealing with Plautine prosody at all, there is no reason why his study should not include all the metres. Because he cannot yet understand every irregularity and all the points of controversy, we need not debar him from the pleasure, which the various rhythms must give him. My metrical introduction is intended for this practical purpose only. I have not given any summary of Plautine style and syntax in the Introduction, though I had once thought of doing so; but the subject is too vast to treat briefly with any success and it, therefore, seemed better to leave the points for discussion and illustration in the notes, as they occurred. Moreover, the student who wants a grammar less extensive than Bennett's work has Lindsay's handy little book on the *Syntax of Plautus*.

I am familiar with the annotated editions of the *Menaechmi* by Ussing, Brix, and Wagner; but unfortunately they are too far out of date in textual as well as other matters to be of much use now. Leo's *Plautinische Forschungen* has been valuable in some points. Of translations the Elizabethan still remains the most spirited, though it is often inaccurate; it was, of course, not meant to be a close translation. Among modern versions in English Rogers' verse translation is by far the best and closest to the spirit of the original; but it is a pity that it was not based on a later and better text.

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For this edition the MSS. have not been collated; the recent editions by Leo (Berlin, 1895) and Lindsay (Oxford, 1903), as well as the full information on the readings of MSS. and on modern conjectures and emendations, given in the large Teubner edition, made that unnecessary. My text, apart from orthography, is perhaps rather closer to Leo's than to that of any other editor; but in several important points I have differed from him or admitted more recent conjectures. All variants and doubtful passages have been considered independently and the most important of them are noted in the Critical Appendix. The metrical accent has been marked only in difficult places; to mark the accent throughout the play is unsound in principle; for it is certain to give a young student the impression that the metrical ictus is something apart from the natural accent of the words or word-groups. By the advice of several teachers I have added stage-directions, which it is hoped may be useful to those who wish to produce this play on the stage.

I desire to express my warm thanks to Dr Giles, the Master of Emmanuel College, Cambridge, who kindly read through this work in manuscript, for many valuable corrections and suggestions; and to the Reader to the Press for his vigilance and care.

I trust that the notes, which have purposely been kept as brief as possible, may be of use to the class of students for whom they are intended.

C. M. KNIGHT.

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INTRODUCTION

§ 1. The *Menaechmi*, like the rest of the Plautine plays, is founded on the work of some Greek poet. Not only has the original been lost, but it is impossible to conjecture even the poet with any degree of certainty, since we have neither internal nor external evidence to furnish a clue. Some have conjectured from the Prologue, *v.* 12, *non atticissat, uerum sicilicissat*, and from *vv.* 407—412, where Erotium going through the tyrants of Sicily stops at Hiero (270—215 B.C.), that the writer was the Sicilian poet Epicharmus, who flourished in the first half of the fifth century before our era and enjoyed the patronage of Hiero I (478—468 B.C.). But that a play with so intricate a plot should have been written at such an early date seems impossible. Moreover, the words can hardly bear such an import: Erotium is not narrating serious history (see notes *ad loc.*) and *sicilicissat* occurs in the prologue which is avowedly post-Plautine (see note to Prologue). There can be no doubt from general considerations that the *Menaechmi* is an imitation from an Attic writer of New Comedy. A comedy based on the likeness of twins is common. We hear of plays called *Δίδυμοι* ('the twins') by Antiphanes, Anaxandrides, Alexis, Xenarchus, Euphron, and Aristophon, and also of the *Δίδυμαι* ('the twin sisters') by Menander. Some editors have conjectured from Athenaeus, *Deipnosoph.* XIV. 658, οὐκ ἂν εὔροι τις δοῦλον μάγειρόν τινα ἐν κωμῳδίᾳ πλὴν παρὰ Ποσειδίππῳ μόνῳ. δοῦλοι δ' ὄψοποιὸι παρήλθον ὑπὸ πρώτων Μακεδόνων τοῦτ' ἐπιτηδευσάντων ἢ δι' ἀτυχίαν τῶν αἰχμαλωτισθεισῶν πόλεων that Posidippus was the writer of the original, since in our

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play the slave-cook Cylindrus plays a not insignificant part ; but, as we have no means of testing the accuracy of Athenaeus' statement, we cannot put too much trust in the words. It is true that Gellius (II. 23) also mentions Posidippus along with Menander, Alexis, and Apollodorus, as a writer whose works were imitated by Roman writers of comedy ; but this is also inconclusive. Hence it seems that the problem of the origin of the *Menaechmi* must remain unsolved. It would have been interesting to trace the plot to its origin ; but we must feel that the play owes much to the genius of Plautus himself and is no mere translation. Though we miss in it the romantic setting and pathos of the *Rudens*, and the character-development of the *Captiui*, we have the poet at his best ; he simply revelled in the fun, as in the *Amphitryon*, to which it bears some resemblance in the comic situations arising from mistaken identity, and there is not a dull or unnecessary scene from beginning to end. Unlike many of the Plautine comedies, the action of the *Menaechmi* passes on unimpeded to the end and the scenes rise naturally one from another. Legrand (*New Greek Comedy* (English translation), p. 308) has pointed out that this is because there is no mischievous slave to change the natural course of events. The humour of comedy depends upon chance as much as upon the unexpected and the incongruous. In Latin plays the element of chance is generally present on the stage in the person of a slave, who with rascally purpose seizes every opportunity of perverting the course of the action. In the *Menaechmi* on the other hand the confusion is due to chance circumstances in the past ; from the beginning until the last scene the characters are the sport of fortune and the victims of circumstances, over which they have had no control. The subject of the *Menaechmi*, if we may judge from its popularity on the French and especially the modern Italian stage, seems to have appealed to the Latin sense of humour in all ages, and also to be one, which the Latin genius by its quickness of perception and its freedom from that sentimentalism,

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which so often intrudes in the comedy of the northern peoples, was particularly fitted to treat with success.

