THE LANGUAGE OF THE CANTICA OF PLAUTUS

by

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This thesis is the result of original research conducted by the author in the School of General Studies, Australian National University 1965-69
This work kept growing "like Topsy" and in order to keep within certain limits some analyses are abbreviated, but all vocabulary lists are retained for the purpose of reference.

There are many people who made the completion of this thesis possible. Mr. Ken McKay read and criticized my work at all stages, helping with the scope and limitation of the study. Very useful advice was also freely given by Mr. Evan Burge and Dr. Harry Jocelyn. The onerous task of typing from an extremely confused manuscript was patiently executed by Mrs. Pat Jenkins, occasionally assisted by Mrs. Magda Bozic and Mrs. S. Hamilton. Proof-reading and the checking of references was undertaken by my husband and in times of crisis many friends rallied to help with children, checking and cheerful encouragement.
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The Latin of Plautus has not as yet been closely studied for its contribution to the vocabulary of the poets and literary figures of later periods. In fact, scholars mostly tend to avoid any reference to the "poetic" language of Plautus, and many simply imply that the only elevated language occurs in the Plautine cantica or paratragic passage. (i)

Purpose of this thesis

This thesis began as a study to support the theory that "poetic" language, such as it is in Plautus, occurs mainly in the cantica and a comparison was to be drawn between the "poetic" and non-"poetic" areas of the plays. The basis for the study was created from a word-by-word analysis of all the solo cantica, or more exactly the mutatis modis cantica which are the equivalent of arias as opposed to the chanted recitative passages in unvarying iambic or trochaic metres. (ii) Once the task was under way it soon became apparent that the original surmise was incorrect: the general conclusion of this thesis disproves

(i) E.g. F.A. Wright, Three Roman Poets, chapter 2: Plautus, poet and playwright: here there are many sweeping statements about the language of the cantica and the invention of rhyme. (ii) On the two types of cantica, see G. Duckworth, The Nature of Roman comedy, pp. 362ff. and also bibliography.
any concentration of "poetic" words in the cantica, for such words in cantica also occur in other areas of the plays, and random checks in spoken passages often show a greater proportion of "poetic" words and metaphors.

The major part of the thesis, then, is concerned with the analysis of language in the solo cantica: some limitation had to be set upon this work, and in general the most significant vocabulary is found in monodies, rather than duets or trios. It is undoubtedly the soliloquizing actor who has the greatest scope to display emotion, reflect upon moral and philosophic problems or simply to narrate events with grandiloquent mendacity or exaggeration, and the language that exhibits these effects is more elegantly contrived than the repartee between two or three speakers. But again, on examination and comparison of sung and spoken monologues, "poetic" words and literary devices seem common to both and a further study should be undertaken to investigate the language of all soliloquies. (i)

(i) See G. Duckworth, The Nature of Roman Comedy, chapter The function of the monologue; P. Lejay, Plaute, pp. 24 ff; W.Y. Sellar, The Roman poets of the republic, pp. 173ff.
Methodology

The basic tool for this thesis is the text of the plays of Plautus. As there seemed to be little need to participate in the controversial task of textual criticism, I have been guided by the edition of W.M. Lindsay, (i) and where the text is difficult or indecisive I have omitted the word from analysis unless investigation led to some observation on the difficulty.

Every word in each canticum was checked in a number of dictionaries and lexica to ascertain whether it came into any of the categories with which this study is involved. The chief works of reference for the preliminary investigation included the following: Lewis and Short, A Latin dictionary; (ii) Oxford Latin dictionary, fascicle 1; Thesaurus linguae latinae; (iii) G. Lodge, Lexicon Plautinum; E.B. Jenkins, Index verborum Terentianus; P. McGlynn, Lexicon Terentianum as well as the numerous lexica for other individual authors. (iv)

(ii) This work has many faults well-known to all classical scholars—the errors are numerous, the categories are vague and fine distinctions in meaning are often misleading, and no strict historical sequence of literary instances is attempted. But as a ready reference for the preliminary collection, the indication of ἡπαξ λεγόμενον, Graecism, ante-classical, post-classical, etc. proved most useful.
(iii) This was the major source for the collection. The Thesaurus edited by the Consilium Academiarium quinque Germanicarum was supplemented by the Lexicon totius latinitas of E. Forcellini.
(iv) See bibliography.
The next step in the analysis depended on the individual word. In almost every case the *Thesaurus Linguae Latinae* and other *Lexica* were consulted to determine the pattern of usage in other writers; Latin grammarians and commentators were consulted to garner evidence lacking from extant or written language; specialized dictionaries and works on Latin language and the annotated editions of Plautus were also examined for useful comment.

In the case of "poetic" words and metaphor the task was more complicated: every reference that could be collected of instances subsequent to Plautus was checked and parallel studies were made of the usages to ascertain their history throughout the literary language. And it is these observations that form the major part of the thesis.

Within the plays of Plautus, each selected word was checked for its occurrence in *cantica* and spoken passages. From this I was soon able to discern whether the theory of the location of "poetic" words in *cantica* could be upheld or not. Each word was also examined for speaker-type, for I also observed a definite pattern in the vocabulary of the lower-class types as opposed to the upper-class types. From this the beginnings of a language-strata study in Plautus have been made: at this stage the study has been confined to words occurring in *cantica* and little attempt has been made to follow up language-strata beyond the works of Plautus.

To summarize the preliminary work, then, each word selected for study has been fully analysed according to its context, semantic and morphological characteristics, previous and contemporary use in the
extant literature, and the subsequent usage in the later literature, differing usages within Plautus, the occurrence in Plautus in other cantica or spoken passages, and the type of speaker.

The plan of the thesis

The twenty-one extant plays of Plautus provide the main source of reference for the written and spoken language of the Romans living in the second century B.C. Examine the list of other writers of the period and either our extant holdings are fragmentary or their writings are slight in literary importance, and their chief value is the indication of a vogue for certain words, when studied comparatively with the works of Plautus. Not even Ennius can rival the linguistic importance of this writer.

In the examination of the words within Plautus, certain distinct categories are readily evident: poetic words, metaphor and technical terms, rare words and coinages, Graecisms, value terms, language strata. Omitted from these categories and therefore from the analysis is the "basic" vocabulary in Plautus, i.e. simple verb forms of movement and fundamental actions, simple noun forms for concrete objects, prepositions, pronouns, common adjectives, adverbs and conjunctions as well as more complex words if they are frequent in all periods of Latin literature.

(i) Aristotle, Poet., 21.2.
Poetic words

This study is not concerned with the level of "elevation" of words within Plautus: the intention is to discover from external sources whether a word is already established in ante-classical writings as belonging to tragic and epic poetry, e.g. the Annals and Tragedies of Ennius, etc. and then to follow its subsequent history by examination of the writers who use the word after Plautus. If the word is not found in the prose works of Cicero or Caesar, but seems to occur mostly in the poets, and in specialized contexts in the historians, especially Sallust and Livy, then the assumption may be hazarded that the word is "poetic", and a word labelled "poetic" in this thesis falls into this category. Occasionally the context in Plautus also indicates the "poetic" quality of a word, e.g. in quasi-tragic passages or grandiloquent boast.

Metaphor

μεταφορὰ δὲ ἐστὶν ἀνθρώπως ἀλλοτρίου ἐπίφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἴδος ἡ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἡ ἀπὸ τοῦ εἴδους ἐπὶ εἴδος ἡ κατὰ τὸ ἀνάλογον. (i) Metaphor in Plautus is a frequent device and the most influential factor in determining his choice of words. All writers on Plautus have drawn attention to his metaphors and there are many general accounts of this feature of

(i) Aristotle, Poet., 21.4.
his style, but there is no comprehensive work on all the metaphoric passages in Plautus, and again this thesis has endeavoured to note and discuss these as they occur in the cantica.

Technical terms

Metaphor in Plautus often leads to the inclusion of a specialized vocabulary list. Plautus seems to delight in such lists, and the usefulness of these is enormous since there is usually a lack of other references for these words: an instance of this is found in the songs of the women who give commands for the house to be cleaned, and here we are presented with a vocabulary guide to Roman domestic life.

Rare words and coinages

πεποιηένον δ' ἕστιν ο ὄλως μὴ καλοθμενον ὑπὸ τινῶν αὕτης τίθεται δ' ποιητής. (i)

Plautus' great gift as a writer lies in his facility with words. From the morphological structure of the Latin language it is possible to construct words with ease and with immediate comprehensibility to an even uneducated audience, and Plautus exploited this more than any other Latin writer. Most of his inventions are ἀπαξ λεγόμενα, but some are found a few times within his plays. There are also words found for the first time in Plautus and then used occasionally by later

writers, but it is impossible to prove if these are Plautine inventions therefore they are simply noted as "rare" words and discussed with the "invented" words since these categories obviously overlap.

Graecisms

λέγω δὲ κόριον μὲν ὡς χρῶνται ἑκάστοι, γλῶτταν δὲ υ ἔτεροι (i)

Greek words and Greek-influenced words in Latin have been fully discussed by scholars in general works and in particular works on Plautus. For the purposes of this thesis, Graecisms are only briefly mentioned, but a check has again been made for the speaker-types who use such words, since it is often stated that these belong mainly to the vocabulary of the servii.

Value terms

The words by which we register approval or disapproval are constantly changing, so that a comparative study of these words is most enlightening in revealing differences according to sex, age, education and social background, etc. For these reasons special attention has been paid to the value terms in the cantica of Plautus and one interesting discovery has come readily to light. The value terms of the Catullan circle with its slangy but sophisticated vocabulary seem to owe their origin to the

(i) Aristotle, Poet., 21.3.
works of Plautus: words such as *lupidus*, *uenustus*, *salsus*, *urbamus*, etc. are used very frequently by Plautus and rarely by other writers except Catullus. This theory has been discussed at greater length in an auxiliary chapter and also where the Catullan words occur in Plautus' *cantica*.

**Language strata**

A theory is promulgated in this thesis that the works of Plautus provide an excellent basis for research into language strata, and from the solo *cantica* alone discussion has been made of the relationship of the vocabulary to the speaker-types. From this amount of research the most significant results have shown up in the vernacular of the slave group. The *serui* play a major role in Plautus and there are more solo *cantica* written for slaves than any other speaker-type. Therefore the slave *cantica* have been fully analysed and grouped according to the emotion of the song, e.g. boasting, moralizing, despair, etc. To indicate the contrast between the speaker-types, lists of the significant vocabulary from the songs of other speaker-types (*senex*, *adulescens*, *matrona*, *ancilla*, etc.) are appended to the slave *cantica*. 
### THE CANTICA OF JOY AND BOASTING

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<td>Seruus</td>
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<td>Leno</td>
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<td>Senex</td>
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<td>Cas. 217ff.</td>
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<td>Adulescens</td>
<td>Trin. 1115ff.</td>
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<td>Meretrix</td>
<td>Men. 351ff.</td>
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This song, described by Lejay as "l'explosion d'orgueil de Chrysale",(i) follows a song of despair from the adulescens to provide a greater comic contrast. There is an interesting comparison here also with the cantica of the moralising seruus (e.g. Men. 966ff), for Chrysalus says that a slave must be good and bad, and proves how clever he is at being both. It is also the precursor of the climactic song of triumph that comes later in the play.(ll.925ff.).

Poetic words

Poetic words in this canticum refer to the money that the seruus has handed over to his master's son: regias copias aureasque (l.647).

In metaphor, regius is found mostly in the poets; post-Augustan prose writers use it for describing magnificent trees: e.g. olea (Columella, 5.8.3. et al.) and laurus (Pliny, 15.30.30.129). Regius is first attested in Latin in Plautus (here and M.G.10: stat propter uirum fortunam et forma regia (parasitus - spoken),(ii) but he also has one example of regalis in a similar context: non ego nunc parasitus sum sed regum rex regalior (Capt. 825, parasitus - spoken).

(i) P. Lejay, Plaute, p.61
THE BOASTING SLAVE Bacch. 640ff.

Metaphor

Hercules, the hero of the slaves, is a frequent figure in Plautus, especially in metaphor concerning money: Ernout has the following comment on 1.665 (Herculem fecit ex patre): "c'est-à-dire qu'il ne lui a laissé que le dixième de l'or, de même que c'était l'habitude à Rome d'offrir à Hercules Victor la dîme de ce que l'on avait gagné, en particulier dans une expédition militaire,"(i)

Reference to Hercules comes mostly in the speeches of the lower-class types: e.g. iam hoc Herculei est, Veneris fanum quod fuit (Rud. 822, leno); qui Herculei socius esse diceris (Rud. 161, seruus).(ii)

Rare words and coinages

There are an outstanding number of morphological doublets in this canticum to heighten the comic effect of vain glory: statuam statui (1.640); duplex ... duplicibus; facinus feci (1.641); lusi ... ludificatust (1.642); callidum ... callidis (1.643) and then compuli ... perpuli (1.644).(iii) Perpello (1.644) is first attested with

(i) A. Ernout, Flute: Bacchides, pp.91-2.
(ii) Cf. the references to the Herculean tithe: uti decumam partem Herculi polluceam (Stich. 233, parasitus); Hercules, decumam esse adductam tibi quam uoui gratulor (Stich. 386, parasitus); mihi detraxi partem -- Herculaneam (Truc. 562, seruus - canticum).
(iii) The word pairs continue: pectus ... pectoris (ll.652-3); improbis ... improbus (1.656); furibus furetur (ll.656-7); bonu' ... bonis, malu' ... malis (1.660); patri ... patra (ll.664-5).
certainty in Plautus who might have invented it for this dyad (cf. Trin. 672: ill' qui aspellit is compellit); and he has two further instances in the Epidicus: ego miser perpuli meis dolis senem (ll.87-88, serurus) and qui mi in Epidauro uirgini primu' pudicitiam perpulit (1.541, mulier); subsequently it is found in the historians, Sallust, Livy and Tacitus. (i)

Grandiosity is undisguised when Pseudolus utters nisi habet multipotens pectus (ll.651-2). (ii) Multipotens (1.652) is a Plautine coinage and there are two further instances: Venu' multipotens (Cas. 841) and salsipotenti et multipotenti Iou' fratri (Trin. 820), both in cantica and both epithets for a deity. The inference is obvious, then, when all other instances of the -potens formations in Plautus also qualify deities. (iii)

Certain Greek words for weapons were assimilated early in Latin - I have already discussed ballista and macchaera (iv) - but the ἀρπάγη becomes in Plautus a metaphoric word of abuse:

(i) There is also one instance in Terence: suadere orare usque adeo donec perpulit (Andr. 662).
(ii) See also E. Fraenkel, Plautinisches im Plautus, p.207.
(iii) Cf. The discussion on uiripotens (see index).
(iv) See index.
THE BOASTING SLAVE Bacch. 640ff.

blandiloquentulus, harpago, mendax ... (Trin. 239, adulescens - canticum)(i) from which he forms the verb harpaget (1.656), but not from ἄρνηζω as some claim.(ii) G.P. Shipp(iii) suggests that the verb is a current slang term and since it appears several times in the plays, this might indicate current usage rather than invention.(iv)

The composite uorsipellem (1.657) belongs to the language of superstition and magic, attested in Lucilius where Nonius comments:

uersipelles dicti sunt quolibet genere se communtantes ... quicum uersipellis fio (38.5). There is a further instance in the prologue of the Amphitryon, where the word refers to Jupiter's transformation into the likeness of the husband of Alcmena (Amph. 123), and it is used regularly by the post-Augustan writers, Pliny, Petronius, Apuleius, Prudentius. Plautus also uorsicapsillus, perhaps his own invention:

ubi uorsicapsillus fias (Pers. 230, ancilla).

(i) Elsewhere it is found as a technical term in the writers Caesar, Livy, Curtius, Pliny.
(ii) e.g. Lewis-Short, A Latin dictionary, see under harpago. Cf. Ernout-Meillet, Dictionnaire étymologique, p.239: "ἀρνηζω arait donné harpasso."
(iii) Glotta, 39 (1960), P.152.
(iv) Also Aul.201: aurum mi intus harpagatum est (senex); Pseud. 139: rape, clepe, tene, harpaga ... (leno - canticum); Pseud. 957: nam nihil, etiam dum harpagauit praeter cyatham et cantharum (leno).
THE BOASTING SLAVE Bacch. 640ff.