The plot of the *Menaechmi* is as follows: A Syracusan merchant had twin sons, whose resemblance was so remarkable, that even their mother could not distinguish them. When they were seven years of age, the father took one of them to Tarentum, where the child was lost in the crowd. Thereupon the father died of grief. The other boy was adopted by the grandfather and was henceforth called Menaechmus in memory of his brother. The lost child had been found by a merchant from Epidamnus and adopted as his own son and heir. There he had lived to manhood ignorant of his brother's existence. The play opens at the time when he, Menaechmus I, having quarrelled with his wife, is setting out with her cloak as a present to his lover Erotium. At the door of his house he meets his parasite Peniculus, whom he invites to accompany him. Having arrived at Erotium's house, he presents the cloak and orders a banquet to be prepared for the three. While it is being got ready, they go away, Menaechmus I to attend to the legal business of his *clientes* (for the introduction of this Roman practice in the Greek story see note to *v.* 574) and Peniculus to the assembly. Meanwhile Menaechmus II, who has been traversing the world in search of his lost brother, arrives in the city with his slave Messenio. He is mistaken for Menaechmus I first by the cook Cylindrus and then by Erotium herself. At first he emphatically denies acquaintance with her, but finally yields and after dismissing Messenio shares the banquet with her. When the meal is ended, Peniculus returns and meets Menaechmus II, whom he mistakes for Menaechmus I, taking the cloak at Erotium's request to the embroiderer for alteration. The parasite in anger, because he has lost the dinner, threatens to reveal everything to Menaechmus' wife. He carries out his threat, and he and the Matrona meet the real Menaechmus I, who is on his way to Erotium. An altercation ensues, in which

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the Matrona makes her husband understand that she will not allow him to enter the house unless he brings her cloak with him. In fear he decides to ask Erotium to return it; but she having already given it, as she thinks, to him, accuses him of cheating her and also shuts him out. The Matrona next meets Menaechmus II carrying the cloak and like the rest mistakes him for her husband; but he declares that he has never seen her before. Thereupon she sends for her father, who has the same experience. Together they decide that Menaechmus II, whom they still suppose to be Menaechmus I, is insane and send for the physician. While they are discussing his case, Menaechmus II escapes. Menaechmus I appears and, being taken for the patient, undergoes a medical examination for insanity. He is being carried off forcibly to the physician's house, when his cries for help attract the notice of Messenio, who, thinking him to be his master, rescues him. Messenio asks for his freedom as a reward; Menaechmus I says he has no objection. Messenio then meets his real master Menaechmus II, and referring to his emancipation is assured by him that he has not freed him and has no intention of doing so. In the last scene the brothers meet face to face and are amazed at the mutual likeness of strangers, as they suppose they are. By addressing questions to each, Messenio proves that they must be the twin brothers.

Such is the story. There are of course many improbabilities, which some critics have busied themselves to point out and tabulate. They have shown the improbability of brothers, who have had a different upbringing and who have come from different towns, being dressed and speaking alike. In reply to this, others have pointed out that Epidamnus and Syracuse were indirectly or directly colonies of Corinth, which would ease the improbability; but in Plautus we find generally no study of local colour, so that this observation, though it may be important for the Greek original, has little weight in reference to the Latin play. The truth is that the

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whole play is founded on an improbability, since physical likeness would rarely be enough to cause such repeated confusions among intimate friends. The *Menaechmi*, in fact, is not properly a comedy; it is rather, what Coleridge in speaking of Shakespeare's *Comedy of Errors* calls 'a legitimate farce.' The object of this species of literature is merely to produce laughable situations regardless of probability; it is sufficient that the plot be possible. We remember also that Plautus wrote for the stage not the study. In a play like the *Menaechmi*, much depends on the rapidity with which it is acted. The division into five acts gives in this play more than in any other the wrong impression, since it suggests long breaks or intervals; the action is continuous from beginning to end. Though we have nothing comparable to Aegeon's pathetic story or the family reunion at the end, the *Menaechmi* is superior to Shakespeare's *Comedy of Errors* by its shortness and greater rapidity. The addition of a second pair of twins, while it makes little difference to the probability of the plot, certainly goes far to destroy its unity and retard the action of the play.

Legrand (*New Greek Comedy* (English translation), p. 321) has chosen as a special point of improbability the lack of sagacity displayed by Menaechmus II and Messenio, who, having set out with the express purpose of finding the brother, should have had some suspicion of the cause of the mistakes. But they have no special reason for believing him to be in Epidamnus; they have already travelled through many towns and so far their quest has been futile. Menaechmus II does, indeed, begin to reason about the strange accident, that people in Epidamnus should know his name and history; but his slave Messenio, who is convinced that the brother has perished long ago, offers him a rational explanation—that it is the custom of the cheats and robbers of a place like Epidamnus to gather information about strangers, who land there (*vv.* 337 ff.). Moreover, we have to remember that the whole occupies a space of time hardly longer than that

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actually required for the acting, and such a series of mistakes and accidents would be enough to dull the keenest mind. A much more remarkable point is the inexperience of life, which the much-travelled Menaechmus II displays; but even this has the dramatic purpose of providing a contrast with the slave Messenio, in whom alone of the persons in this play the poet has shown some characterisation. In his devotion to his master, who is evidently somewhat younger than himself, he reminds us of Tyndarus in the *Captivi*, of the old Paedagogus in Sophocles' *Electra*, and of Adam in Shakespeare's *As you like it*. Messenio's service, indeed, as he himself tells us in a soliloquy (*vv.* 966 ff.), is not inspired by a very lofty ideal; yet even his desire for emancipation is not altogether an ignoble trait. In general, the picture of the relationship between masters and slaves, which the *Menaechmi* gives us, is very pleasing; but we must confess it is much more in accordance with the Greek than the Roman custom and temperament.

The most admirable feature of the *Menaechmi* as a work of literature is certainly its unity of construction. The poet's main theme is the fun caused by mistaken identity and this he keeps steadily in view; he makes no effort to paint character and wastes no time on side-issues. The characters exist only so far as they contribute to his object, and as soon as they are no longer required, they drop out and are hardly mentioned again. First Menaechmus II is the victim of mistakes by Cylindrus, by Erotium and by Peniculus. Then Menaechmus I returns and, confronted by his wife and Peniculus, suffers for the latter's having mistaken Menaechmus II for him. This experience is repeated when he goes to Erotium. Menaechmus II is mistaken for his brother by the wife of Menaechmus I and her father; the result of this is also visited upon Menaechmus I. The latter is next mistaken for his master by Messenio. The sequence of events thus leads up to the final recognition scene. Of all the characters Messenio and the two Menaechmi alone

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remain for this last scene. Messenio acts as a link between the two brothers and the effect is certainly more impressive than in similar or derived plays, where the recognition takes place in the presence of all the other characters.

§ 2. *The Menaechmi in later literature.*

No play of Plautus has been more popular or more frequently imitated on the modern stage than the *Menaechmi*. We hear of an Italian translation being acted at Ferrara as early as 1486 (see Ruth, *Geschichte der ital. Poesie*, II. 115). Cardinal Bernard Dovitius used it as his model for *Calandria*. The most celebrated Italian play founded on the *Menaechmi* is Aretino's *L'Ipocrito*. In this play there are twin brothers Liseo and Brizio whose resemblance is remarkable. At the sack of Milan, Brizio is carried off as a prisoner; after many years he returns in search of his family. Not only do Liseo's servants and parasite (l'Ipocrito) mistake him for their master and patron, but even his wife invites him to entertainment as her husband and entrusts him with her daughter's jewels. The play is then very like the *Menaechmi*; the humour consists in comic situations produced by a person's denying a conversation held or an incident which happened a few minutes before. Aretino has, however, destroyed much of the simplicity of his model, especially by the somewhat clumsy introduction of the marriage of Liseo's five daughters. *Le Moglie* of Cecchi and *I Lucidi* of Agnolo Firenzuola (published at Florence, 1549) are both founded on our Latin play, but in customs as well as in their spirit they are Italian. *I Simillimi* of Trissino (Venice, 1547) is very like the *Menaechmi* with the addition of a chorus of sailors. More than a century later we have Goldoni's *I due Gemelli* with the same motive; but in this play the brothers, though they show a perfect physical resemblance, are different in character, as in Regnard's *Les Ménechmes ou les Jumeaux*.

In French we have a version by Rotrou, which was acted

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in 1632. The incidents and language are closely imitated from Plautus but the spirit is different. Rotrou has given Erotie greater independence and made her a better character, but he has made Ménechme I a worse character. He is not merely passionate and addicted to pleasure, as in Plautus ; nor does he leave his wife in a moment of anger ; but thoroughly tired of his present life he sets out purposely to win Erotie, which he finds no easy task. Thus the incident which is of very slight importance in Plautus is prominent in this French play. The ending is also different from Plautus : in the last scene all the characters are assembled on the stage, reconciled, and rewarded according to their merits. Rotrou like many modern imitators has tried to change the pure farce into a comedy ; the characters and motives are made more important than the incidents and chance comic situations. Perhaps the best modern play on the subject is Regnard's *Les Ménechmes ou les Jumeaux* acted in 1705 and founded on Rotrou rather than on Plautus. The story has been changed and the scenes adapted to French customs. One of the twin-brothers had lived in the country with a rich miserly uncle ; the other had been a soldier (hence called Chevalier in the play) and had spent much of his life in Paris. Chevalier, accidentally opening a valise addressed to Ménechme and belonging to his brother, learns that the latter is in Paris with the object of receiving the inheritance bequeathed to him by his uncle as well as for his marriage. He immediately determines to impersonate him in both. Meanwhile the country Ménechme is harassed by his brother's lovers and arrested for his debts. With the Chevalier all goes well ; he receives the estate and wins the bride. In the recognition scene, which resembles Rotrou rather than Plautus, he gives his brother half the inheritance, but Isabelle adheres to her choice and Ménechme has to take her aunt Araminte. Regnard has eliminated chance, which animates and arouses our interest in the Plautine play, since the Chevalier knows of his brother's presence in the

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city and contrives to cheat him. Plautus and Shakespeare make no attempt to distinguish the character of the brothers; but Regnard by making one a polished gentleman of great ingenuity and the other boorish and slow-witted has increased the improbability of the confusions.