The use of *expendo* (1.640) in the significance of "weigh out", accompanied by the ablative (*auro*), seems rare in extant Latin, but the expression comes into vogue about the time of Plautus and then develops to signify the actual payment of money in a sales transaction. This semantic evolution is revealed in the four instances of *expendo* in Plautus: a. *ego qui ted expendi scio: nudus uinctus centum pondo es, quando pendes per pedes* (As. 300-1) = "weigh out"; b. *hunc hominem decet auro expendi* (Bacch. 640); here the link between weighing and evaluation becomes evident: c. *qui potius quam auro expendas? Acchillem orabo aurum ut mihi det Hector qui expensus fuit* (Merc. 487-8): the use of *expendas* ranks with b., but the phrase *aurum ... qui expensus fuit* indicates gold weighed out and paid out; d. *aurum auro expendetur, argentum argento exaequabimus* (Rud. 1087) is in line with the classical usage of weighing out money for payment. The linguistic value of the plays of Plautus becomes apparent from examples such as *expendo* for the ready appraisal of "language on the move".
From many points of view this is one of the most interesting monodies in Plautus. Here the seruus, Chrysalus, is carried away with delusions of grandeur, depicting himself as Agamemnon and Ulysses combined, as he describes the preparations of the assault upon his master whom he dubs with the title of Ilium. The combination of Greek words, mock heroic lines and frequent military terms creates a linguistic song of triumph. (i)

Poetic words

The entire song is a parody of the tragic style, and opens with the poetic patronymic, Atridae (1.925), the only occurrence of the word in Plautus. Only few literary Graecisms occur in Plautus, and then only in mock-tragic passages of this type or in religious invocations. By Plautus' time, however, the Greek patronymic must have been fully established in Latin poetry: Ennius, for instance, has three examples of Aeacides (A.275, A.179, A.180). (ii) That Plautus makes frequent use also of the comic patronymic in spoken passages attests to the acceptance of the form in Latin and its familiarity with his audience:

Vaniloquidorus Virginesuendonides Nugiepiloquides Argentumextenebronides

(i) See also G. E. Duckworth, The Nature of Roman comedy, p.250
(ii) For the word Aeacides, cf. Plautus, As. 405: Aeacidinis ... expletus cedit (spoken).
In the first line of the song is *cluent* (1.925), an archaic synonym for *dicor* and *audio*, which appears to be a favourite word for Plautus, used frequently in all areas of the plays; yet it is never used by Terence, but again becomes a favourite word for Lucretius.

It is well attested in the ante-classical poets: twice in Ennius:

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nam latos populos res atque poemata nostra cluebant (A.3-4); esse per gentes cluebat omnium miserrimus (Sc. 366); and it comes once in Accius:
unde ignis cluet mortalibus clam diuisus (trag. 39); Pacuvius: cluentur hospitum infidissimi (trag. 194); and Lucilius: Troginus calix per
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castra cluebat (869). Even by Plautus' time clueo may have been on the
verge of obsolescence and this explains its non-appearance in Terence,
and Lucretius' frequent use conforms with his fondness for archaic words. (i)
Clueo never appears in prose and even in poetry is confined to the ante-
classical poets and Lucretius; a cognate word in cluo develops in
later Latin, based on the Greek χλὼ . (ii)

Plautus sustains the tragic style with poetic alternatives
for proper names: Troy becomes Pergamum (1.926) and this word is
repeated in the mock-tragic line: o Troia, o patria, o Pergamum,
o Priame periisti senex (1.933), where the parody is intensified by
the pun that immediately follows: qui misere male mulcabere quadrigentis
Philippis aureis (1.934). Pergamum is used by Plautus only in this play
and only in the lines from the seruus Chrysalus (also l.1053 and l.1054); (iv)
but it is already well established in Latin tragedy: Ennius has one

(i) Lucretius, 1.119; per gentis Italas hominum quae clara clueret
is a conscious echo of Ennius, A.4: per gentes esse cluebat
omnia miserrimus.
(iii) Cf. the use of pereo here with the colloquially exaggerated use
in the songs of despair.
(iv) The word Troia also occurs in Plautus only in this play
(ll.1053, 1058), and again only in the lines of Chrysalus.
THE BOASTING SLAVE  Bacch. 925ff.

certain example of the form Pergamum: eum esse exitium Troiae, pestem Pergamo (Sc. 46);(i) but at Sc. 77 writes qui suo partu ardua perdat Pergama.(ii)

Chrysalus gives some thought to an appellation for his master and decides upon Ilium (1.945), another poetic term for Troy, which occurs several times in this scene (iii) and once in the Miles Gloriosus; (iv) elsewhere it is frequent in poetry.

A poetic epithet for Trojan is Phrygiae (1.955), a favourite for the poets, cf. especially Propertius, 4.12.63: Phrygiae fatum componere. And the Greeks are Achiui (1.936), the only instance in Plautus, but frequently found in other poets, especially Vergil, e.g. hoc inclusi ligno occultantur Achiui (A.2.45) et saep. This word seems to replace Graeci in tragedy, which would explain Plautus' choice

(i) Also in Pacuvius, Trag. 184; Accius, Trag. 105; Fragm. 3.
(ii) For the distinction between Pergamum and Pergama, see H.D. Jocelyn, The Tragedies of Ennius, p.227, p. 233.
(iii) In this canticum alone the word is used four times, and the repetition is the more marked in the use of the same inflection, Ilio (1.945, 1.948, 1.953, 1.956), then also 1.987 in the following duet with Chrysalus and Nicobulus: nunc adest exitium (illi) Ilio.
(iv) Again Ilium is used here to refer to a person: Milphilippa and Palaestrio are plotting against the miles: quo pacto hoc Ilium appelli uelis, id fero ad te consilium (11.1025-6).
of it in this passage: "6 times in tragedy and once in comedy ... of the heroes who besieged Troy. Graeci, the name by which second-century Romans knew the Greeks, does not occur in tragedy ... Achivi would have been the old Latin name for the Greeks settled in Campania ...; how it was preserved until the time of the tragic poets is hard to say."(i)

Later in the passage there is a poetic qualification of Ulysses:

Vlixes Lartius (1.946). The epithet is found again in Ovid: Laertius heros (M.15.124), cf. Statius, Ach. 2.30; and Vergil uses it in the Aeneid for an augmentation of Ithaca: Laertia regna (A.3.272).

There is the single instance of bustum (1.938) in Plautus; apart from a few examples in Cicero, this word is found only in the poets.(ii)

Ernout mentions various synonyms for this word: pyra and rogus, later tumulus and sepulcrum: (iii) of these pyra and tumulus are never in

(ii) Apart from the formal use of bustum in Leg. 2.26.64 and the metaphoric use in Pis. 9; Pis. 11; Phil. 1.5; 2.107, Cicero perhaps intends his use of the word as a synonym for tumulus with derogatory intention: cf. Dom. 11.2: signum de busto meretricis ablatum; Pis. 16: in Catilinae busto ... mactatus essem; Phil. 14.34: nec desperis bustis humili sepultura crematos sed contextos publicis operibus: cf. also Q.Cicero pet. 10. Cicero, Att. 7.9.1: ad bustum Basili vulneratus. Otherwise the word only appears in the prose of the very late Latin writers, e.g. Petronius, etc.
(iii) Ernout-Meillet, Dictionnaire étymologique, p.79: "Servius distingue pyra, rogus, bustum ... Mais bustum est devenu rapidement synonyme de tumulus ou de sepulcrum." Cf. Servius ad Vergil, A.3.22; 11.201.
Plautus, rogus is found once (Men. 153) and sepulcrum five times. However he also has the formation bustirapus (cf. τυμβωρύχος) as a term of abuse in the Pseudolus (1.361).

The doublet, armati atque animati (1.942) gains special effect from the rare significance of the last word. The normal meaning for animatus is "animated" or more often "brought into a particular frame of mind", but here it is more akin to animus, "the specific emotion of courage or spirit", and the epithet animosus, "full of courage or spirit" and thence has the significance here of "brought into the particular emotion of courage or spirit". (i) This significance only comes in ante-classical poetry: this is the only instance in Plautus and there are two similar occurrences in Accius: cum animatus iero, satis armatus sum (trag. 308)(ii) and ut hosti me animato offeram (trag. 427). Animatus is used in another slave canticum as the utterance of Sosia in the Amphitruo: sin aliter sient animati neque dent quae petat (1.209), and in a canticum for Ballio, the leno in the Pseudolus:

(i) Cf. Ernout-Meillet, Dictionnaire étymologique, p.34.
(ii) Notice the contrasting animatus ... armatus which is echoed in the Plautus line.
THE BOASTING SLAVE Bacch. 925ff.

nempe ita animati esti' uos (1.151); but these two instances conform with the frequent and classical usage.

A favourite device in Plautus is the alliterative tricola, exemplified in 1.944: exitium excidium exlecebra. Alliteration and morphological word groups are found throughout Plautus, as they are in all Latin poetry and oratory, but in order to formulate these literary figures Plautus often invents words or employs them with an unusual significance. Excidium (1.944), for instance, is never found again until the late republican and Augustan writers, cf. especially Vergil, A.386: quae moenia ... ferrum acuant ... in me excidiumque meorum, and perhaps is even a Plautine coinage for the sake of the tricola. (i)

The final word exlecebra (1.944) is found only twice in extant Latin and may have been an invention of Plautus'. (ii) The other instance comes in a speech of the seruus, Messenio, in the Menaechmi: meretrices: omnes elecebrae argentariae (1.377): the choice of word here may be influenced

(i) The plural form seems to be used more frequently than the singular in the Augustan period and later, cf. also the verb excidio which is found only in Plautus, Curc. 534 (spoken); cf. Paulus 80.

(ii) Cf. Paulus 76: elecebrae argentariae meretrices ab eliciendo argento dictae. Plautus uses several other words with the suffix -bra, a morpheme signifying "instrument" or "means": e.g. libra (Pseud. 816); terebra (Host. 57); latebra (Cist. 63, Aul. 609, Rud. 223 - canticum).
by inlecebra which comes a few lines earlier in the canticum of the meretrix, Erotium: munditia inlecebra animost amantium (1.354): these lines are overheard by Messenio, who is intended by Plautus to emphasise disdain of courtesans by using Erotium's own word against her in a revised form. Both verbs, elicio and illicio, from which these two nouns are formed, are classical and frequent.

Military words

This parody of the fall of Troy lends itself to a special feature of the style of Plautus, who uses every opportunity to introduce specialised vocabulary lists into his speeches. In other passages he plies us with a bombardment of building terms, mercantile terms, legal terms, domestic terms, but the most frequent is the military list. (i) In this passage there are all the paraphernalia of war: armis, equis, exercitu, bellatoribus (1.927); nauium (1.928); classe, militum (1.930); arcem (in a pun with arcam (1.943); spolia (1.969); the actions of war are recorded: subegerunt (1.928); moenitum (1.926); expugnabo (1.929) cepi, expugnaui (1.931); signum daret (1.939); gerunt (1.940); armati (1.942); faciet impetum (1.943); facio opsidium (1.948); exitium, excidium ... fiet (1.944); scinderetur (1.955); ceperam oppidum (1.959); occidi (1.960); me ... extuli e periculo (1.965);

(i) These lists of "trade terms" are discussed in the Introduction, q.v.
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conflixi, reppuli, pugnam conservui (1.967); deuici (1.968); triumphent (1.972a); contruncabo (1.975), etc. There is no special linguistic significance in most of these military words, but in their metaphoric use Plautus is displaying his particular talent as a word juggler.

There appears to be a distinction in the use of munio and moenio (1.926) in Plautus, although I doubt that it is as significant as A. Ernout implies: (i) in the Persa, munitum (1.553) is used for the physical fortification of the walled town, and moenitum (1.554) and moenita (1.559) for its protection by moral virtue. On the other hand munio is also used in metaphoric song: neque ubi meas conlocem spes habeo mi usquam munitum locum (Ep. 531, mulier). (ii)

Near the end of the military list is contruncabo (1.975) only found in Plautus here and Stich. 554: meum ne contruncent cibum (senex - spoken). Subsequently the word reappears in late prose, e.g. Apuleius, M. 1.103.35; M.9.222.37 etc. The root word trunco must have appealed to Plautus who also coins distrunco for another slave canticum: ego te hic agnum faciam et medium distruncabo, si tu legioni bellator.

(i) A. Ernout, Plaute: Bacchides, pp.111-2.
(ii) However, the other instance of moenio in Plautus (Truc. 310) is metaphoric, cf. circummoenio (Capt. 254).
clues, et ego culinae clueo (Truc. 614–5, note the paratragic context); and he has several instances of optrunco in spoken passages. (i)

Commercial words

The references to the gold of the senex (1.931, 934, 958) and to the capture of the spolia (11.969–971) are precursory to the two commercial dyads which form the quaint anti-climax to this song: the seruus has defeated Ilium or Priamus and now he will sell him off (11.976–7): nunc Priamo nostro si est quis emptor, comptionalem senem uendam ego, uenalem quem habeo. Emptor, uendo and uenalis are frequent and classical, but comptionalis is a Plautine coinage based on co-emo and only found again in Curius who comments on Cicero, ad Fam. 7.29.1: quod mancipium quidem si inter senes comptionalis uenale prospcipserit Atticus, egerit non multum. (ii)

Rare words and coinages

The particle ellum (1.933) is only found in Plautus and Terence as a synonym for em illum or ecce illum: (iii) the five instances

(i) Amph. 252; 415; 1050; Aul. 469; Bacch. 913; Cist. 524; M.G. 461. See index for further discussion on this word.
(ii) Ernout-Meillet, Dictionnaire étymologique, p.115.
(iii) J.B. Hofmann, Lateinische Umgangssprache, p.36; E. Fraenkel, Plautinisches im Plautus, p.66.
of ellum or ellam are all in the speeches of serui (Plautus, Curc. 278; Terence, Adr. 855; As. 260; 389), so the word may have been a current lower-class slang term.

Sometimes it is impossible to determine whether a word is a Plautine invention or merely a word current in his own time and obsolete by the classical era. Such a word is adsimiliter (1.951); although this is the only instance in extant Latin, the addition of the prepositional prefix to common words is a distinct feature of ante-classical writing and (possibly) speech. However, there is perhaps a case for this word being a coinage, since the adjective, adsimilis, is itself rare and most often found in poetry: there are two instances in Plautus: quasi tu numquam quicquam adsimile huius facti feceris (Merc. 957 senex - spoken); nam hoc adsimile est quasi de fluuio qui aquam deriuat sibi (Truc. 563 servus - canticum). In later times it reappears in the poets Lucretius, Vergil and Ovid; (i) there is only one instance in Cicero, (ii) but the historian Suetonius uses it on several occasions. (iii)

(i) E.g. Lucretius, 2.493; Vergil, A.6.603; Ovid, P.2.2.85; Trist. 1.6.27.
(ii) N.D. 2.55.136: in pulmonibus ... inest raritas quaedam et adsimilis spongiis, mollitudo.
(iii) Ner. 1; Galb. 18; Vesp. 7.
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A similar difficulty arises with the word *termento* (1.929). This is the only instance in extant Latin and it may be an invention by Plautus or more likely it is simply the ante-classical equivalent of *detrimentum*: the latter theory is propounded by Paulus: *termentum pro eo*, quod nunc dicitur *detrimentum*, utitur Plautus in *Bacchidibus* (552), and upheld by the evidence of very few instances of *detrimentum* before classical times. (i)

Language strata

One word in the passage demands special attention as belonging to the language of the lower-class types in Plautus: *magnifico* (1.966). An examination of the other instances in the plays reveals that the adjective and adverb only occur in the lines of the *serui* and *lenones*. (ii) Later it becomes a regular classical word, frequent in Cicero and others, but for Plautus this and other *magni*—compounds are confined to lower-class speech, cf. *magnidicus* (M.G. 923 *meretrix*; Rud. 515 *leno*) and

(i) Lucilius, 738: *certa sunt, sine detrimento quae inter sese commodent homines*; Terence, *Hec.* 234: *de te quidam ... peccando detrimenti nihil fieri potest.*
(ii) Adjective: Pseud. 194 *seruus*—*canticum*; As. 351 *seruus*; Curc. 579 *leno*; Adverb: Pseud. 167 *leno*—*canticum*; Cas. 723—*seruus*—*canticum*; Pseud. 702 and 911 *seruus*—*canticum*; Pers. 308 *seruus*. 
magnifico (Pseud. 944 seruus; Men. 371 meretrix; Stich 101 soror).

Graecisms

Greek proper names in this passage have already received some attention since they were concerned with poetic diction. Plautus regularly employs colloquial Graecisms in slave lines, as these seem to be common in the speech of the lower-class types, but because of the unusual nature of this monody, none appear here, apart from the single Greek word lembus (1.958), which is a technical term for this particular kind of boat: (i) lembum est genus nauicellae uelocissimae, quos dromones dicimus (Fulgentius, serm. ant. 30); (ii) lembus is used by all classes of speakers in Plautus, and is also frequent in other poets. (iii)

(i) Ernout-Meillet, Dictionnaire étymologique, p.350-1: "Emprunt ancien (Plaut., Acc.) au gr. ιεμπυς (d'origine inconnue), latinisé."

(ii) However dromo is even more rare in extant Latin and is not used by Plautus.

THE BOASTING SLAVE Pseud. 574ff.