Another French play with the same kind of humour but a different story is Boursault's *Les menteurs qui ne mentent point*. A later French imitation is Cailhava's *Les Ménéchmes grecs*, which has been very popular on the modern stage. We learn from the Prologue that the play is derived directly from Plautus. Though it has none of the dramatic force and cleverness of Regnard's play, it is certainly the most pleasant of the French versions and nearer to the original in spirit as well as incident.

The first representation on the English stage of the 'farce of mistaken identity' was perhaps Jack Juggler in 1563. We hear also of a 'Historie of Error' performed by the children of St Paul's on 'New Yeres daie at night,' 1576-7, and of another performance at Windsor in 1583. Shakespeare's *Comedy of Errors* was produced probably 1589-91. In 1595 the first English translation of the *Menaechmi* was published by William Warner. Shakespeare may have read this version before it was published and before he wrote *The Comedy of Errors*, and may first have realized from this spirited translation the possibilities of the theme; for we gather from the Printer's preface that Warner was in the habit of circulating his translations privately among his friends.

METRE

§ 3. PROSODY.

A detailed discussion of this subject is beyond the scope of this edition. I shall therefore aim merely at elucidating and illustrating the chief facts for the student who is unacquainted with early Latin prosody and versification¹.

¹ For a fuller account the student is referred to the introduction to Lindsay's large edition of the *Captivi* (published by Heinemann).

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No one who reads a few pages of Plautus in metrical rhythm can fail to notice that some vowels which are short in Classical Latin may be long, while others which are normally long may be shortened in certain positions. It is further observed that these phenomena are not found regularly; but they were possibilities which the poet could adopt arbitrarily. The reason for this is threefold: first, when Plautus wrote, the language was to some extent still undeveloped and mobile; many of the syllables which were later definitely shortened could still be pronounced long. Secondly, the natural stress-accent of the Latin language was still influential; hence we find in Plautus long vowels in certain positions may be scanned as short. Thirdly, in the Plautine period there was as yet no standard language for the drama. It will be convenient to consider the peculiarities of Plautine prosody in the following sections:

§ 4. (1) *Original long vowels.*

The ending of the 3rd pers. sing. of all tenses of all the conjugations except the pure third was originally long. In the *Menaechmi* we find *percipīt* (v. 921) and probably *licēt* (v. 367). We find also *dāt* (v. 101) and *dātum* (v. 249), which were lengthened on analogy with the regular *ā*-conjugation and were perhaps common in early Latin; the usual classical form with the short vowel (cf. *dās, dāmus, dābam*, etc.) is the original. We have also *uelīt* (v. 52), and *sīt* (vv. 755, 1045). Often, of course, we cannot distinguish these naturally long final syllables owing to the following words beginning with a consonant and so producing length regardless of the nature of the vowel preceding the two consonants.

The final *-ar, -er, -or* of both verbal and nominal forms are found long, as *loquār* (*Amph.* 559), *imperatōr* (*Amph.* 223).

Due probably to their original ending in a double consonant in Latin we find *-ēs, -ōs* in Plautus, as *mīlēs* (*Aul.* 519), *diuēs* (*Asin.* 330). *Es* (the 2 sg. pres. indic. of *sum*) is

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regularly long in Plautus, where there is also MSS. evidence for the spelling *-ess* (cf. Hom. *ἔσσι*).

Original long vowels followed by a vowel are in Latin generally shortened; but in Plautus we meet also examples of the quantity retained; e.g. *illius* (*vv.* 42, 904), *plūerat* (*v.* 63), *fidēi* (*Aul.* 575), but *rēi* (*vv.* 323, 494). The verb *aio*, *aīs*, *ait*, etc. originally had the first syllable long; hence we sometimes find the spondaic scansion, as *āit* (*Capt.* 365); but the trochaic value, as *āīs* (*Men.* 602), *āit* (*Men.* 524, 908, and 1043), or the scansion as a diphthong, as *āīs* (*Men.* 914), is much commoner.

§ 5. (2) *Shortening of long syllables by 'Breues Breuiantes'*¹.

This law may be stated as follows: An unaccented syllable long by nature or by 'position' immediately preceded by a short syllable was often shortened, when the accent fell on the following or on the preceding (short) syllable. It is important to observe that this was not originally a metrical device, but a principle of the language², and that the 'accent' was not properly the 'metrical ictus,' but the natural accent of the word or combination of words; the former, of course, could and generally did correspond with the natural accent³. The early dramatists by their adoption of 'breues breuiantes' doubtless represent a tendency in the pronunciation of their age, though it may have been carried further in the poetic than in the actual language. Whether the syllable was long or short in the poet and presumably in the popular pronunciation depended on the importance of the word in the phrase in which it occurred. Some words originally iambic (~ -), which have become permanently pyrrhic (~ ~) by classical times,

¹ This is the term generally adopted by English editors. 'Iambic-shortening' is really more accurate and descriptive of it.

² See Brugmann (*Kurze Vergleichende Grammatik*, p. 274).

³ For an account of this see the Appendix to Lindsay's large edition of the *Captivi*.