In this passage the seruus, Pseudolus, is a conquering hero who sings of his embryonic campaigns making free and constant use of the ubiquitous military metaphors. (i)

Poetic words

Lepidus and its adverbial form lepide (1.574) were later to become the most conspicuous of the catch words of the Catullan circle. (ii)

In classical times, lepos and its derivatives appear to have been widely applied to "speech", i.e. to describe any facet of charm, elegance or wit in spoken language; (iii) in this context Cicero makes free use of these words, but when "charm" or "elegance" is applied to actions other than speaking or people, the instances of lepidus are very rare outside the two poets, Catullus and Plautus. For the latter it is undoubtedly a common word of his time for it is used frequently (iv) - and the word is probably a more contrived colloquialism for Catullus.

(i) The seruus in the Persa has a boasting song (II.753ff.) which also features military metaphor.

(ii) The value terms of Plautus and Catullus are discussed more fully in a later chapter, see index.

(iii) Gl. Plac. CGL. V.30.17: urbanitas elegans et mollis ac faceta; unde homines tales lepidi uocantur; cf. Ennius, Sat. 59ff.: nam qui lepide postulat alterum frustrari quem frustratur frustra eum dicit frustra esse ...

(iv) There is a second instance in this canticum: exballistabo lepide (1.585). Ernout, Dictionnaire étymologique, p.352: "lepis ne semble plus attesté après Cicéron; lepidus, fréquent dans la langue de la comédie, est rare déjà dans Cicéron et à peine attesté à l'époque impériale (un exemple de lepidus dans Hor. A.P. 273, de lepide dans l'archaisant Aulu-Gelle 13.10.3)."
As a recognisable element of the mock-heroic style clueant (1.591) is the culminating note of Pseudolus' song. Immediately Pseudolus spies someone approaching, and, although the military metaphors are sustained in the ensuing duet, the grandiose mood has come to an end.

Although protinus (1.587) is found in classical prose, it also figures prominently in poetry: it is for instance the opening word of the Fourth Georgic of Vergil and is found frequently elsewhere in his work. The two instances in Plautus occur in cantica: Capt. 508, and this example, whereas the synonyms, continuo and actutum, are found more frequently and in all areas of the plays.

Military words

Another list of military terms is again offered: conditumst consilium (1.575); paraui copias (1.579); hostibu' congreediar (1.580); uincam, spoliem, perduellis (1.583); inimicum (1.584); oppidum admoenire, capiatur (1.585a); legiones adducam, expugno (1.586); exercitum obducam (1.587); participes, praeda (1.588); dabo insidias (1.593). A word of interest in

(i) Clueo is discussed elsewhere, see index.
(ii) e.g. E.1.13; A.7.513; A.10.340, etc. Also frequent in Horace, e.g. Ep. 1.18.67; S.2.5.21, etc.
(iii) Cf. protinam, see index.
this list is *perduellis* (1.583), the ante-classical equivalent of *inimicus* and *hostis*. However, *hostis* and *inimicus* are found very frequently in Plautus whereas there are only six instances of *perduellis*:  

- *perduelles penetras se in fugam* (Amph. 250, *seruus* - canticum);  
- *quom perduellis uicit* (Amph. 642, *matrona* - canticum);  
- *coge in opsidium perduellis* (M.G. 222, *senex* - spoken);  
- *perdite perduellis* (Cist. 201, *deus* - spoken, but lofty style); and the two instances in this *canticum* (1.583 and 1.589). Both *perduellum* and *perduellis* are found in the loftier poetry of the ante-classical period and in Plautus mainly in *cantica*; subsequently *perduellis* reappears twice in Livy (25.12; 36.2) and in Cicero only for linguistic commentary, e.g. *Off.* 1.12.37; 3.29.107.

Another unusual word among the military terms is *exballistabo* (1.585), coined by Plautus to create the pun, *Ballionem exballistabo*. This


(ii) In the case of 1.583: *ut spoliem meos perduellis meis perfidiis, the selection of word is no doubt influenced by its proximity to *perfidus*.

(iii) See index, under *perduellum* and *duellum*.

particular word-play is cited by Lejay as typical of the supreme skill of Plautus to create comedy with words alone: "Même Aristophane, que l’abondance verbale, les plaisanteries énormes, les inventions bouffonnes rapprochent tant de Plaute, ne joue pas sur les mots pour les mots. Il a des calembours comme Plaute, qui en a de toute espèce; 'Ballionem exballistabo' pourrait se trouver chez lui comme chez Plaute."(i)

Exballisto is based on the Graecism ballista,(ii) which Plautus also uses metaphorically in comic passages (e.g. Capt. 796).

Graecismes

As I have just discussed, exballistabo (1.585) is a formation from the Graecism ballista and at the end of the canticum there is another military weapon, macchaera (1.593), the latinised form of μάχαιρα. Not found in the classical period, this word is well

(i) P. Lejay, Plaute, pp.225-6, and he continues: "Mais ces plaisanteries suggèrent les mots qui les expriment. Dans Plaute souvent, ce sont les mots qui évoquent les plaisanteries. Un philosophe dirait que Plaute est un auditif. Il lance un mot qui fera rire, mais il l’encadre pour amuser l’oreille, il le met en relief par des homophones. Il choisit ses mots de manière à les heurter comme des castagnettes, à les choquer comme des billes, à produire des appels sonores ou des échos."

(ii) Plautus also coins ballistarium from this word (Poen.202). An account of ballista is to be found in G.F. Shipp's article in Glotta, 39 (1960), pp.149-151. Cf. Ernout-Meillet, Dictionnaire étymologique, p.104.
THE BOASTING SLAVE Pseud. 574ff.

attested in Ennius (Sc. 178, A.400, A.597), (i) frequent in Plautus, and then not used until post-Augustan times (Seneca, Ben. 5.24, fin.; Suetonius, Claud. 15; Apuleius, M.9). (ii)

Ante-classical usage

Although frequent in classical prose, ignobilis (1.592) has for Plautus a different significance from the classical usage, which conforms to the normal pattern of applying -bili- suffix with a passive sense, hence ignobilis = "not worthy of being known", cf. amabilis, etc. (iii) Ignobilis is found three times in Plautus always in lower-class speech with the meaning of "unknown", "unfamiliar": quando ego sum (Sosia), uapulabis, ni hinc abis, ignobilis (Amph. 440, Mercurius in the guise of seruus); peregrina facies uidetur hominis atque ignobilis (Pseud. 964, leno) and this example. (iv) Plautus uses nobilis as the exact antithesis for ignobilis (v) and this usage is not found in any other writer.

(ii) But it persists in the Latin of the Church, as does the Greek in the New Testament.
(iii) Occasionally this suffix has active meaning only, e.g. terribilis = "able to cause terror", or either in different context, e.g. incredibilis = "unbelievable" or "unbelieving".
(iv) This meaning is also found in Livius, Com.3. Elsewhere in the ante-classical literature, the significance corresponds to the classical usage, indicated above, i.e. "not worthy of being known", "socially insignificant". Cf. H.D. Jocelyn, The Tragedies of Ennius, p.309.
(v) Poen. 758, Pseud. 1112, Rud. 619, Trin. 828, but the speakers are both upper-class and lower-class.
Pseudolus' *canticum* is interrupted by the appearance of Harpax, *seruus*, and the grandiloquent mood is broken, but after a short link monody by Harpax, Pseudolus ends his song with a flourish of military terms: *deserunt* (1.600a); *consilio* (1.601); *obiectast* (1.601a); *occepi* (1.602); and then the coda: *iam pol ego hunc stratioticum muntium aduenientem probe percutiam* (1.603). *Stratioticus* (1.603) is the Latinised form of the Greek στρατιωτικός only found in Plautus and probably coined by him: elsewhere he employs many other Greek adjectives with the suffix -ico- (e.g. basilicus, comicus, barbaricus, patricus, tragicus) and these words almost always come in the speeches of the lower-class types.

(i) Also Pseud. 918: *stratioticus homo qui cluear?* (sycophanta - *canticum*); M.G. 1359: *muliebres mores discendi, obliuis-cendi stratioticici!* (seruus - spoken).

(ii) See index.
THE BOASTING SLAVE Pers. 753ff.

The whole of the fifth act of the Persa is devoted to the festivities at the house of the seruus, Toxilus. Lyric passages form a framework for this play with sung first and last acts: this canticum from Toxilus forms the overture to a scene of carousing, dancing and trickery set to music, and again the military metaphor is the prominent linguistic feature.

Poetic words

The ἀπεξ λεγόμενον caelipotentes (1.755) corresponds to similar formations on -potens mostly found in Plautus in a sung invocation to a deity. (i) Ernout remarks that the compounds with caeli- (caelicola, -fer, -flus, -gena, -loquax, -spex) are all poetic and probably composed on the analogy of the Greek ὀδρανοῦχος (ii)

In a list of rejoicing words Plautus includes laetificantis (1.760), perhaps his own composition, used twice in song (also Aul.725-6: alii laetificantur meo malo et damno - senex). In prose the verb is used only with agricultural connotation: e.g. Cicero, N.D. 2.40.102: sol tum quasi tristia quadam contrahit terram, tum uicissim laetificat.

(i) See index under multipotens and uiripotens.
(ii) Dictionnaire étymologique, p.84. See also E. Fraenkel, Plautinisches im Plautus, p.207ff.
THE BOASTING SLAVE Pers. 753ff.

ut cum caelo hilarita uideatur; N.D.2.52.130: Indus non aqua solum agros laetificat et mitigat; Pliny, Nat. 18.12.30: Faba solum laetificat stercoris uice; Nat. 17.9.6: senex agrum ita suis manibus laetificans reperitur; Sedulius, 1.41: laetificata seges but in poetry both laetifico and laetificus retain the significance of "gladden" and "gladdened": e.g. Lucan, 3.48-9: non-illum gloria pulsi laetificat Magni: Ennius, A.574: laetificum gau. I doubt if the derivatives of laetus are ever completely divorced from the original agricultural significance, for many examples of these words in the poets betray the ancient connection: e.g. Lucretius, 1.193: laetificos nequeat fetus summittere tellus; Ennius, Sc.152: uites laetificae pampinis pubescere, (i) and the equating of "fertility" with "rejoicing" is inherent in antiquity.

Military words

Toxilus is the typical Plautine slave who sees himself as conquering hero and betrays his delusion in the militaristic lines that open his song: hostibu' uictis, ciuibu' saluis, re placida, pacibu' perfectis, bello extincto, re bene gesta, integro exercitu et

(i) This theory is discussed elsewhere, see index under laetus.
praesidiis (ll.753-4). As I have already pointed out, the plural form paces is rare in extant Latin. (i) The battle ends with the distribution of the loot: nunc ob eam rem inter participes diuidam praedam et particabo (1.757) where it is interesting to note the frequency of participes in Plautus who uses it often with military connotation: cf. prædam participes petunt (Most. 312); participes omnis meos praeda onerabo (Pseud. 588, seruus - canticum) and again in this song: hic uolo ... meos participes bene accipere (1.758). Subsequently the word becomes a familiar prose term, predominantly with the significance of "sharing in" without military connotation. (ii)

Comic devices

As a comic song this canticum is most effectively contrived, beginning with the military phrases, then an invocation to Jupiter, a short jingle giving instructions for the preparation of the feasting, then a long string of words all based on facio which must have roused the audience to laughter: laetificantis, faciam, fiant (1.760); facilia, factu, facta, ecfieri (1.761), and finally the incongruous note of the

(i) See index
(ii) Ernout, Dictionnaire étymologique, p.485: "primitivement, sans doute, «qui prend une part (du butin)», par opposition à princeps ...; puis, dans la langue commune, «qui prend part à»." Cf. pars in a similar context: ecqua in istac pars inest præda mihi? (Men. 135). Cf. also participo, six times in Plautus, but only here in military context.
sober proverb: *nam improbus est homo qui beneficium scit accipere et reddere nescit* (1.762).
A long song from the *seruus*, Sosia, opens the action of the *Amphitruo*. He is on his way to warn Alcmena of her husband's arrival and rehearses the description of the battle that he will relate for her benefit, without disclosing the fact that he failed to witness the fighting for he had fled. The *canticum* falls into two sections: ll.153-184 form a preamble and ll.185-262 constitute a miniature epic.

**Technical words and metaphor**

Crime and punishment seem to prey on the *seruus' mind* as he sings of *tresuiri* (an anachronism in a play set in Greece), *carcerem*, *compegerint* (*l.*155); *flagrum* (*l.*156). Prison evokes metaphoric reflection and there is the comic reference to a State reception: *hospitio puplicitus accipiar* (*l.*162). Later Plautus has a similar use of *hospitium*: *hic me hospitio pugneo accepturus est* (*l.*296). *Publicitus* or *publicitus* is an official word in the *ante-classical* writers, replaced eventually by *publice* and *palam*; both *publice* and *publicitus* are found in Plautus, (*ii*) but only *publicitus* is in Ennius (*A.183*), Caecilius (*trag.185*),(*iii*)

(i) Very rare outside Plautus and Cicero and technical writers.
(ii) *Publicitus*: *Amph. 162*, 1027; *Bacch. 313*; *Publice*: *Trin. 1046*; M.G. 102; *Stich. 491*; *Trin. 548*. But Plautus distinguishes between the two words in his usage of *publicitus* with reference to "public expense" and *publice* to the "concern or affairs of the State".
(iii) Where Nonius comments: *publicitus pro publice ... "publicitus defendendum est."* (*513.1*).
THE NARRATIVE POEM Amph. 153ff.

Lucilius (12.429), (1) and Terence (Phorm. 978: non hoc publicitus hinc asportarier in solae terrae). Otherwise publicitus reappears in Latin only with the post-classical writers, especially Apuleius, e.g. M.3.136.25 and 6.176.3.

From prison the slave's thoughts turn to food and the carcer now becomes a cella (1.156), cf. the metaphor in Curc. 387-8; reliqui in uentre cellae uni locum, ubi reliquiaram reliquias recondere; and the whole phrase promptaria cella is echoed in M.G. 857: cella uinaria. Promptarius (here instead of promptuarius for the sake of the metre) (ii) is in a figura etymologica with depromar (1.156) which elsewhere in Plautus (and other writers) is used for the distribution of food (Curc. 251, 255, Trin. 944, Truc. 646) or money (Trin. 756, 803).

References to beatings, whip-marks, etc. are common in the slave cantica and here the simile quasi incudem (1.160) is taken from

(i) Nonius comments: publicitus pro publice. Lucilius satyrarum lib.XII "hunc hominem quaestore aliquo esse opus atque corago, publicitus qui mi atque e fisco praebat aurum ... (lib. XVI) publicitus uendi tamen atque extremis ligurris (513.1); cf. meret, meretur ... publicitus legere ut mereas praesto est tibi quaestor (344.21).

(ii) Ausonius, Ep. 21 fin. Cf. Cato R.R.2.3: arcauestaria, armatium promptuarius. Promptuarius becomes a frequent substantive in late Latin, e.g. Apuleius, M.1.113.2. This is the only instance of the word in Plautus.
blacksmithing, (i) a comic application of an object that is pounded or beaten to the person of the servus; later the usage of incus was transferred to denote "studious zeal" and "hard work": e.g. iuuenes, et in ipsa studiorum incude positi (Tacitus, Or. 20.4), cf. Horace, A.P. 441. The servus uses the same metaphor of Harpax in Pseud. 614: nam haec mihi incus est: procudam ego hodie hinc multos dolos. In both examples in Plautus incus is accompanied by a verb with comparative morphology: caedant (Amph. 160) and procudam (Pseud. 614).

Sosia's state of servitude is emphasized in this canticum, perhaps in contrast to Mercurius, who is slave only in masquerade: from 1.166 the song becomes a plaint on the hardships of the servus: seruitus dura est (l.166); miser ... seruos (l.167); in seruitute expetunt multa iniqua (l.174) with reference to opus (ll.169, 170), labor (ll.170, 175) and opus (l.175). Then in an alliterative phrase he calls himself a verna and a verbero (l.180). The latter word is found very frequently in Plautus, twice in Terence and rarely elsewhere. (ii)

(i) Cf. the basic word cudo, which is a technical word used figuratively in colloquial language (Ernout-Neillet, Dictionnaire étymologique, p. 154), found once in Plautus and in canticum: tace sis, faber, qui cudere soles plumeos nummos (Most. 892, servus) and Terence has the proverb istaec in me cudetur faba (Eun. 381).

(ii) Terence, Phorm. 684 and 850; Cicero, Att. 14.6; Gellius, 1.26; Apuleius, M.S. Verna is the regular word for a specific type of servus.
Until now Sosia has forgotten to pay his respects to the gods
for his safe arrival from abroad, and he sings in the formal religious
language pertinent to prayers and references to the deities: gratias
agere, meritis, adloqui (1.181); merito, referre gratiam, studeant (1.182);
and adlegent (1.183), a technical business and legal word very frequent
in Plautus, once in Terence (And. 899), but elsewhere mostly in formal
context. (i)

Poetic words

In the second section of the canticum the language changes as
abruptly as the theme and we now have the seruus in grandiloquent mood
and corresponding utterance: e.g. acerba ... funera (1.190)(ii) where
funus (especially in the plural) signifies "death" most often in the

(i) Cf. Ruhnken: In Terenti comœdias dictata (ed. L. Schopen):
allegare in utramque partem dicitur: in bonam, est mittere
amicum, sequestrum, pararium, qui cum aliquo de negotio aliquid
agat: in malam, est dolos inter se componere per fraudem
aliquem subornare. Cf. also delego, found once in Plautus
(Prologus, 1.67), a few times in Cicero (e.g. Dom. 16;
De orat. 2.125) and then mostly in the historians, Livy,
Suetonius, Nepos, etc.