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owe their shortening, in the first instance, to their frequent unaccentual use: such are *bene* in *benē fáctum*, etc.; *male* in *malē géstum*, etc.; *ego* in *egō díco*, etc.; *modo* in *modō uēni*, etc. In these words the quantity was fixed by usage in a very early period; but with other words the speaker and the poet could decide the quantity for himself. Many examples of 'breues breuiantes' occur in the *Menaechmi*. From iambic-words with the final syllable long by nature we find: *tacēdúm* (348), *égō* (120), *iubē té* (291), *tácē* (416), *diē séptimi* (1156), *iurō me malō mále* (602), and many more. Among the examples with the second syllable long by 'position' are: *fórēs sic* (351), *sed éccúm* (275). In polysyllabic words we find: *uolūptárii* (259), *deféránt* (952); and in polysyllabic word-groups: *quasi áduéniens* (229), *apūd ménsam* (89), *ego ístúc* (265), *míhi ést* (358).

§ 6. (3) *Prodelision of es and est.*

This is found after syllables ending in a single *-s*, as *sextus est* (scan *sextust*) (234), *commoratus es* (177), *occaecatus est* (scan *occaecatust*) (181), *pollicitus es* (311), *sanus es* (312, 325, 510), *opus est* (352, 434), *res est* (scan *rest*) (587), *Menaechmust* (651). This is to be explained by the loss of the unaccented vowel (in *es, est*) between similar consonants. It is a common phenomenon in language; cf. Lat. *semodius* for *semi-modius*, and *uoluntarius* from a conjectured prehistoric **uoluntat-arius*, and English *idolatry* from the Greek εἰδωλολατρεία.

§ 7. (4) *Final -s before consonants.*

In early Latin final *-s* was a very weak sound, which seems hardly to have been pronounced. In the oldest Latin inscriptions it is omitted, and it could be neglected in scansion by all pre-Augustan poets. By Cicero's time, however, the sound seems to have been restored in educated speech, and to omit it was considered 'rustic' (see *Orator*, XI. 8. 161).

In the *Menaechmi* we find many examples of the neglect of

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final *s*, i.e. of final *-s* failing to cause 'position' before a following consonant. Among them we may quote: *Sumus circumuecti* (238), *auos uocatus* (44), *magis maiores* (55), *nimis stulte* (81), *tribus nobis* (208), *domus tua* (363), *magis quam* (675).

§ 8. (5) *Hiatus in Plautus.*

The hiatuses in Plautus may be divided into two classes:

(a) *Metrical.*

i. *At the diaeresis after the fourth foot in iambic, trochaic, and anapaestic tetrameter catalectic.*

The diaeresis is generally observed by Plautus especially in trochaic verse (see § 20) and hiatus often accompanies it. Among the examples in the *Menaechmi* are *vv.* 201, 219, 399, 406, 859, 1091, 1112.

ii. *At the diaeresis after the second foot of the bacchiac tetrameter.*

Examples are *Men.* 763, 772, 968.

Formerly it was supposed that hiatus was common at the caesura of the iambic trimeter; but there is no evidence for it. When it occurs it is due to non-metrical reasons, e.g. *Men.* 26, 536, 544, 546, 898, where a break in the sense is natural, and 251, 567, 882 (see 5 (b), ii. and iii.); the hiatus at 67 is, of course, non-Plautine; so is that at *v.* 39 (see note *ad loc.*).

(b) *Non-metrical.*

i. *At the change of speakers.*

At the change of speakers a natural break occurs and is often accompanied by hiatus.

Examples are *Men.* 147, 216, 280, 299, 384, 401, 650, 651, 954, 1037.

ii. *After pronouns and monosyllabic words.*

Hiatus after pronouns and other emphatic monosyllabic words is quite natural, since by elision the syllable would be lost altogether.

K. M.

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Examples from the *Menaechmi* are: *tu* 325, 379, 514, 653, 744, 937, 1076, 1078; *me* 126, 713, 737; *te* 520, 546, 1075; *qui* 337, 786, 1120; *quo* 9, 618, 789; *quem, quom,* and *quam* 227, 393, 448, 565, 675, 695, 823, 903, 1054, 1133; *quae* 374, 619, 793; other monosyllables 82, 93, 152, 188, 193, 194, 214, 292, 413, 473, 502, 614, 789, 808, 908, 954, 1088; *ego* 719, 903; *tibi* 389, 827.

iii. *Before and after interjections, vocatives and imperatives.*

With interjections we find hiatus in the *Menaechmi* at *vv.* 316 (before and after *hercle*), 640 (after *o*), 731 (*eu hércle*), 1065 (after *o*); with vocatives we find it at *vv.* 844, 1003, 1132; with an imperative at *v.* 952; and before *obsecro* at *v.* 533.

iv. *With words in contrast.*

Hiatus with words in contrast is less common than the other cases we have illustrated; it is perhaps found at *vv.* 495 (*ignóto insciens*), 1088 (*homínem homínis*), and probably at *v.* 98 (*homo hómines*). With clauses in antithesis it is found at *v.* 882.

v. *At a natural break in the sense.*

Hiatus is found at the end of a parenthesis at *v.* 188.

vi. *For dramatic effect.*

Besides the preceding instances, hiatus is found in Plautus to represent an interval, which is often filled up by a gesture on the part of the speaker, and where stage directions would perhaps be given by a modern dramatist, or where the utterance for some reason would be halting. Thus we find hiatuses in the *Asinaria* 786 ff., where a letter is read on the stage and some difficulty in deciphering it is assumed. We have also several examples of hiatus for dramatic effect in the *Menaechmi*. For instance, it represents the stop between the items in enumeration at *vv.* 476, 690, 1158, and perhaps at 563 (see note on this verse); at 720, 739–40 the hiatuses are probably filled in by sobs; at 963 the hiatus after *cupio* is perhaps to allow time for a sigh; at 449 the hiatus before

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hiato is perhaps filled in by the actor's yawning; and at 489 the hiatus after *flagitium* is probably accompanied by some gesture of anger.

§ 9. (6) *The shortening of long vowels before hiatus.*

Long vowels followed by hiatus are often scanned as short. Sure examples of this are *Men.* 238 (*sí acum*); 751 (*sí auom*); 882 (*sedéndō óculi*); 1120 (*quí id potest*).

§ 10. (7) *Peculiar scansion of certain trochaic words.*

Some words in common use, such as *ille, illic, iste, istic, inde, unde, nempe, quippe*, instead of being scanned as trochees are sometimes equivalent to one long syllable even before consonants. This seems to be due to the syncope of the unaccented syllable—a principle which is common in early Latin. It is not found uniformly in Plautus; we must suppose that when it is found the word is pronounced quickly in the combination in which it occurs, that we have what the philologists would call the *allegro-form*; cf. the regular Plautine *cette* (pl. of *cēdo*) from **cé-date*.

Examples of these shortened words in the *Menaechmi* are *vv.* 337 (*ille*), 937 (*istic*), 1030 (*nempe*).

§ 11. (8) *Synizesis.*

Consecutive vowels or vowels separated by *h* are often slurred together in early Latin so as to form one syllable.

Examples in the *Men.* are *mēō* (200), *dēōrum* (217), *dēōs* (655, 812, 990); *ēum* (424, 897); *ēōs* (459); *ēamus* (387); *ēodem* (749), *ēī* (735); *quōād* (769); *prācut* (376, 935); with the loss of intervocalic *-i* (=consonant *y*) *quōiūs* (221), *ēiūs* (773); *fūit* (370, 409); *uolūisse* (461); *sūō* (902). In the last three examples synizesis is helped probably by the pronunciation of *u* as *u* (i.e. a consonant as in *cut*). In some of these instances it would be possible to scan ~ ~ as *meo* (200); but it often involves difficulty by producing an unnatural accent, as it would at *v.* 749, or it is impossible, as at *v.* 776. It is best, therefore,

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when possible and in accordance with the rhythm to pronounce and scan with synizesis.

§ 12. (9) *The syllabic and non-syllabic value of i and u.*

The vowel *i* is sometimes shown by the metre to have the pronunciation of *-i̇* (i.e. the consonant pronounced as *y*), as at *Men.* 188 (*legio*). Similarly *u* may have the pronunciation *u̇* (i.e. a consonant pronounced almost like *w*); we have seen examples with synizesis at *v.v.* 370, 409, 461, 902. On the other hand, the consonant *u̇* is sometimes shown by the metre to be syllabic, i.e. to be pronounced as the vowel *u*; examples occur at 212 (*mīlūinam*), 890 (*lārūa-*). Sometimes the *u̇* is lost between vowels, a principle which is familiar to everybody in *audii* instead of *audiui*, *portasti* for *portauisti*, etc. At *Men.* 593 we find *controrsiam* from *controuorsiam*; at 344 *nauis* is scanned as one syllable, though this peculiar scansion cannot be paralleled in this word.

§ 13. (10) *Lengthening of short syllables.*

Sometimes we find short syllables equivalent to long for no reason except, as it seems, metrical rhythm. Such lengthening is generally found in the syllable which bears the metrical ictus and is commonly known as 'lengthening in arsi.' It is, of course, common enough in dactylic poetry; but in Plautus examples are less frequent and doubtful. For lack of a better reason, we may attribute *sincipūt* (506) and *longiūs* (327) and perhaps *ampliūs* (846, see note there) to this. Similarly we find at *Asin.* 250 *fingerē*.

METRES¹.

§ 14. (1) *Iambic.*

(a) *Iambic trimeter* (called also *Iambic Senarius*).

This metre, as its name implies, consists of three dipodies or six feet. In Greek the fundamental foot was the iamb; but a

¹ For a fuller account of Plautine metres and their origin see Lindsay's large edition of the *Captiui*, pp. 56 ff., and especially *Die*

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spondee was admitted in the thesis of each dipody or 'metrum,' i.e. in the 1st, 3rd and 5th feet. The dactyl as the equivalent of the spondee is found in the same feet in Greek, but is rare in the fifth foot. In all feet, except the 6th, the tribrach (~ ~ ~) and anapaest (~ ~ -) are found in the trimeter in Greek. The caesura or break in the sense corresponding with the division of the words and found in the middle of a foot occurs generally in the third, but often in the fourth foot. The fundamental change introduced into this verse by the Roman dramatists was the admission of the spondee (and dactyl) to all feet except the last. Also by the occasional admission of the proceleusmatic (~ ~ - -), especially in the first foot, Plautus shows that he did not understand the nature of the verse in Greek, which was originally 'three' time, i.e. like our $\frac{3}{4}$ time in music, so that the spondees, dactyls and anapaests were recited in the same time as the iamb. The metrical ictus in iambic metre of course falls on the second part of the foot; thus we find ~ - represented by ~ - ~, ~ - ~, - ~, - ~ ~ or ~ - ~ - . An example of iambic trimeter is

recreát|que, null|us || méli|us medic|inám | facit. (*Men.* 99.)

§ 15. (b) *Iambic tetrameter catalectic* (called also *Iambic Septenarius*).