(ii) Cf. As. 595: acerbum funus (meretrix - spoken). Cicero
similarly has id funus, etsi miserum atque acerbum (Dom. 42)
and quae sanguine alit, quae immanni crudelitate sic exultat,
ut uix hominem acerbis funeribus satietur (Rep. 2.41).
Cf. Servius, ad Vergil, A. 6.429: quos (sc. infantes) ...
abstulit astra dies et funere mersit acerbo; acerbo, immaturo,
translatio a pomis; on the other hand acerbus is frequent in
Cicero simply synonymous with tristis, etc. Cf. also Plautus,
Bacch. 623: mala ... acria atque acerba.
poets, and the epithet acerbus is often the accompanying word.

The preface to the great narrative ends with the word proloquar (1.202), prompted by eloquar two lines earlier (1.200); it is attested in Ennius, Sc. 257-8: Cupido cepit miseram nunc me prolocui caelo atque terrae Medea miseras and Sc. 337-8: te ipsum hoc oportet profiteri et proloqui aduorsum illam mihi and in Plautus it is frequent in all areas of the plays; subsequently it is found mostly in the poets, rarely in Cicero, not in Caesar or Quintilian and in Varro there is this definition: prolocutum (dicimus), quum animo quod habuit, extulit loquendo (L.L. 6.56). Although the rhetoricians do not use the verb form, the substantive proloquium is found as a rhetorical term (e.g. Paulus, 283: prologium principium, proloquium; Gellius, 5.11.9; 16.8.1).


(ii) Including two more instances in cantica: Stich. 277: neque lubet nisi gloriosse quicquam proloqui profecto (puer) and Aul. 138: decet tequidem uera proloqui (matrona).

(iii) E.g. Orat. 43.147.
In his battle account comes the phrase *rapta et raptores tradere* (1.206) which is echoed in the lines of Ovid: *gratus raptae raptor fuit* (A.A.1.680): *raptor* is found only in the poets or the post-Augustan prose writers; the other instances in Plautus occur in a *canticum*: *cantrices, cistellatrices, muntili, renuntii, raptoreps panis et peni* (Trin. 254, *adulescens*) and in spoken bombast: *magnus miles Rhodius, raptor hostium, gloriosus* (Ep. 300-1, *seruus*). (i) Plautus' fondness for the suffix *-tor* is seen in his use of many unusual words with this formation, e.g. *indagator* (Trin. 241); *aduentor* (Truc. 96), etc. (ii) The substantival use of *raptum* is only found in phrases such as *uiuere rapto*, or in Ovid *rapta* is frequently used of his "ravished" heroine.

Poetic alternatives for *Graeci* are well attested in Ennius and although they are rarer in Plautus he takes every opportunity to employ them when his context and attitude of speaker allow: *Arguii* (1.208) is frequent in Ennius and is obviously intended to signify the Greeks as a whole and not merely the inhabitants of a single city-state: *e.g. quia Arguii in ea delecti uiri uecti petebant pellem inauratum arietis Colchis imperio regis Peliae per dolum* (Sc. 250ff.) where H. D. Jocelyn comments:

(i) And one occurrence in the Prologue of the *Menaechmi* (1.65).  
(ii) See index.
"It makes complete sense and does not contradict the traditional story only if Argiui is interpreted not as 'men of Peloponnesian Argos' but as 'Graeci of the heroic age'". (i) In this passage the Argiui must be the Thebans under Amphitruo. (ii)

Sosia gradually becomes more ecstatic with his own eloquence and verbal images are enunciated in vivid language, e.g. 11.231-4:

the metonymical ferro (1.232) for an iron weapon is already frequent in Ennius (e.g. A. 134; Sc. 193; 133, etc.) and although this use is more common in poetry, yet it is also found occasionally in prose. (iii)

But boat is more exclusively a word for the poets, found only here and Ennius, A. 585: clamore bouantes; Pacuvius, trag. 223: clamore et sonitu colles resonantes bount; Ovid, A.A. 3.450: clamant ••• puellae, redde meum! toto uoce boante foro; and in the late Latin of Apuleius and Dracontius. (iv) Based on the Greek word βοῶ there are nevertheless interesting etymological conjectures by Varro and Nonius on the connection...

(i) H. D. Jocelyn, The Tragedies of Ennius, p.354. There are two further instances in Ennius: Sc. 169 and Sc. 332.

(ii) Cf. the discussion on the Achiui, see index.

(iii) E.g. Cicero, Caecin. 9.25: ut in Caecinam aduenientem cum ferro invaderet; Div. 1.116: (gladiator) ferrum recipere iussus; and often in the cliché ferrum et ignis, e.g. Cicero, Tusc. 2.17.41 qui huic urbi ferro ignique minitantur.

(iv) Apuleius, Fl.17.79; M.5.29; M.7.3; M.9.20.
THE NARRATIVE POEM Amph. 153ff.

between boō and bos. (i)

The exaggerated idea in nebula (1.234) is emphasized by the preceding synonyms, spiritu ... anhelitu (1.233). Plautus uses nebula several times (ii) in figurative speech and twice in the phrase quasi per nebulam which in Cicero becomes quasi per caliginem (Phil. 12.2.2); (iii) nebula is found only in the poets, never in prose.

The description of the cavalry charge (1.244ff.) is wrought in lofty language: citi (1.244), a classical word, but especially favoured by the poets; (iv) alacri (1.245), a frequent epithet in all periods with people, but is rare and more often found in the poets with abstract words or actions, e.g. impetus as here. Both citus and alacer are used

(i) Varro, L.L. 7.103f: multa ab animalium uocibus tralata in homines, partim quae sunt aperta, partim obscura; perspicua ut Ennii animus cum pectore latrat ... minus aperta ut ... Ennii a uitulo ... eiusdem a boue clamore bouantes.

Nonius, 79.5: bont dictum a boum mugitibus. But Paulus is not misled: boare, id est clamare, a Graeco descendit (30). There is a comprehensive dissertation on boō by E. Fraenkel, Plautinisches im Plautus, p.351.

(ii) Cas. 847: nebula haud est mollis aeque atque huius est pectus (senex); Poen. 274: ego nebulai cyatho septem noctes non emam (seruus); Capt. 1024: quasi per nebulam (seruus); Pseud. 463-4: id. (senex). All of these examples come in spoken passages.

(iii) Caligo is found only once in Plautus: munc demum experior mi ob oculos caliginem opstitisse. (M.G. 405).

in this passage as adverbial expressions; the adverb *cito* developed early and is very frequent in prose, so that the adverbial use of the adjective is then confined to poetry; however *alacer* persists in this usage much longer in prose also for the adverbial form is not attested until Frontinus.(i)

The actions are drawn, too, with the more unusual words:

*foedant* (1.246) which is found only twice in Plautus, once in the physical significance as here and figuratively in Trin. 656: *ut rem patriam et gloriam maiorum foedarim meum* (adolescens - spoken). The word is attested in Ennius (Sc. 174) and quoted by Servius in his comment on Vergil, A.3.241 (*ferro foedare uolucres*): *foedare*, *cruentare*, Ennius *ferro foedati iacent*; subsequently *foedo* is found mostly in the poets, Vergil and Ovid, etc.(ii) In the same line is *proterunt* (1.247), a classical word, but most often in the poets (especially Vergil and Ovid) and Horace uses it in this superb metaphor: *uer proterit aesta interitura* (C.4.7.9.).(iii)

(i) Of movement, for instance, *alacer* is found in Ennius (Sc. 127; Sa.16), Statius (Theb.4.410); Manilius (5.448).

(ii) Cicero has *quae me (sc. Prometheus) perenni uium foedat miseria* (Tusc. 2.10.24); also Har. resp. 32 and 49.

(iii) Cicero uses it once: *sin istum semper illi ipsi domi proterendum et conculcandum putauerunt* (Flac. 53).
Military words

The military words and phrases in this song relate to the account of the battle and are not used in metaphor, so that discussion will be limited to the rarer words. Duello (1.189), the older form of bellum is used by the classical writers as a conscious archaism and Plautus too tends to use the older form in his loftier lines, but the distinction is not absolute, for in a bombastic canticum he also writes bello extinsto (Pers. 754) for the duello extinsto in this passage. The use of exstirguo to signify the "ending of a battle" is found only twice in Plautus (already quoted) and both times in slave cantica, perhaps with the intention of metaphor borrowed from the extinction of fires and life that accompanies the end of a battle; for otherwise Plautus uses the word with light or fire, or in exaggerated speech for extinguishing life (e.g. Truc. 524; Aul. 93; Pseud. 906).

The battle is fought under the command and auspices of Sosia's master: imperio atque auspicio mei eri Amphitruonis maxume (1.192). The auspicio (auis + spicio) is properly the indication of the will of the gods, the signifying of the approval or disapproval of a certain course of action: in Plautus the auspicio is closely linked with

authority and ability to succeed: "Plaute accorde aux présages le plus grande attention. Les auspices d'Amphitryon se confondent avec son autorité de chef; des auspices défavorables peuvent l'empêcher de rejoindre ses troupes, absolument comme un général romain. Il faut prendre à nouveau les auspices, redauspicandum est, quand les premiers ont été trompeurs." (i)

The war trumpets sound with the unusual word, occanunt (1.227), perhaps invented by Plautus with the appropriate prefix ob- for hostile action; there are only two other instances of occano: cornicines occanuere (Sallust, fragm. ap. Dion. 1.370 - Hist. 1.71) and Tacitus, A.2.31: tum Sentius occanuere cornua tubasque ... iussit. (ii) There follows immediately another rare compounded form with consonat (1.228), whereas most authors (before and after Plautus) prefer resono: consono is not in Cicero and only rarely in other classical writers, but the Augustans readopted it, especially Vergil who also uses it with locality words, e.g. nemus: consonat omne nemus strepitu (A.8.305) and tum plausu uirum consonat omne nemus (5.149).

(i) P. Lejay, Plaute, p.184. Cf. Horace, Ep. 1.1.86: oui (diluiti) siuitiosa libido fecerit auspiciun. Here again the word is linked with authority: "the fact that the rich man wishes for a thing is a sufficient proof to him that it is right for him to have it" (A. S. Wilkins, The Epistles of Horace, p.94).

Rare words and coinages

Only Plautus, Tacitus and Nepos use the substantive
*inmodestia* (1.163) and the corresponding words, *inmodestus* and *inmodeste*, are also rare and mostly in the historians. The closest synonym for these words would appear to be *immoderatus* and derivatives, but none of these are found in Plautus although they are frequent in classical writers.

Sosia is afraid that the gods may take revenge on him and that his face will be harrowed like a clod: *os occillet* (1.183) and his fear becomes a figure of fun with the invention of *occillo* based on *occio*: it is also possible that Plautus felt the requirement of a neologism for the figurative face-harrowing which was no doubt influenced by the assonance with *os*, since his two instances of *occio* adhere to the strict agricultural significance and both occur in sententious passages: *tibi aras, tibi occas, tibi seris* (Merc. 71); *semper occant priuiquam sariunt*

(i) Plautus has a further instance in Merc. 27: *amori accedunt ... incogitantia excors, inmodestia* (adolescens - spoken); cf. Tacitus, A. 13.50; 4.14; Nepos, Alc. 85. Late Latin has a further example in Tertullianus, apol. 39.7.

(ii) *Inmodestus* comes in Plautus four times: Curc. 200; once in Cicero (Off. 1.103); once in Terence, Haut. 568: *uel here in uino quam inmodestu fuisti ... quam molestus*! then Seneca and Tacitus. *Inmodeste* is in the historians Livy, Quintilian, Suetonius, cf. Plautus, Cist. 280; Poen. 153; Rud. 194 (*canticum*).

(iii) This may be a preferred euphemistic form of the frequentative *occito*. N.b. the substantive, *occillator* is found in the Gloss.
Another word of agricultural origin, adoria (1.193), this time a reward, is actually an adjective formed from ador, which seems especially used in sacrificial rites: ador frumenti genus, quod epulis et immolationibus sacris pium putatur; unde et adorare, propitiare religiones, potest dictum uideri (Nonius, 52.14), but adorare is of course the derivative of orare, and the significance of the two words are contiguous only by coincidence. (ii) The adjective, then, with donatio understood comes to mean a reward for valour: gloriam denique ipsam a farris honore adoriam appellabant (Pliny, 18.3.3.14). (iii) For Plautus the word may already be archaic and a deliberate choice to add dignity to the triad here: praedaque agroque adoriaque, cf. Horace who uses it as an archaism: Pulcher fugatis ille dies Latio tenebris, qui primus alma risit adorea (C.4.4.41).

The uictis hostibus (1.188) becomes the internecatis hostibus in the following line with interneco a possible invention of Plautus and it is not found again in extant Latin before Prudentius and Ammianus,

(i) However his one use of occator is metaphoric: rogas, sator sartorque scelerum et messor maxume? non occatorem dicere audebas prius? (Capt. 660-662)
(iii) Cf. Paulus' explanation: adoriam laudem siue gloriam dicebant, quia gloriosum eum putabant esse, qui farris copia abundaret (3).
although the substantive internecio and the epithet internecinus or internecius (none of these are in Plautus) come into vogue with Cicero and other classical writers. (i)

Asportassent (1.207) is first attested in Plautus, who also uses the more common synonymous term deporto: (ii) the former word comes only twice in Plautus, both times in cantica: here and Merc. 354:
illam apstrahat, trans mare hinc uenum asportet (adulescens); (iii) Terence also has two instances of it in the Phormio ll.551 and 978; subsequently the word is found mainly in the historians.

The battle ends when Amphitryon kills King Pterelas: Sosia uses optruncare (1.252) for the act: a derivative of truncare, the word is basically an agricultural term, and the metaphor of lopping branches and trees is transferred readily to the battlefield; (iv) it is first attested in Plautus who uses it several times, (v) but is rarer in the

(i) The prefix inter- is influenced by analogy with interficio, intereo, etc.
(ii) As. 524; Pseud. 213-4; Stich. 297; Vid. 97.
(iii) There is a third example in the prologue of the Rudens, l.67.
(iv) Or perhaps, but less likely, the metaphor is applied to agriculture from the hacking of the human "trunk".
(v) The other instances are in spoken passages: Aul. 469; Amph. 415; 1050; Bacch. 918; Cist. 524; M.G. 461. Cf. the discussion on contrunco, see index.
classical period, not in Cicero or Caesar, (i) and then more frequent in the historians, Sallust, Livy, etc.

A mundane note is struck suddenly in the midst of his great recitation with the word *inpransus* (1.254), only found in Plautus (Amph. 952; Aul. 528; Stich. 533; Poen. 10; Rud. 144); Horace (S.2.2.7; S.2.3.257; Ep.1.15.29, etc.) and Apuleius. Al. 6.p.22.

**Ante-classical words**

Sosia begins his song with words reminiscent in The Sound of Music: "Oh, heck! I have confidence in me" (ii) as he unsuccessfully convinces himself that he is both audax and confidens. Only in ante-classical writers (iii) is *confidens* used as a term of approval, i.e. "self-confident, courageous"; but with an excess of self-confidence, the word is more often a term of disapproval, i.e. "shameless, impudent".

Plautus uses it as a term of approval in two (perhaps three) further instances: *nam tu quemuis confidentem facile tuis factis facis, eundem ex confidente actutum diffidentem demuo* (Merc. 855-6, adulescens in lofty

(i) Cicero only has the quotation: *(Medea) puerum interea obtruncat* (Poet. ap. N.D. 3.26.67).
(ii) Quoted from a *song* in the musical play of Rodgers and Hammerstein.
(iii) E.g. Terence, Andr. 855.
address to Cupido; n.b. the antithetical diffidentem in this quotation). (i) But he also uses it quite definitely as a pejorative: Trin. 770; Curc. 477; Men. 615; cf. the term of abuse confidentiloquus (ἀπαξ λεγόμενον in Trin. 201). (ii)

Most words of thinking and estimation are based on metaphor, often taken from agriculture (weighing wool, chewing cud, etc.) and both puto and deputo (1.159) are primarily words for pruning trees; the first of these becomes a frequent word for meditation and computation, but the second is found only rarely and then in ante- and post-classical writers. There is one other instance in Plautus (Trin. 743), a few instances in Terence (e.g. Phorm. 246) and then only in the late writers, Tertullianus, Palladius and Macrobius. (iii)

The adverbial numero (1.180) also belongs to the ante-classical period: frequent in Plautus, occasionally in other writers of the period,

(i) The dubious example is Pers. 235: confidens! sum hercle uero. nam ego me confido, where the context leaves the inference of approval or disapproval in some doubt.

(ii) Cf. confidentia which is either complementary or not according to context: e.g. approving: Amph. 1054; Cicero, Rep. 3.30.42; disapproving: Pers. 231; Cicero, Fl. 4.10.

(iii) Cf. the derivative reputat (1.172) which is frequent and classical, but not in Caesar and only four times in Plautus: here and Bacch. 1091 (canticum); Trin. 256 (canticum); Trin. 674 (spoken).
but not in Terence. In Plautus there appear to be three distinct usages of *numero*: a. literally, i.e. measured according to number (Bacch. 928; 930); b. similarly to *cito* (Cas. 647; Men. 287; Merc. 739; M.G. 1400; Poen. 1272); c. in this passage *numero mi in mentem fuit*, the word is perhaps synonymous with *opportune*. (i)

Two ante-classical words of utterance introduce the rehearsed narration of the battle: *fabularier* (1.201) and *proloquar* (1.202). *Fabularier* is attested in Ennius (Sc. 146), very frequent in Plautus, twice in Terence (Phorm. 654, Haut. 316), then reappears in the post-classical prose writers. Plautus is very fond of synonymous terms for *dico*: in this canticum alone we have *eloquar* (1.200), *proloquar* (1.202); *iterarunt* (1.211); (ii) *pertuler* (1.216). (iii)

(i) Accius (trag. 144) has *ne istum numero amittas subitum oblatum* and Nonius (352.16) comments *numero significat cito*. But Naevius (trag. 61) has *neminem uidi qui numero sciret quicquid scito opust* which does not correspond exactly with any of the Plautine usages, cf. Paulus, 171: *numero dicebant pro nimium*.

(ii) This word is discussed elsewhere, see index.

THE BOASTING SLAVE Pers. 251ff.

The seruus, Sagaristio, has been entrusted with a sum of money by his master to buy cattle at a market at Eretria. In this song he first thanks Jupiter for the windfall and then derides his master for his folly in trusting a slave and finally boasts of the good use to which he will put the money.

Poetic words

The invocation to a deity is a frequent device in the monologue passages in Plautus, both spoken and sung. Such lines are in mock-heroic style, made up of religious, poetic and often invented words. Jupiter is here addressed with a string of epithets testifying to his great powers, beginning with opulentus already used with a significance other than "wealthy" by Ennius, although the choice of word here is

(i) Prayers of thanksgiving to Neptune, for instance, are found at Most. 431ff., Rud. 906ff., Stich. 402ff., Trin. 820ff.
(ii) Gellius XI.4.1. quotes the lines of Euripides' Hecuba (293-5) which were translated by Ennius (Sc. 199-201) and then comments on 1.200: nam cum opulenti loquuntur pariter atque ignobiles: bene sicuti dixit Ennius, sed ignobiles tamen et opulenti auti ἀναφευγοντων καὶ δοκοῦντων satisfacere sententiae non uidentur; nam neque omnes ignobiles ἀναφευγοντι neque omnes opulenti εὐυξεούσιν. However it is quite possible that Ennius fully intended a complete contrast between the "unknowns" and the "high society of wealth and position" and this usage then adumbrates this instance in Plautus. See H.D. Jocelyn, The Tragedies of Ennius, p.309.
no doubt influenced by Ope and opes to come. Subsequently the word is rare in classical prose and appears regularly only in Sallust and Livy. The second epithet is inclutus (1.251), an ante-classical and poetic synonym for nobilis or clarus, not found in Caesar or Cicero.\(^1\)

Inclutus appears on two further occasions in Plautus, in passages given to lower-class types, and both times the word is used as mock-flattery: M.G. 1227: *ut tu inclutus's apud mulieres!* (seruus-spoken) and Pseud. 173-4: *uos ... aetatulam agitis ... inclutae amicae* (\textit{leno- canticum}). Ennius has already used this epithet for Horatius: *at Oratius inclutus saltu* (A. 129). Later poets use the word similarly: cf. Lucretius, 5.8: *inclute Memmi* and Horace, S. 2.3.197: *inclitum\(^{ii}\) Inclutus follows the same history as the basic verb, clueo(r)\(^{iii}\) which is also found in the ante-classical writers and the poets.\(^{iv}\) Jupiter is then referred to as Ope gnatus\(^{v}\) and this word (g)natus

\(^{\text{(i)}}\) For a full account of this word, see O. Prinz's article in Glotta, 29. p. 138.

\(^{\text{(ii)}}\) See also Lucretius, 3.10; Sallust, H.2.21; Valerius Maximus, 8.2.1; Livy, 1.7.12, and later writers such as Columella and Ammianus.

\(^{\text{(iii)}}\) Ernout-Meillet: *Dictionnaire etymologique*, p.192: "inclitus ... sur lequel les grammariens ont peut-être refait clutus, cf. clutum dans le Thes."

\(^{\text{(iv)}}\) This word is discussed at length elsewhere, see index.

\(^{\text{(v)}}\) On the question of the initial g-, see J. Marouzeau, *Traite de stylistique latine*, pp.88-89 and Ernout-Meillet, *Dictionnaire etymologique*, p.429.
as a substantive in the singular is most common in the poets. The
most obvious example that comes to mind is Vergil's reference to Aeneas
as nate dea (A.2.289). Even before Plautus, the word is already
attested in Ennius: 
Hectoris natum de Troiano muro iactari (Sc. 82);
mi ausculte, nate, pueros cremitari iube (Sc. 291); o gnata (A.45)
Plautus himself uses the word so often that it is in his works a
commonplace, and after Plautus it is found only in poets: e.g. Horace,
S.1.3.43 and 2.3.199. In the same way prognatus as substantive seems
to lie in the province of the ante-classical writers and the poets.
Ennius already has Tantalo prognatus, Pelope natus (Sc. 357) and
Eurydica prognata (A.37); and in Naevius there is prognatus Pythius
Apollo (B.P.2.20). Again this word is also frequent in Plautus in all

(i) Ernout-Meillet: Dictionnaire etymologique, p.654: "Natus ... 
 frequente dans Plaute et dans la poesie, sont bannis de 
 la prose classique en raison de cette valeur effective."
J. Marouzeau: Traite de stylistique latine, p.166-7 discusses
the distinction between filius and gnatus; "au contraire,
gnatus est seul employe quand des parents s'adressent avec 
tendresse a leur enfant; en particulier on le trouve tres 
frequemment au vocatif (29 fois chez Plaute, 9 fois chez 
Terence), souvent accompagne d'une epistete affective (Capt. 1006) 
et presque toujours de l'hypocoristique mi (Trin. 1180). Une 
seule fois (Rud. 1173) Plaute emploie le vocatif fillia; c'est 
dans une circonstance ou un pere qui retrouve sa fille est 
presse de lui reveler sa paternite avant de se laisser aller 
a son emotion ..." On the other hand H.D. Jocelyn proposes
that the use of the vocatives, gnate, gnata does not indicate 
lofty style, but they are more common than fili, fillia in the 
ante-classical period, (The Tragedies of Ennius, p.277, p.385).

(ii) Ernout-Meillet, Dictionnaire etymologique, p.430: "prognatus ... 
archaic et poetique, terme noble."

(iii) See index under prognatus.
areas of his plays. Both natus and progenatus are fairly common in the
prose writers of the classical era in the plural forms; (i) and Plautus
apart, other writers use the singular of both regularly to refer to the
son or daughter of a god, goddess or mythological character, although
this tendency can easily be attributed to the subject matter of the
poems involved.

To complete the eulogy, Jupiter is supremus, ualidus and
uiripotens (1.252). In Plautus there are only two occasions when the
word supremus is not used to refer to Jupiter. (ii) It is the natural tribute
to the chief or sole god of a particular religion: Christians today
refer to the "Supreme Being". (iii) The word ualidus is found mostly in
poetry, since the classical prose writers, especially Cicero, prefer
ualens, although the adverbial ualde is found frequently in classical
prose and elsewhere. Validus is already attested in Ennius though not
with a personal noun: ualida quorum infrenari tenacia minis (Sc. 191);
Fortuna uaria ualidis cum uiribus luctant (A.300). Plautus uses the

(i) Ernout-Meillet, Dictionnaire etymologique, p.654:
"Substantive, ...nati, les enfants par opposition a parentes:
caritas quae est inter natos est inter parentes, Cic. Lael. 8.27..."
(ii) Of Jupiter: Most. 348; Amph. 1127; Cist. 513; Pseud. 628;
Capt. 426: Capt. 768; Capt. 976; Men. 1114; Poen. 1122;
Amph. 831. Otherwise: Pseud. 17 and As. 594.
(iii) Cf. superi = "the gods on high"; supera = "the heavenly
regions", so that the epithet superus is endemic to a deity,
and the superlative even more so.
adjective mainly to qualify persons: Amph. 160: *homines octo ualidi*
(seruus - canticum); Amph. 299: *quam ualidus est* (seruus); As. 575:
octo ualidos lictores (seruus); Men. 877: *me ui cogunt ut ualidus*
*insaniam* (adulescens); Cist. 494: *neque opes nostrae tam sunt ualidae*
*quam tuae* (lena, used here with non-personal noun). He uses *ualens* perhaps
on three occasions: Bacch. 154: *ualens adflictat me* ... (paedagogus); (i)
Capt. 64: *ualentiorem nactus aduorsarium* (this example occurs in the
prologus, which we may regard as being of doubtful authorship for the
purposes of this thesis); (ii) and As. 565: *ualentis uirgatores*. Since
there is only one confirmed example of *ualens* in Plautus and none in Ennius
or other ante-classical writers, it appears that *ualidus* was the preferred
word before classical times, when *ualens* developed as the prose word and
*ualidus* became the poetic equivalent especially favoured by Lucretius,
Horace, Vergil, Ovid, etc. and then the later prose writers, such as
Tacitus and Pliny Secundus. The epithet *uiripotens* (1.252) is a coinage
formed from *uis* and *potens* (iii) formations based on *potens* are frequent in

(i) This line has been considered dubious by Leo, but is retained
in full by Lindsay.
(ii) On the authorship of the prologues of Plautus, see especially
(iii) It has been suggested that the compound was formed from *uir* and
*potens* on the analogy of *Viriplaca*, an epithet for Juno found in
Valerius Maximus, 2.1.6. However *uis* is more likely (a) on the
analogy of *omnipotens*, (b) because of the quantity of the *i* in
*uiripotens* in this line.
Plautus as epithets for a deity: cf. multipotens used of Venus (Cas. 841) and Neptune (Trin. 320); salsipotens also of Neptune (loc. cit.) and caelipotens of Jupiter (Pers. 755). (i)

Religious words

It has already been seen that supremus and uiripotens (1.252) have religious connotation; opes and copiae (1.253) are readily connected in the Roman mind with the personified Ops (1.251) already referred to in this prayer. (ii) The word uitulor (1.254) probably belongs to old religious formulae and was probably archaic even in Plautus' time. (iii)

Ennius has: is habet coronam uitulans uictor (Sc. 52) and in his commentary, Paulus (iv) connects uitulor with uitulus, which seems unlikely

(i) E. Fraenkel, Plautinisches im Plautus, pp.207-209. For further discussion of words compounded with -potens, see index under armipotens, bellipotens, caelipotens, multipotens, omnipotens, salsipotens.

(ii) For opes see Ernout-Meillet, Dictionnaire étymologique, p.463; A. Ernout, Aspects du vocabulaire latin, pp.96-7 and J. Marouzeau, Quelques aspects de la formation du latin littéraire, p.18. For copiae see Ernout-Meillet, Dictionnaire étymologique, p.464: "Personnifie et divinise: copia qui remplace Ops, cf. Cornu Copiae." In other cantica both opes and copiae are used with the military significance, see index.

(iii) Macrobius, Sat. 3.2.1ff: primo pontificii iuris libro apud Pictorem uerbum hoc posatum est "uitulari", de cuius uerbi significatu Titius ita retulit "uitulari est uoce laetari". Varro etiam in libro XV rerum diuinorum ita refert "quod pontifex in sacris quisquedam uitulari soleat quod Graeci "piλαγικελυ" uocant"... Hyllus ait Vitulam uocari deam quae laetitiae praeest. Piso ait Vitulam uictoriam nominari. Notice the connection here between uitulor and Vitula, the goddess of Victory or Exultation and uitulatio, a public thanksgiving.

(iv) Paulus, p.56: uitulans laetans, gaudio, ut partu, or pastu uitulus acc. to the edition of Augustinus.
The Boasting Slave

Pers. 251ff.

if only because of the difference in the quantities of the vowels in the first syllables; I find that Ernout’s connection of *uitulor* with Vitula¹ more plausible and would add as a rider some further connection with *uita*, since this too is sometimes personified as a pet name: "mea uita". Naevius also has two instances of *uitulor*: in *uenatu uitulantes* (Lyc. 37) and Nonius comments: *uitulantis ueteres gaudentes dixerunt* (14.18); the other instance is quoted by Varro from the Clastidium: *apud Naevium ... in Clastidio uitulantes a uitula* (L.L.7.107).

Another word that belongs to ancient religious formulae is *prospero* (1.263); cf. Livy, 8.9.7: *uos precor, uti populo Romano Quiritium uim victoriamque prosperetis*. Almost all the extant examples of *prospero* are found in religious context: (ii) the exceptions are the two instances in Plautus, here and Cas. 1005: *propter eam rem hunc tibi nunc ueniam minu’ grauate prospero* (matrona - spoken). But in the present example the religious connotation of the word *prospero* seems to be retained in the juxtaposition with *genio* which is fundamentally a religious word

¹ Ernout-Meillet, *Dictionnaire etymologique*, p.742: "Derivé de Vitula, nom de la déesse de la joie ou de la victoire ... Etymologie populaire dans P.F.507.12 ... Sans doute vieux terme rituel, qui a disparu de bonne heure; peut-être sabin."

(ii) e.g. Horace, C.S.17-18: *Diu, producas sobolem, patrumque prosperes decreta super iugandis jeminis*. Valerius Maximus, 7.2.5: *Pullarius, non prosperantibus aulibus, ementitus*. Tacitus, A. 3.56: *sed principio literarum ueneratus deos, ut consilia sua rei publicae prosperarent ...*. There are no examples of the word in Cicero.
as well, cf. Capt. 291-2: ad rem diuinam ... Samiis uasis utitur, ne ipse Genius surrupiat.

Archaic words

The stately tone of the invocation may have influenced Plautus in the choice of the old form of the adverbial amiciter (1.255) for the more usual amice, which is the normal word for this writer. (i) Nonius (510.26) comments on the only extant instance of amiciter which comes in Pacuvius: amiciter pro amice "nunc ne illum expectes, quando amico amiciter fecisti" (trag. 131).

Rare words and coinages

The ἀπαξ λεγόμενον uiripotens (1.252) has already been discussed and there is another in the word triparcos (1.266) one of the terms of abuse directed against mean old men. The tirade is introduced by the Catullan word, lepidus, which is discussed more fully elsewhere. (ii) Three is perhaps Plautus' favourite number for his plays are filled with a prodigious number of triads and he uses ter as the basis of several formations: trifur (Aul. 633); trifurcifer (Aul. 326, Rud. 734);

(i) Cist. 107; Merc. 499; Most. 719; Poen. 852; Pseud. 521; Rud. 288; Stich. 469.
(ii) See index.
triuenefica (Aul. 86) and terueneficus (Bacch. 813); and the title of two plays: Trigemini (lost) and Trinummus.(i) To complete the tirade Plautus has the diminutive form uetulos (1.266) contemptuously followed by auidos and ardos (1.266). This last word seems rare as an epithet qualifying people, although frequent and classical with things. Quintilian and Suetonius both use aridus to refer to orators, teachers, etc., probably as a natural extension of the very frequent use of this word to describe a certain oratorical style.(ii) Plautus has another instance of this epithet referring to a senex: pumex non aeque est ardus atque hic est senex (Aul. 297, seruus); and Terence also has: patrem quendam auidum, miserum atque aridum (Haut. 526, seruus).(iii)

The word of revenge admordere (1.267) first appears in extant Latin with Plautus who has one other instance, also in canticum: iam admordere hunc mihi lubet. (Pseud. 1125, leno). Subsequently the word is

(i) Ernout-Meillet, Dictionnaire étymologique, p.701: "Certains composés ou tri- joue le rôle d'un augmentatif, trifur, trifurcifer, triuenefica, etc., qui appartiennent à la langue de la comédie ou de la satire, sont sans doute faits sur des modèles grecs; cf. τρισκατάρατε Ménanandre, Epitr. 646. Cf. le groupe terque quaterque a valeur de superlatif." Cf. also the many folk customs involving the number three, e.g. calling thrice to the dead, etc.

(ii) e.g. Quintilian, 12.10.13: ille (Cicero) qui ieiunus a quibusdam et aridus habetur. Quintilian, 2.4.8: in primis euitandus et in pueris praecipue magister aridus.