This verse consists of four dipodies or eight feet, the last foot being catalectic, consisting of one syllable only. It is used to express great joy and excitement and is common in Aristophanes. The metre is widely used by Plautus to express the same effect. As in the trimeter Plautus admits the spondee in all feet except the fourth and the eighth. In Greek the 7th foot is always an iamb, but in Plautus it may be also a spondee, anapaest, dactyl, or even a proceleusmatic (for the latter cf. *Mil.* 927, and *Asin.* 430). On the other

plautinischen Cantica und die hellenistische Lyrik by F. Leo in *Abhandlungen der königlichen Gesellschaft der Wissenschaften zu Göttingen, philologisch-historische Klasse* 1897.

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hand, the fourth foot is always an iamb (or a pyrrhic ~ ~) in Plautus, while the diaeresis, i.e. the important break in the rhythm corresponding with the division of the words at the end of the fourth foot, is more strictly observed by the Roman than by the Greek comic poets. We have seen that hiatus is frequent in this position (see § 8). The following is an example of the iamb. tetr. cat.:

meó | malo á | mala ábs|tuli hóc|, ad dám|num dé|feré|tur.
 (*Men.* 133.)

§ 16. (c) *Iambic tetrameter acatalectic* (called also *Iambic Octonarius*).

This is the same as the preceding except that the last foot is a complete iamb. In Greek it is generally written as two dimeters; but the Roman poets preferred the longer verse and often even neglected the diaeresis at the end of the fourth foot and substituted a caesura in the fifth foot (e.g. *Men.* 128, 129).

§ 17. (d) *Iambic dimeter* (called also *Quaternarius*).

In the acatalectic form of the verse the last foot must be an iamb (or pyrrhic). The iambic dimeter occurs in single verses among longer iambic verses, anapaestic or bacchiac verses (e.g. *Men.* 352, 354, 355, 360, 365), or following trochaic catalectic verses (as *Men.* 120), or in short series of verses (e.g. *Men.* 596 ff.).

§ 18. (2) *Anapaestic*.

As in Greek comedy, we find in Plautus the spondee (– –), the dactyl (– ˘ ˘) and more rarely the proceleusmatic (˘ ˘ ˘), as well as anapaest (˘ ˘ ˘) in anapaestic verse. Probably owing to the difficulty of reconciling the natural accent of the language with the metrical ictus, anapaestic metre is not a very successful rhythm in Latin and is altogether avoided by Terence in his extant plays. Plautus adopts the measure a good deal, but mostly in scattered verses among other metres; perhaps the longest passage continuously in anapaestic is

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Mil. 1011–92. By the introduction of the proceleusmatic and other irregularities, especially the substitution of other forms (e.g. the occurrence of the dactyl in any foot) for the anapaest, the Plautine metre is perhaps influenced by the melic as much as by the recitative form of anapaestic verse in Greek (see J. W. White, *Verses of Greek Comedy*, pp. 108 ff.).

Plautus often uses anapaestic tetrameter acatalectic (e.g. *Men.* 588, 983) or catalectic (e.g. *Men.* 357, 602, 603) in the Cantica. The diaeresis after the first dipody is very often neglected by the Roman poet owing, as Lindsay suggests, to the inconsistency, which would thereby be introduced, between the natural accent and the metrical ictus. The anapaestic dimeter, both acatalectic (e.g. *Men.* 358, 361–64) and catalectic, is also common in Plautus. An example of the anapaestic tetrameter catalectic is

$\sim \quad \sim \quad \text{♣} \quad - \quad \text{♣} \quad \sim \quad \sim \quad \text{♣} \quad - \quad \text{♣} \quad - \quad \text{♣}$
 sed ubi il|le est quem | coquos an|te aedis | esse ait ? |
 $- \quad \text{♣} \quad - \quad \sim \quad \sim$
 atque ec|cum uide|o. (*Men.* 357.)

§ 19. (3) *Bacchiac.*

Pure Bacchiac verse (i.e. bacchiuses, i.e. $\sim \text{♣} \text{♣}$ and its equivalents) unmixed with cretic measures (i.e. $\text{♣} \sim \text{♣}$ and its equivalents, see § 25) is very little found in Greek poetry and hardly at all in Greek comedy. In Aristophanes it occurs only in a few scattered lines (e.g. *Ran.* 316, 325, *Nubes* 708, *Thes.* 1144). Plautus, however, at once perceived its suitability to the genius of the Latin language and adopted it for long passages (e.g. *Men.* 753–72, *Amph.* 551–73). In this metre for the bacchius ($\sim \text{♣} \text{♣}$) may be substituted the fourth paeon ($\sim \text{♣} \sim \text{♣}$), the second paeon ($\sim \text{♣} \text{♣} \sim$), the molossus ($- \text{♣} \text{♣}$), the choriambic ($- \text{♣} \sim \text{♣}$), the ionic a minore ($\sim \text{♣} - \text{♣}$), or the ionic a maiore ($- \text{♣} \text{♣} \sim$). In the original Greek verse the last four were, of course, fitted into the time of five short as equivalent to the bacchius in a ‘five’ time metre. Plautus

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generally maintained the bacchiac character of the measure well by the introduction of, at least, one bacchius (or its equivalent the 2nd (˘ ˘ ˘ ˘) or 4th paeon (˘ ˘ ˘ ˘)) in each verse. His favourite form of the verse is the tetrameter (consisting of four feet, since in this verse a 'metrum' is *one* foot) both catalectic and acatalectic. In the *Menaechmi* we find it at 571, 574-5, 578-9, 587, where the first foot is ionic a maiore and the second and third each a molossus, thus:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 aut ad popul|um aut in iur|e aut ad iud|icem rest |;

753-61, in which *v.* 754 has an ionic a minore in the last foot:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 gradum pro|feram, pro|gredi|ri | properabo ||,

and *v.* 755 has a second paeon in the second foot:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 sed id quam | mihi faci|le sit haud | sum falsus ||.