(iii) Cf. also Martial, 10.87.5: absit cereus aridi clientis (=pauperi).
found only in poetry: Vergil, G. 2.379: admorsu in stirpe;
Propertius, 3.11.53: bracchia admorsa colubris; Silius Italicus, 5.322: admorsae immurmurant hastae. The basic verb mordere is also rare in Plautus, there being only one example and the usage here is in the literal significance: ludenti puero quod memordit simia (Poen. 1074).

Plautus is fond of unusual ejaculations and onomatopoeic expressions which may have been current catch phrases in his time. One such phrase occurs here with tuxtax (1.264), an imitation of the sound of the whip. There is a similar expression in Naevius quoted by Charisius: tax pax Naevius in Agitatoria: age, ne tibi me adversari dicas, hunc unum diem de meo sequor, sinam ego illos esse tax pax (2.p.213 Putsch).
While Simo, the senex, is meditating on the unpredictable actions of his wife, his words are overheard by the servus, Tranio, who seizes the opportunity to declaim that his stratagem is about to succeed. The song is very short, but the language is still inventive and carefully contrived, culminating with the punning punch line: quo dolo a me dolorem procul pellerem (1.716).

Rare words and coinages

The first word of Tranio's song abitus (1.711) is found occasionally in other plays of Plautus (especially in cantica), but otherwise the word is rare (not attested before Plautus and only used once by Cicero: post abitum ... huius importunissimae pestis (Verr. 2.3.54.125). Apart from this example, the word is found elsewhere in Plautus in the speeches of women: the matrona in the Amphitryon uses abitus four times, twice in song (Amph. 641: ex abitu uiri; 646: abitum eius) and twice elsewhere (Amph. 529: ex abitu; 662: suum abitum); and the lena in the Cistellaria uses it once: abitum quam aditum malis (1.33). In fact, abitus is used only in sung passages, except by Alcmena who has need to repeat it in the spoken passages which refer to the subject in her song (Amph. 633-651). Much has already been written on the relationship of the -tus and -tio suffixes (1) and it is

(1) J. Marouzeau, Quelques aspects de la formation du latin littéraire, p.43ff.
M.A. Steward, A study in Latin abstract substantives, p.139.
F.J. Cooper, Word formation in the Roman sermo plebeius, p.5ff.
only necessary here to indicate that Plautus has also one example of abitio (Rud. 503: quidue hinc abitio? - leno, spoken), which is also used once by Terence: haec turba atque abitio euenit (Haut. 190).

Metaphor and technical terms

Tranio's song is, in part, an "apostrophe" to Simo whose course of action he now describes in legal terms: accusites (1.712); iure; merito; incuses; licet (1.713). There is a deliberate contrast here between the words accusito (ἀπαξ λέγομεν) and incuso: both words have their foundation in causa, but accuso is the formal word for bringing a complaint before the court, and is here used of Simo applying for justice from one of the gods, and his importunity is betrayed by the frequentative formation; incuso is more often a non-technical word for fault-finding and it is perhaps for this reason that it is not found in Cicero since his involvement in his writings would be concerned most often with his public cases.

(i) Otherwise the word is very rare, see T.L.L. Paulus (23) has this comment: abitionem antique dicebant mortem.

(ii) The word "apostrophe" will be used in this thesis for the type of monologue in which a person is addressed as though he were "in absentia". In this case Simo is still on the stage, but the remarks of Tranio are made for the benefit of the audience although it is Simo whom he "apostrophizes". The Shorter Oxford English Dictionary defines apostrophe as a "figure, in which a speaker or writer suddenly stops in his discourse, and turns to address pointedly some person or thing, either present or absent ... (Not confined, as occas. stated, to a person present (Quintilian), and the absent, or dead)."
Closely allied to the legal terms is the word *adloqui* (1.714), a formal term of address, be it at a funeral, in a military assembly or to the gods in prayer. In Cicero *adloquor* is only used once, (i) and the rarity appears justified since it is otherwise found mostly in the poets of the pre-Augustan era. As an address to the gods in supplication or thanksgiving it only appears in the poets Plautus, (ii) Naevius, Accius, Vergil, Ovid and Catullus, (iii) and other significances of this word are not adopted by prose writers before the Augustan age. (iv)

Tranio is suddenly triumphant: *hoc habet* (1.715) - a phrase which owes its origin to the arena. (v) In the correct setting the phrase is also found in Vergil: *hoc habet, haec melior magnis data uictima diuis* (A.12.296); but the metaphoric usage occurs in the comic poets, Terence and Plautus, (vi) and as might be expected in the passages

(i) Clu. 170: *eum nemo recipere tecto, nemo adire, nemo adloqui, nemo aspicere uellet*. The word is no doubt chosen for its prefix.
(ii) In this significance the word is also found in Amph. 181 (and see index).
(iii) e.g. Naevius, B.P.1.10: *adlocutus summi deum regis fratem Neptunum; Accius, trag. 232: quod templum adeam? quem ore furesto alloquar; Vergil, Ecl. 8.20: extrema moriens tamen alloquor hora; Ovid, Tr. 5.2.45: alloquor en absens absentia numina supplices; cf. Catullus, 101.4: *mutam requiequam alloquerer cinerem*.
(iv) The word then appears regularly in the historians, Livy and Tacitus.
(v) Donatus comments on Terence, And. 1.1.56: *id est ulneratus est. Habet enim qui percussus est: et proprie de gladiatoribus dicitur*.
given to the serui. A reminiscent passage comes in Shakespeare who has Mercutio cry out: "I have it! and soundly too" (Romeo and Juliet, II.1).
THE JOYOUS PISCATOR Rud. 906ff.

This is one of the best songs in Plautus in which the piscator sings of his discovery of a trunk in the sea: in it Plautus combines many elements, for it is a canticum of exposition, or prayer, of moral reflection and finally of grandiose dreams.

Poetic words

In the opening invocation to Neptune, the patronus and bestower of the miraculous find, Plautus uses language to convey the exalted emotions of the piscator: ago gratias, patrono (1.906); salis (i) locis... pisculentis (1.907); (ii) pulchre, ornatum (1.908); templis (1.909); (iii) fluctuoso (1.910); (iv) compotiuit (1.911); lepide (1.912); sopori, (v) quieti (1.916); tempestate saeua (1.917); apud reges rex perhibebor (1.931).

(i) Poetic epithet of the sea, see index.
(ii) This word is found only here, Cato ap. Nonius, 151.7 and Solinus, 5.6.
(iii) Cf. M.G.413: in locis Neptunis templisque turbulentis. This word is often used of an open space in poetry, especially in Ennius and Lucretius.
(iv) Only here and in Pliny, 37.5.18.71.
(v) Sopor is mostly found in poetry for the more usual stupor, torpor, etc. See Ernout-Meillet, Dictionnaire étymologique, p.635.
(vi) Perhibebor in this usage is archaic and belongs to elevated poetry, especially frequent in Ennius, cf. Vergil, A.8.135. There are three instances in Cicero, but the context is specialized: Tusc. 1.12.28; Rep. 2.24; Fam. 5.12.7.
Military words

In common with the boasting slave the piscator makes frequent use of military metaphor in his song of joy: expediiit (1.908); praeda (1.909); experiri, expetui (1.917); uiligare (1.921); instruam (1.930); oppida circumuesctabor (1.932); oppidum magnum communibo (1.934).
The keynote of this canticum is complacency, as a contrast to the song of despair that this character sings after he has been duped most successfully by the seruus.

The vocabulary of complacency

Not a prayer begins his song, but a simple statement that the gods are kindly disposed towards himself: propitii (1.470). (i) This is the beginning of a list of approval terms: probus, lepidus (1.474); benignus (1.476). And his bumptiousness is intensified by the use of official language: compendi feci (1.471); argento uicit (1.471); credidi (1.476); satis ... accepi (1.477); abjurassit (1.478). (ii)

(i) This word is always in religious or solemn context in Plautus, cf. other instances in canticum: Aul. 810; Amph. 1065; Trin. 837.
(ii) A rare synonym for perjurio negare, three times in Plautus (also Curc. 496; Rud. 14); Sallust, Cat. 24.4; Cicero, Att. 1.3.3; Vergil, A.3.263.
Joy and boasting are the themes of the song from the senex, Hegio: joy at the prospect of recovering his captured son and boasting at his own skilful management of affairs. As a character, Hegio is one senex who captures the sympathy of the audience. (1)

The vocabulary of boasting and joy

The senex vaunts himself as the model citizen: (ii) bene rem gerere (1.498); bono publico (1.499) and the reward: gratulcantur (1.501).

There is conscious grandeur in the three words prefixed with re-: restitando, (iii) retinendo, reddiderunt (1.502-3) combined with the rare word lassus, which is used only once by Ennius, but it is in reference to the perfect man: descriptum definitumque est a Quinto Ennio in Annali septimo graphice admodum sciteque sub historia Gemini Seruillii, uiri nobilis, quo ingenio, qua comitate qua modestia...amicum esse comueniat hominis genere et fortuna superioris...'magnam cum lassus diei partem triuisset de summis rebus regendis'. (iv)

(i) Cf. W. M. Lindsay, The Captiui of Plautus, p. 105; P. Lejay, Plaute, p.133.
(ii) Whereas the boasting slave so often thinks of himself as the clever general.
(iii) This word is mostly ante-classical, but there are a few instances in Livy and Pliny; Ennius uses the word twice, Sa.5 and Sc.224. The other examples in Plautus occur also in cantica: Truc. 715 (ancilla exercising her authority) and Merc. 122 (seruus currens, where the frequentative form adds to the fun of the panted lines). There is also one instance in Terence, Eun. 668.
THE BOASTING SENEX Capt. 498ff.

The climax of the song comes with *eminesbam* (1.504), (1) where I conjecture that the word is intended as a *double entendre*: Hegio complains that he had difficulty in "emerging" from the congratulatory group, at the same time implying that he was the "prominent" person in the group.

(1) Cf. W. M. Lindsay, *The Captivi of Plautus*, p.241: "a rare instance of this verb in the older literature"; and Ernout-Meillet, *Dictionnaire étymologique*, p. 403: "synonyme de *excello* [not in Plautus].... souvent au sens moral, d'où *eminentissimus uir*."
THE REJOICING SENEX Capt. 922ff.

This is a prayer of thanksgiving from the senex after the safe return of his son. The opening formula has been imitated by Terence in the Phormio in the words of the senex Demipho who also regains a lost son: *Dis magnas merito gratias habeo atque ago, quando euenere haec nobis, frater, prospere* (ll.894-5), but as Lejay\(^{(1)}\) points out Plautus' prayer is more specific.

The vocabulary of rejoicing

Many of the slave songs of joy also begin with divine invocations with the religious terms: *ago gratias; merito* (l.922). The solemnity is here dispelled by the comic repetition of some form of relative pronoun at the commencement of each line: *quom ... quomque ... qua ... quomque ... quomque*.

Other words

The frequentative *sustentabam* (l.925) occurs three times in Plautus and on each occasion as a true frequentative,\(^{(ii)}\) cf. Stich. 467;

\(^{(i)}\) P. Lejay, *Plaute*, p.186, n.3: "La phrase de Plaute est moins abstraite et plus précise."

\(^{(ii)}\) Plautus mostly uses the frequentative form without strict regard for significance.
586. Both conspicio and conspicor (1.926)\(^{(i)}\) are frequent in Plautus in all areas and in all speakers, but the latter word is very rare subsequently except in Terence and Caesar (never in Lucretius, Vergil, Cicero or Horace).

\(^{(i)}\) I find W. M. Lindsay's note on this line curious: "conspicor takes the place of conspicio when the metre necessitates it e.g. at the end of the line, but not otherwise. The form was therefore not much used in Plautus' time." (emphasis mine). But there are 38 instances of conspicor in Plautus; and two in Terence (Eun. 1062; Heaut. 68) as opposed to none of conspicio.
The song of the senex, Charmides, is a prayer of thanksgiving to Neptune after a safe arrival from a journey: there are several spoken paeans of praise in Plautus, cf. M.G. 411; Stich. 402, etc.

The vocabulary of prayer

The opening words set the lofty tone for this song in poetical and benedictory language: salsipotenti, (i) multipotenti (l.820); (ii) laetu, (iii) lubens laudis; gratis gratiasque habeo (l.821); (iv) penes; potestas (l.822); gratias ago atque habeo summas (l.824);

(i) ἄπαξ λεγόμενον. See also P. Lejay, Plaute, p.236 for his comment on this word and multipotens, but especially see E. Fraenkel, Plautinisches im Plautus, p. 207f. for a dissertation on all the -potens formations in Plautus. The point has already been made in this thesis that these words are found only in religious context.

(ii) This word is fully discussed elsewhere, see index.

(iii) Laetus is to become a key-word in the Georgics of Vergil, cf. the opening words of Book 1: quid faciat laetas segetes? The word retains a close association of ideas between fertility in the agricultural sense and rejoicing over success. Cf. Ernout-Meillet, Dictionnaire étymologique, p.513

(iv) A ritual formula of thanksgiving, cf. the similar phrase in l.824.
placido; clementi (1.827); gloriam; nobilisst (1.828); laudo;
ordine; aequom; dis dignumst (1.830); modesti (1.831); fidu' (1.832);
satellites (1.833); tua pax propitia (1.837).

The vocabulary of contumely

Greatly daring, Charmides lists epithets for Neptune, discounted by himself, but proffered by other men: saeuom, seuerum, auidis moribus, spurcificum, immanem, intollerandum, uesanum (v) (11.825-6);
infidum (1.832).

(i) Cf. Terence, Ad. 864: clemens placidu'.
(ii) The attendants of Neptune are referred to as satellites and this usage is found mostly in poetry, e.g. Cicero, Poet. Div. 1.47.106; Tusc. 2.10.24; Poet. ap. Nonius, 65.10; Horace, C. 2.18.34; Ovid, F. 5.538.
(iii) Saeus is mostly a poetic epithet for animals, things and people: many of the later poets also use it for deities: e.g. for Juno in Vergil, A.1.4; Ovid, M.9.199; for Proserpina in Horace, C.1.28.20; for Tisiphone in Horace, S. 1.8.33; for Venus in Horace, C. 1.19.1; 4.1.5.
(iv) Words compounded with -ficus appear mostly in cantica in Plautus and as epithets for a deity, cf. magnificus, laetificus, see index. Plautus also uses spurcus and spurco as words in their own right.
(v) In considering uesanus (uae + sanus) in this context, the significance comes closer to the poetic usage with things, e.g. pontus, flamma, fames, etc. than to the classical and prose use with people, for not even the bravest would dare to suggest that a god is "insane", but might speak of his ferocity, raging (like the sea). In this latter sense the word is used only in the poets, e.g. Horace, Propertius, Ovid, Vergil, Catullus, etc.; it has occasionally been extended in poetry to mortals of some stature, (e.g. Alexander in Seneca, Ben. 2.16.1).
The vocabulary of the sea

The references to the sea are frequent in the song and the variety of expressions reveal Plautus' skill as a verbal artist:

-salsipotent[i] (1.820); fluctibus sal[sis (1.821);^1^ in alto (1.827 et al.);^2^
caeruleos^3^ per campos^4^ (1.834); quasi canes, haud secus;
turbines uenti (1.835); imbres, fluctus, procellae infensae (1.836);
ruere antennae; scindere uela (1.837).

^1^ As an epithet of things other than food, salsus is found in poetry (cf. the poetic formation salsipotent[ti]); its use of the sea is attested in Ennius with mare (A.142; Sc.119) and aequora (Sc. 367) and Accius with fluctus (trag.562); subsequently Lucretius uses salsus with aequor (3.493; 5.128; 6.634); undae (6.391; 894); gurges (5.482), cf. a salso nomine ponti (6.474); in Catullus there is an instance of the word with unda (64.6), also Vergil (A. 5.158).

^2^ Altum is used of the heavens in poetry (e.g. Ennius, A. 1.103; Vergil, A. 1.297); and of the sea frequently in poetry and occasionally in prose.

^3^ Caeruleus is a poetic epithet for the sky, or the sea: e.g. Lucretius, 2.772; Catullus, 64.7; Ovid, M.8.229; Tibullus, 1.3.37 etc. It is first attested in Ennius, A. 385: caeruleum spumet sale conferta rate pulsum.

^4^ Only in poetry is campus used of the level and calm surface of the sea: e.g. Lucretius, Vergil, Ovid, etc.
Lysidamus, the senex of the Casina, talks of love as the most delectable of cooking ingredients. "Il est tout plein de son sujet et chante sur un rythme de marche, l'anapaste, les délices de l'amour avec des métaphores de cuisine." (i)

The vocabulary of love

There are two distinct themes that influence the choice of vocabulary in this song - the elaborate toilette of the lover and love as a gourmet's dish. For the first Plautus uses the words nitoribus nitidis (1.217); (ii) niteo; (iii) munditiis Munditiam (1.225); (iv) myropolas; lepidum uguentum, uguor (1.226); amoenitas (1.229).

(i) P. Lejay, Plaute, p.25.
(ii) Both these words are found frequently in poetry; and in classical prose they are used of estimable characteristics in rhetorical style (frequent in Quintilian and Cicero).
(iii) It is impossible not to be reminded of other dandified and ridiculously-attired lovers in many periods of literature, Cicero's defendant Caelius (Pro Cael. 31.77), the hapless Malvolio of Twelfth Night, and the young Disraeli in black velvet, red embroidered with gold, scarlet, and flashing rings on gloved hands (A. Maurois, Disraeli, p.62).
(iv) On this figura etymologica, see E. Fraenkel, Plautinisches im Plautus, p.14.
(v) This word is only used by Plautus for the "attractions" of a person, or as a term of endearment; cf. his use of amoenus, see index. In this instance the word is ironic, for the senex expends his culminating endearment, not on the sweetheart of whom he has been blithely singing, but on his wife.
The essential ingredients for the well-cooked dish are sal and lepor (1.218)(i) and these introduce other words from the cuisine: coquos; condimentis (1.219); escam (1.221); salsum, suaeue, admiscetur (1.222); fel, amarum, mel (1.223).(ii)

(i) Sal as a cooking ingredient is basic to the Latin language and persists in all epochs, but lepor is more subtly applied to gastronomy here, perhaps because of its frequent use in a doublet with sal in the figurative significance, cf. Poen. 241, or perhaps because a dish well-cooked and well-flavoured is a "delight" to the palate.

(ii) The words fel ... mel form a paronomasia which is repeated several times in Plautus (Poen. 394; Cist. 69; Truc. 179), cf. Tibullus, 2.4.11.
THE BOASTING ADVLESCENS Trin. 1115ff.

An outburst from the estimable adullescens who rejoices that all his schemes have succeeded.

The vocabulary of joy

Praecipuus (1.1115); uoluptatibus gaudiiisque antepotens (1.1116); (1) commoda; cupio (1.1117); adsequitur, subest, subsequitur (1.1118); gaudiis gaudium suppeditat (1.1119).

(1) ἀπεξ λεγόμενον. See E. Fraenkel, Plautinisches im Plautus, p. 208.
This canticum is in two sections: first the meretrix gives orders to her staff to make preparations for her lover; then seeing the man whom she supposes to be her lover she "gives him the big welcome".

The vocabulary of the household

Intus para, cura, uide (1.352); sternite lectos; incendite odores: munditia (1.353); inlecebra (1.354-5); amoenitas (1.356).

The vocabulary of the song of welcome

Like the paraclausithyron, the song of welcome also sounds like a popular ditty deriving its effects from the repetition of sounds:

animule mi; mihi mira (1.361); foris fores (1.362); domu' tua domu'
... tua (1.363); ubi lubet ire licet (1.367-8).

(i) Domestic language is prominent in almost all female songs: here we have the preparations of the house of the meretrix for a lover.

(ii) This word is always associated with love in Plautus; cf. Poen. 247 where the puella claims that women have no charms without munditia; in the Stichus munditia is used twice in connection with the preparations for the home-coming of a long-lost husband (11.347 and 678); in Stich. 747, the ancilla speaks of her toilette as enticing to lovers; the word is also used by men of women: munditus meretricius (Poen. 192, adulescens); in munditiis mollitis deliciis setatulam agitis (Pseud. 173, leno - canticum); magnis munditiis of the orgy which the seruus has been attending (Pseud. 1253, seruus - canticum); there is one instance where a male character uses the word of himself as a "lure": munditia Munditiam antideo (Cas. 225, senex - canticum).

(iii) In juxtaposition with amantium (1.355) and amanti (1.356) is amoenitas which is mostly found in association with amo in Plautus: cf. M.G. 656 with amorem; M.G. 1172 and Stich. 278 with derivatives of Venus; Cas. 229 (canticum) and Poen. 365 as a term of endearment; and the only instance where erotic love is not obvious in the context is the pun in the Captiui which sounds like a grammar lesson: ita hic me amoenitate amoena amoenus oneruit dies (1.774).
Seruus
Capt. 516ff.
Cas. 875ff.
Pers. 1ff.

Cocus
Aul. 406ff.

Leno
Pers. 778ff.

Senex
Aul. 713ff.
Bacch. 1087ff.
Capt. 781ff.
Cas. 937ff.

Puella
Rud. 134ff.
Rud. 220ff.
Rud. 665ff.

Adulescens
As. 127ff.
Bacch. 612ff.
Cist. 203ff.
Men. 110ff.
Merc. 335ff.

Matrona
Amph. 633ff.
Cas. 144ff.

Ancilla
Amph. 1053ff.
Cas. 621ff.
Cist. 671ff.
Pers. 168ff.
Plautus has three laments sung by slaves: one follows a song of joy from the senex as a vivid and comic contrast (Capt. 516ff.); another precedes a similar lament from the senex as a result of trickery played on both characters (Cas. 873ff.); and a short poetic song of despair opens the Persa.

Capt. 516ff.

Military words

In language reminiscent of a military defeat, the seruus summarizes his losses: spes, opes, auxilia (1.517); salus (1.518); the end of his aspirations is emphasized with the two verbal nouns based on execo, a word used especially for military retreat: neque exitium exitio est (1.519). (i) Aspellat (1.519) may also have military significance here, analogous to the frequent use of pello with ab in military context. (ii) This idea is sustained with further military words; fuga (1.522); occidam, oppetam (1.526); Salus, (iii) seruare, copia (1.529).

(i) For the construction of the word exitio, see W. M. Lindsay, The Captiui of Plautus, pp.244-5.
(ii) This word is discussed more fully elsewhere, see index.
Rare words and coinages

There are two distinct usages of the word sperno (1.517): in Plautus it is found twice synonymous and in juxtaposition with segrego: here and M.G. 1232: ille illas spernit segregat ab se omnis extra te unam, and Ennius has one extant instance: ius atque aecum se a malis spernit procul (Sc. 189). But elsewhere both authors use this word in the normal classical significance of "despise", etc. (ii)

The passive epithet with the suffix -bilis is frequent in Plautus (iii) and assists in the formation of sperabile (1.518), ἀπαξ λεγόμενον based on spes in the previous line, and perhaps inspired by the alliteration of s and sp. The word mantale, and the variants, mantelum and mantallum (1.520) appear in extant Latin very rarely, and in this canticum the usage is figurative and does not seem to be elsewhere imitated. (iv) The frequentative form is a common expression in ante-

(i) Cf. the comment of Nonius (399.10): spernere rursum segregare. However if he is implying that Ennius has used sperno with this meaning elsewhere, he must be referring to a lost passage, for the other extant instances in Ennius comply with the more usual significance, see above.

(ii) Ennius, A.206; A.269; but very frequently in Plautus.

(iii) Cf. utibilis, see index.

(iv) Cf. Varro, L.L.6.85: mantelium, ubi manis terguntur and instances of the word, e.g. Lucilius, 1206; Vergil, A.1.702; G. 4.377; Pliny, 7.2.2.12.
THE DESPAIRING SLAVE Capt. 516ff.

classical literature and *incipisse* (1.532) is a Plautine coinage used six times in his plays, but never elsewhere. (i)

Language strata

From its usage in Plautus, *subdolis* (1.520) seems to belong to the vernacular of the lower classes; this word and the synonymous *astutus* (cf. *astutiam*, 1.530) are frequent in the plays, but the latter is found in the speeches of most types of characters whereas *subdolus*, with one exception, is constantly found in the lower-class speech. (ii)

Subsequently it is rare in the classical writers, once in Cicero (*Brut.* 9.35: *nihil subdole, nihil uersute*), once in Caesar (*B.G.* 7.31: *oratio subdola*) and elsewhere in poetry and the historians. (iii)

(i) For the formation, see A. Ernout, *Aspects du vocabulaire latin*, p.64. See also Plautus, Capt. 214; 892; *M.G.* 237; 228; *Trin.* 884.

(ii) *Seruus*: *Poen.* 1089; *Ep.* 318; *M.G.* 355; *Poen.* 1032; 1108; *ancilla*: *Cas.* 823; *coccus*; *Aul.* 334; *parasitus*: *Men.* 489; *meretrix*: *M.G.* 943; *lena*: *Cist.* 35. The exception occurs in the *canticum* of the despairing lover, Lysites, in a denunciation of *Amor*: *Trin.* 238: *(Amor) subdole ab re consulit.*

(iii) E.g. Ovid, *A.A.* 1.598; Sallust, *Cat.* 5.4.; Valerius, 2.102.1; Lucretius, 2.559; 5.1005, etc.; then more frequently in Tacitus and his peers.
THE DESPAIRING SLAVE Capt. 516ff.

The word *hospitium* (1.523) occurs frequently in Plautus and classical writers, but there are a few instances of a comic figurative use which occur only in slave passages: here there is no *hospitium* for Tyndarus' *confidentia*; cf. Amph. 296: *hic me hospitio pugneo accepturus est* and Poen. 1154: *ego faxo hospitium hoc leniter laudabis*. (i)

(i) On the other hand cf. Trin. 673: *insanum malumst in hospitium deuorti ad Cupidinem* (adultescens in elevated language).
THE DESPAIRING SLAVE  Cas. 875ff.

The whole of the final act of the Casina is sung and this is the first solo which comes from the duped slave who rushes from the house to bewail his disgrace and inform the audience of events offstage.

Poetic words

Olympio is about to tell a story: *dum mea facta itero* (1.879); *itero* (1) is found frequently in all periods with the significance of repeating words already spoken, but here it is used for *narro*; this usage occurs again in Asin. 567-8: *tua quoque malefacta iterari multa et uero possunt* (seruus - spoken). Taking these examples into account, there is a case for *itero = narro* in the narrative poem of Sosia in the Amphitruo *haec ubi Telebois ordine iterarunt* (1.211); similar use of this word is found in Horace, C. 2.19.11: *cantare riuos atque truncis lapsa cauis iterare mella*, where T.E. Page (ii) comments, "not 'to tell of more than once', but to 'represent' (i.e. present, or make present once more) in language what has been previously seen with the eyes" (cf. Horace, Ep. 1.13.12: *sic iterat uoces*).

(i) In Plautus *itero* is mostly uttered by slaves: Cas. 879; Amph. 211; Poen. 921; As. 567; Pseud. 388; Cas. 880; other speakers: Trin. 832 (senex); Rud. 1265 (adulescens).

(ii) T.E. Page, Horace: the odes and epodes, p.290.
Metaphor and technical terms

The asyndetic line (883): conloco fulcio mollio blandior is interesting for the choice of words: conloco is common enough, (i) but fulcio is borrowed from architecture, although the transferred significance is found occasionally in the poets: Plautus has one other instance: mane, puluimum, bene procuras. mihi sati' sic fultumst (Stich. 94), senex - spoken), cf. Lucilius, 138: et puluino fultus and Vergil has: ille latus muenum molli fultus hyacintho (E. 6.53). This last quotation reminds us of the next word in the Plautus line, mollio, which in common with words with the morpheme moll- appears most often in agricultural context. (ii)

Two military words add vividness to the end of Olympio's recital and heighten his urgency: inruere (1.889-90) and opprimeret (1.891); inruo is also found in a metaphor from landslides in another slave canticum: in te inruont montes mali (Ep. 84); opprimo is frequent in Plautus and other writers, but this is the only occasion in canticum where the military

(i) Of the epithet, mollis. T.E.Page says it "is a very vague adjective...and is applied to flowers, foliage, shrubs, grass, sleep, wine, poetry, or a horse' legs...with such indifference that its exact force used of an unknown flower (viola) must remain uncertain." (T.E.Page, Virgil's Bucolica and Georgica, p.109, cf. pp.188, 310).

THE DESPAIRING SLAVE  Cas.875ff.

metaphor is marked, although violence is implied in the other instances. (i)

There is a nicety in the combination of the words, deduxi...

abduxi (1.881) with the technical word for marriage being accompanied
by the word for abduction.

Rare words and coinages

The song begins with two triads: fugiam...lateam...celem

(1.875) and pudeo...paeo...inridiculo sumus (1.877). From the second
group, pudeo is found only in this instance as a personalized verb.

In Plautus, paeo belongs to the speech of the lower-class types:
there are twelve instances in the plays and with one exception it is
part of the speech of the serui and similar types, (ii) but it is
subsequently regarded as a more colourful synonym for timeo or metuo. (iii)

Inridiculus is perhaps a Plautine invention: the only other instance
occurs with habere and is also in song: neque ab iuuentute inibi

inridiculo habitae (Poen. 1183, puella). The verb form irrideo seems
common enough in all periods; there is even an example of irridicule in
Caesar: non irridicule quidam ex militibus dixit (B.G. 1.42.6); and

(i) See Pseud. 1261 (seruus, used perhaps of vigorous kissing in
this love song); Amph. 1056 (ancilla in exaggerated despair);
Rud. 680a (puella, used with us).
(ii) Seruus: Cas. 877; M.G. 904; Curc.225; Pers. 626; Pseud.103;
Ancilla: Cist. 688 (canticum); Amph. 1110; Lena: Cist.535;
Meretrix: M.G. 895; Parasitus: Men. 609 (echoed by the
adulescens in 610); Adulescens: Merc. 885: ne pae.
(iii) Not in Cicero or Caesar, but very frequent in Horace, Ovid, etc.

as well as the historians, Sallust, Livy and Tacitus.
ridiculum is used by Plautus and classical writers.

Olympio is determined to "get" the girl before his master and the full force of perpetrem (1.834) is apt for this context: the word is found four times in Plautus in sung or chanted passages only: Pseud. 1269, (seruus - canticum); Cas. 701 (senex - canticum); Truc. 465 (meretrix - in the first line of the monologue where the recitative follows the canticum). The basic patro is not found before classical times, then only rarely in Cicero and not at all in Caesar. This derivative is not found in either Cicero or Caesar, but in the ante-classical era, Pacuvius has neque perpetrare precibus imperiue quit (trag. 317, ap. Festus, 268,29, who equates perpetrat with peragit and perficit) and Spartam reportare instat, id si perpetrat (trag.249). From the Augustan era the word is frequent, especially in the historians (Livy, Tacitus, etc.)

Inlecebra (1.837) is common in classical writers, especially Cicero, but only as an abstract word: there is one example in Plautus with this usage: munditia inlecebra animost amantium (Men. 355, meretrix - canticum); otherwise he uses the word with reference to a person as here: (i) it is first attested in Plautus, who seems responsible also for elecebra. (ii)

(i) Other examples: As. 151; Cist. 321; Truc. 184; 759; Cas. 837.
(ii) See index.
THE DESPAIRING SLAVE Cas. 875ff.

The sense of urgency at the end of the song is high-lighted, as has already been stated, by the military words and the comparatively rare *adprocerò* (1.889-90) which is first attested in Plautus, found once in Terence (And. 475) and elsewhere is rare.(i)

The rare word, *obdo* (1.391), not found in Cicero or Caesar, no doubt is originally a military word with the idea of placing a barrier between oneself and the enemy, in this case, a door: *forem obdo*. The phrase seems to reoccur in later poets; Terence has *pessulum ostio obdo* (Eun. 603) and *fèribus obdit pessulum* (Heaut. 278).(ii)

Ante-classical words

Servius in his commentary on Vergil, A. 1.260 defines three words for kissing: *sciendum osculum religionis esse, sauium uoluptatis; quamuis guidam osculum filiis dari, uxori basium, scorto sauium dicant.* However this may be, but Catullus bestows *basia* upon his mistress, but then she is high-born; (iii) and the *sauium* is found very often in Plautus, occasionally in Terence, later in Apuleius, but rarely elsewhere.(iv)

(i) E.g. Cicero's letters (Att. 4.6.4. etc.) and Lucretius.
(ii) Cf. Ovid, F.1.28 and A.A. 3.587.
(iii) Although Catullus also uses the rare verb *suauior*: *applicansque collum iocundum os oculosque suauiabor* (9.9.); cf. Cicero, Att. 16.3.6; Brut. 14.53; Gellius, 3.15.3. Cf. A. Ernout, Aspects du vocabulaire latin, p. 195, n.4.
(iv) However Cicero has *Atticae...quoniam hilarula est, meis uerbis suauium des* (Att. 16.11.8).
The first and last acts of the Persa are sung, and the play opens with two short monodies from slaves in contrasting moods. Toxilus is the first to appear and sings of his troubles which he exaggerates into Herculean labours; then his fellow-slave Sagaristio enters with a song of equal length, but in self-righteous mood.

Poetic words

The difficulties of the seruus are expressed in the word aerumnis (1.2). The origin of this word is in doubt, and there are two main conjectures: either it is contracted from aegrimonia (i) or it was originally a frame for carrying burdens upon the back and thence comes to signify external troubles, such as poverty, hard labour, hardships as opposed to emotional troubles or mental suffering. (ii) My objection to the latter theory is based on Cicero's use of the word to designate mental suffering only. (iii) The word is attested in Ennius (A. 46; 55; Sc. 102; 137; I.49), very frequent in all areas in Plautus; cf. two further references to the labours of Hercules: neque sexta aerumna acerbior.