762 is bacchiac tetrameter catalectic, thus:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 quidnam hoc sit | negoti | quod sic fil|ia ||.

765 is bacchiac tetrameter which consists of a molossus, a bacchiac, an ionic a minore, and a choriambus, thus:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 credo cum | uiro lit|igium na|tum esse aliquod ||.

These will be sufficient examples of the scansion of this verse in its common forms. The diaeresis at the end of the second foot is often observed by Plautus and sometimes causes hiatus (see § 8 (a)). A curious form of bacchiac tetrameter with a protracted or halting ending caused by the third foot being 'incomplete' and consisting merely of ˘ - or - - seems to occur in Plautus. Examples of this in the *Menaechmi* are:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 repente ex|petit me | ut ad | sese irem ||¹ (763)

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 nec quid id sit | mihi cer|tius | facit quid || (763 a).

¹ The metrical sign □ indicates that a long syllable is protracted so as to be equal to ˘ ˘ ˘ ˘.

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Bacchiac dimeter both acatalectic and catalectic is also found as a separate verse in Plautus (e.g. *Men.* 583, 764, 974). We seem to have also a bacchiac trimeter at *Men.* 581:

- ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
sollicitos | patronos | habent ||.

§ 20. (4) *Trochaic.*

As in iambic and anapaestic metre, the 'metrum' in trochaic verse consists of two feet. The Greeks admitted the spondee or anapaest into the thesis of the 'metrum,' i.e. into the even feet. Plautus extended this also to the 'arsis' of the 'metrum,' so that in the tetrameter catalectic (often called *Trochaic Septenarius*) we find the spondee and anapaest in any of the first six feet. The tribrach as equivalent to the trochee is admitted into all feet except the eighth and the dactyl into the first six. The proceleusmatic is very occasionally found in the first foot of the line or hemistich. The diaeresis after the fourth is usual in the tetrameter catalectic and regular in the tetrameter acatalectic. It is often accompanied by hiatus. Cf. § 8. Examples of trochaic tetrameter are:

˘ - ˘ - ˘ ˘ ˘ - ˘ ˘ ˘ - ˘ ˘ ˘ -
deixei | causam ; | condici|ones | tetuli | tortas | confra|gosas.
(*Men.* 591.) Acat.

˘ ˘ ˘ - - ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
quam hodi|e uxo|ri abstu|li atque | detu|li huic .Er|oti|o.
(*Men.* 601.) Cat.

§ 21. (5) *Glyconic.*

Glyconic was also originally a verse in 'three time' and of trochaic rhythm. In Greek it consists of four feet with a dactyl in one of them, generally in the second or third, whence it is named second or third glyconic; it is catalectic and the second glyconic often has a protracted ending, thus: - = | ~ - | ˘ | = ||¹. Plautus adopted this verse, but treated it

¹ The sign ˘ is used in metre to denote a long syllable which has been protracted so as to be equal to ~ ~ ~ in time.

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very freely. Not only does he substitute the tribrach for the trochee in the first foot, but often includes dactyls in more than one foot. In fact it is often impossible to draw any fine distinction between glyconic and dactylic verse in Plautus. Thus *Men.* 114 may be two glyconic verses or two dactylic tetrameters catalectic. The rhythmical character of a 'three time' *quantitative* verse, which is so graceful in the Greek, is hardly perceptible in Plautine glyconics. For the most part, glyconic verses in Plautus are followed by some other verse, especially dochmiac (e.g. *Men.* 586 a third glyconic followed by a dochmiac, 593 a second glyconic followed by a dochmiac (for the scansion, see § 27)). At *v.* 111 a kind of glyconic with dactyls in the second and third feet is followed by Ithyphallic (see § 24). At *Men.* 985 we seem to have two glyconics in which the poet has substituted the spondee for the dactyl in both and an anapaest for the first foot, thus:

˘ ˘ - - - - ˘ ˘ - - ˘ ˘ - - - - ˘ ˘ - - - -
 eo ego ex|emplo | serui|o,||tergo ut | in rem es|se arbit|ror||.

If our scansion be correct, it shows how little Plautus understood or appreciated this rhythm. This verse, it is true, is emended; but the emendation is beyond doubt.

§ 22. (6) *Versus Reizianus.*

The *Colon Reizianum* is the name given to an acephalous catalectic glyconic, i.e. a glyconic verse which has lost one or two initial syllables, and therefore has such a form as ˘ - - - - - . It is found in Aristophanes; for instance, we have a series of these cola in the *Equites*, 1111-20. Doubtless originally it was given the time of a glyconic verse with protraction or pause for the omitted syllable in the first foot; for that is certainly the rhythm in Aristophanes; but Plautus by free substitution, as in ordinary glyconic verse, produced a colon of great variety, but less definite rhythm. Many forms are found in Plautus:

˘ ˘ - - - - ˘, ˘ ˘ - - - - ˘, ˘ ˘ ˘ ˘ - - - - ,
 - ˘ ˘ ˘ - - - , ˘ ˘ - ˘ ˘ ˘ ˘ ˘.