(iii) E.g. Tusc. 4.8.18: maeror est aegritudo flebilis: aerumna aegritudo laboriosa: dolor aegritudo crucians; Fin. 2.35: Herculis aerumnas perpeti: sic enim amiores nostri labores non fugiendos tristissimo tamen uerbo aerumnas etiam in Deo nominauerunt. Cf. A. Ernout, Aspects du vocabulaire latin, p.68.
THE DESPAIRING SLAVE Pers. 1ff.

Herculi quam illa mihi obiectast (Ep. 179, canticum); Palaemon ... qui (aerumnae) Herculei socius esse diceris (Rud. 161, spoken). Outside the philosophical works of Cicero the word is mostly found in poetry.\(^{(i)}\)

The aerumnae are itemised: excetra (1.3) is a rare alternative for the Hydra, only found here and in Cicero, Tusc. 2.9.22. It is conjectured that it is a corrupted form of ἔχιδνα (ii) and Plautus has two further instances of the word as an abusive term for a woman:
Cas. 644; Pseud. 218 (both cantica), cf. Livy, 39.11: Hispalae concubitum, illius excetrae e delenimentis et uenenis imbutum iuuenem.

The two geographical epithets in this song, Aetolico (1.3) and Stymphalicis (1.4), reveal Plautus' preference for the suffix -icus, whereas later writers use the simpler form. Aetolicus is also found in Livy 37.6 (cf. Ovid, M.8. 270ff.), but other writers use Aetolus.\(^{(iv)}\)
This is the only instance in extant Latin of Stymphalicus (elsewhere

\(^{(i)}\) E.g. Terence, Phorm. 242; Hec. 288; Lucretius, 3.50; 4.1065; Sallust, C.51.20 (in speech of Cato); Horace, Ep. 2.2.26-7; In classical times the word was regarded as obsolete; see Quintilian, 8.3.26.
\(^{(ii)}\) Whereas Hydra is frequent in the poets and Cicero has the following proverb: uide ne in istis duobus generibus hydra tibi sit et pellis, Hercules autem et alia opera maioa, in illis rebus, quas praetermittis, relinquuntur (De Or. 2.17.71).
\(^{(iii)}\) Ernout-Meillet, Dictionnaire étymologique, p.205.
\(^{(iv)}\) Ovid also has pulsa Aetolide Deianira (M.9.131) and heros Aetolius (M.14.467), but elsewhere uses Aetolus.
THE DESPAIRING SLAVE Pers. 1ff.

Stymphalis), (i) instigated here perhaps by the previous use of Aetolicus.

Rare words and coinages

The struggle with the giant Antaeus is expressed by deluctari (1.4), only here in the passive form, and Plautus has one other instance in the active form: Trin. 839 (cularum). (ii) The only recognition of this word elsewhere is in Martial's coinage, deluctatio (Cap. 5.436). (iii)

(i) E.G. Catullus, 68.115; Hygimius, Fab. 20.
(ii) Cf. Nonius, 468, 29: deluctau pro deluctatus sum, Plautus in Trinummo, "cum hisce erumnis deluctatui".
(iii) Plautus also uses the regular lucto(r): Vid. 94; Bacch. 428.

The coacus in this play is one hired for a special occasion and is represented as a symbol of thievery. His language follows the pattern of the *cantica* of the *serui*.

The vocabulary of despair

The mood of the song is expressed immediately with the Greek expletive *attatae* (1.406), (i) cf. the more frequent *attat* in 1.410; and his fears are further expressed by *miserum, fustibus, contuderunt* (1.409); *doleo, perii* (1.410); another Graecism in pun, *gymnasium* (1.410); (ii) *pulchrius* (1.413) used ironically; *onustos fustibus* (1.414). (iii)

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(i) This form is found six times in Plautus but only here in *canticum*: As. 588 (*seruus*); Cas. 463 (*senex*); Ep. 457 (*senex*); Merc. 365 (*adulescens*). Cf. Naevius (com. 82): *attattatae! caue cadas amabo!*

(ii) The word is also metaphoric in As. 297: *gymnasium flagri, salueto* (*seruus* - spoken). Elsewhere in Plautus it is used as a technical term: Bacch. 425; Ep. 198; Amph. 1011.

(iii) The figurative use of *onustus* occurs again in the song of the *senex* in the *Menaechmi*: *senectute onustum ... corpus* (1.757).
Other words

The song begins with a vocabulary list of types of inhabitants: ciuus, populares, incolae, accolae, aduenae (1.406). (i) Euclio's household becomes explicit from references using the derivatives of the name Bacchus: Bacchas, (ii) Bacchanal (1.408)(iii). The only culinary word in the song may be a Plautine invention: coquinatum (1.408) only found in extant Latin here and twice in the Pseudolus (11.853; 874) in passages from the leno in conversation with the cocus.

(i) Note the pattern of morphemes in the final triad in this line: in + col, ad + col, ad + uen, (AB, CB, CD). Cf. a similar list from the seruus in the Rudens: populares ... agricola, accolae (1.615-6 - spoken) and the progression of the morpheme -col- is again apparent in the last two words.

(ii) Baccha is properly the female attendant or votary of Bacchus and is used in metaphor for the woman who behaves in a wild and licentious manner, cf. Bacch. 371.

(iii) Bacchanal originally refers to the place where the festivals of Bacchus were celebrated (see CIL 1.531.28 etc.) and the meaning is transferred here to a "den of iniquity." (Cf. the words of the adulescens: quia, Bacchis, Bacchas metuo et bacchanal tuom (Bacch. 53) where the name of the meretrix provokes the pun.) Plautus also uses the singular form for "orgy": uos in cella uinaria bacchanal facitis (M.G. 858, seruus - spoken).
The leno sings a lament after being tricked by the seruus to the great merriment of the assembled company.

The vocabulary of despair

Gemination is also a feature of this song of despair, but the vocabulary gives the main indication of his sorrow: miserrumus (1.778); perii, interii, pessumus, corruptor (1.779-80); male di omnes perdant (1.784); in cruciatum atque in compedis cogam (1.786). This lugubrious character is also forced into a pun based on the title of the play: qui illum Persam atque omnis Persas atque etiam omnis personas (1.783).

(1) This word may be a Plautine invention, again with the suffix of agency -tor, cf. also Trin. 240 (adulescens canticum) and Poen. 815 (aduocatus); elsewhere the word is rare, but it is found occasionally in Cicero, e.g. Cat. 2.47, etc.
This is the ultimate in lamentation for of all losses the one that is hardest to sustain is the loss of one's money. Duckworth also calls it "one of the most emotional of all soliloquies", (i) and indeed asyndeton, gemination and self-interrogation add to the atmosphere created by the glomeration of ejaculations of despair.

**The vocabulary of despair**

The song opens with a triad in asyndeton: perii, interii, occidi (1.713); (ii) then pairs of words and phrases all expressing agitation. But confining the analysis only to the words of despair the list continues with opsecro (1.715); oro, optestor (1.716); occidisti (1.720); the lament proper begins with a change of metre at 1.721 and his anguish is revealed in almost every word: heu, miserum, misere, perii (1.721); male, perditu', pessume, ornatus (1.721a); (iii) tantum gemiti (note the archaic genitive singular form), mali.

(ii) Perii is frequent as an exclamation in all periods; interii and occidi are rarer and mostly in ante-classical authors.
(iii) A unique usage of ormo.
THE DESPAIRING SENEX Aul. 713ff.

maestitiae (1.722); famem, pauperiem (1.722a); (i) peritissumus (1.723); (ii) perdidi (1.724); defrudaui (1.724a); (iii) malo, damno; and the final outburst pati negueo (1.726).

The only word of joy in the song, laetificantur (1.726) is an ironic reference to the glee of other people over his tragic loss. This word is found twice in Plautus, both times in cantica, (iv) and although rare in the classical writers it is used several times by Cicero (e.g. N.D. 2.40.102, etc.).

Other words

Hegio's lost gold had been carefully guarded: concustodiui (1.724) an ἀπαξ λεγόμενον, perhaps with this prefix to imply the large amount of gold that had been amassed.

(i) This word is discussed elsewhere, see index.
(ii) The manuscripts have perditissimus, but see W. M. Lindsay's article in Class. Rev., 10,332. The superlative form is frequent in Plautus for exaggeration, cf. patruem patruissumum (Poen. 1197, canticum), etc.
(iii) This word is only found in the ante-classical writers and in the late writers, Apuleius, etc. This is the only instance in Plautus in song and the usage with animumque geniumque is unusual.
(iv) Also Pers. 760 (seruus).
Nicobulus has been duped twice by his son and his slave working in concert and his rage at his own stupidity outweighs his anger at the tricksters in a song notable for its value terms.

**Words of despair**

The list of abusive epithets in l.1088 graduates from the frequent familiar word to the rare and exceptional: _stultus_ is the most usual of these words in all periods of Latin; _stolidus_ is often in a doublet with _stultus_;(i) but is not so common and often found in poetry; (ii) _fatuus_ is first attested in Plautus and, in line with the other ante-classical writers,(iii) it has a significance derived from the root _fa-_ (perhaps = "blabberer"), but subsequently it is frequent in classical literature synonymous with _stultus_, etc.; _fungus_ in metaphor seems rare:(iv) in Plautus the usage is found only in this play and always with reference to the _senex_ and so the significance is related to the "rotting" of an aged mind,(v) and its choice here is obviously influenced by the alliteration as well.

(i) E.g. Trin. 199: _stultius negue stolidius_. Cf. Ernout-Meillet, Dictionnaire étymologique, p. 985: "_stolidus_...souvent joint à _stultus_, de même sens, dont il est sans doute parent. Attesté dès les plus anciens textes; sans être absolument banni de la prose classique, il y est plus rare que _stultus_.”

(ii) It is most frequent in Ennius, Horace, Ovid and the historians; only once in Cicero (Top. 15.59).

(iii) Afranius makes the following distinction between _stultus_ and _fatuus_; _ego me ipsum stultum existimo, fatuus esse non opinor_ (ap. Isid. Orig. 10.246); and Terence has _fatuus est, insulsius_ where the meaning seems to be "he is a gabbler, he is not witty" (Eun.1079).

(iv) Ernout-Meillet, Dictionnaire étymologique, p. 402: _fungus_... _t.d'Injure, comme notre mot «_truffe_»_. Ancien (Pl), usuel.”

(v) Also Bacch. 821 (of the _senex_) and 283 (_senex_ of himself).
Words of despair

Alliteration also has some influence in the choice of the next three words bardi, blenni, bucones (1.1088): bardus is a Graecism, cf. Paulus, 34: bardus, stultus, a tarditate ingenii appellatur...

trahitur autem a Graeco, quod illiβαρδος dicunt (i) and very rare in literature; (ii) blennus is also a Greek borrowing from βλέννος (iii) only here and in Lucilius, 1063: debilaterant, blennus rusticus concinit una; the final epithet bucco, a derivative of bucca with the pejorative formation -on-, (iv) becomes a depreciatory term for one who uses his cheeks or mouth: quod ceteros oris loquacitate, non sensu exsuperat (Isidorus, orig. 10.30); this is the only example of the word in Plautus and elsewhere the word is rare. (v)

(i) Ernout-Meillet, Dictionnaire étymologique, p.66: "mot populaire, sans doute emprunte, comme l'indique Festus," see above.
(ii) Cf. the only instance in Cicero, Fat. 5.10: Zopyrus stupidum esse Socratem dixit et bardum.
(iii) Ernout-Meillet, Dictionnaire étymologique, p.72.
(iv) Cf. the discussion on egero, see index. But the Bucoo is a stock character in the fabula Atellana, cf. W. Beare in Hermathena, 54 (1939), p.46: "It is usually taken for granted that Bucoo is connected with bucca, and that the characteristic feature of this type would be the large cheeks -- whether these denote stupidity, talkativeness or gluttony."
(v) Only in Pomponius, Apris, com.1; Apuleius, Apol. 81.
Certain actions of Chrysalus' contribute to the despair of the old man: *lacerauit...spoliauit...attordit* (ll.1094-5). *Lacero* evokes the image of destruction and mutilation by wild animals, logically transferred to carnage on the battle-field as in Ennius, Sc. 73: *o lux Troiae, germane Hector, quid ita cum tuo lacerato corpore*; Plautus has five further instances of this word, but not again in canticum, and it becomes a frequent word in the classical period both in the physical and figurative usages. *Spolio* also has its origin in hunting (= "to remove the skin from animals"), but this significance has early yielded to the military usage dominant in literature: *(i)* cf. the other instance in Plautus, where the use of military vocabulary is deliberate: *ita paraui copias...facile ut spoliem meos perduellis meis perfidiis* (Pseud. 583, *seruus - canticum*).

The full force of the agricultural implication in *attondeo* is brought out in the next scene of this play: *attonsae hae quidem ambae usque sunt* (oues) (l.1125; *meretrix - canticum*); there is only one further instance in Plautus, and again with similar connotation: *ne ulmos parasitos faciat quae usque attondeant* (Ep. 311, spoken); otherwise the word is found only in technical usage or of cutting hair.*(ii)*

*(i)* Cf. Ennius, A. 619: *spoliantur eos et corpora nuda relinquunt*. Ernout-Meillet, *Dictionnaire étymologique*, p. 643: "*spolium...dépouille d'un animal (sens surtout atteste en poésie) puis <dépouille(s) d'un ennemi, butin>>, etc."

The senex culminates his cry of anguish with *stultita et moribus indoctis* (1.1089): *stultitia* is frequent and classical and *indoctus*, although frequent in classical prose especially as a personal epithet, yet is a favoured word with the poets, particularly Horace.\(^{(i)}\)

Later in the song, it occurs again with *doctus*: *is me scelus auro usque attondit dolis doctis indoctum* (1.1095) where there is the unusual inference that wicked people are the *docti* and their honourable and innocent victims are the *indocti*.

The figurative use of *uror* (1.1091) is rare and avoided by the classical writers: outside Plautus the usage occurs in Terence, e.g. Eun. 274: *uro hominem* and the Augustan writers Livy, Ovid and Velleius.\(^{(ii)}\)

\(^{(i)}\) A.P. 380; C. 2.6.2; Ep. 2.2.9.

In an image from agriculture the senex describes his destitution: eradicatus sum (1.1092); this use is found seven times in Plautus and twice in Terence (i) and only in other ante-classical writers. (ii)

Plautus coins two further words denoting anguish with the intensive prefix per-: peracescit (1.1099) occurs only twice in extant literature, here and Aul. 468: ita mihi pectus peracuit, from a spoken monologue of another senex in trouble; this word is based on acer, and the basic verb aceo is first attested in Cato, Agr. 143.1 and the inchoative acesco is not found before Horace and Pliny; so it seems that Plautus is drawing very much on his own ingenuity in the formation of this particular word. Percrucior (1.1099) is an ἀπεριβλητικός although crucior and excrucior (1.1092) are very common in Plautus and elsewhere.

(i) Plautus, Merc. 775; Pers. 819 (leno - canticum); Rud. 1346; Aul. 299; Truc. 660; Ep. 434; Terence, And. 761; Heaut. 589.
(ii) See Varro, R.R.1.27.2.
The metaphor evoked by the word *emunctum* (1.1101) is more obvious in other passages in Plautus where it is used with *mucidus*: e.g. *me emunxisti mucidum* (Ep.494). Despite the low connotation of the word, it is found mostly in poetry but in appropriate context: (i) Lucilius has *quouis posse me emungi bolo* (881); Terence has one instance in the Phormio: *emunxi argento senes* (1.682, *seruus*). (ii)

(i) See Ernout-Meillet, *Dictionnaire étymologique*, p. 421: "mungo...Plus ancien est le composé: *emungo*: moucher (atteste depuis Plaute), et dans la l. argotique, « nettoyer, dépouiller ».

(ii) Also in Horace (A.P. 238; S. 1.4.8); Juvenal, Phaedrus and Cicero quotes a poetic passage in Lael. 26.99.
THE DESPAIRING SENEX Capt. 781ff.

The senex is in despair after his discovery of the subterfuge of the prisoners, but his principal thoughts centre on his own ridiculous position in the eyes of others.

The vocabulary of despair

His despair is summed up in the word *aegritudo* (1.782), defined by Cicero as appropriate for the ills of the mind: *praesclare nostri, ut alia multa, molestiam, sollicitudinem, angorem propter similitudinem corporum aegrorum, aegritudinem nominauerunt; ... ut aegrotatio in corpore, sic aegritudo in animo* (Tusc. 3.10ff.).

Then the senex uses words and phrases to express his ridiculous situation: *sublitum os esse mi* (1.783); *inridebor* (1.785); *quoi uerba data sunt* (1.787).

(i) And often in the philosophic works of Cicero. In the anticlassical writers the word occurs in Pacuvius, trag. 60 and Terence, Haut. 539. Plautus also uses it for bodily ills (Merc. 140 and Trin. 1091), but most often as a term for mental distress: Bacch. 1110 (senex); Bacch. 538, Merc. 19, 359, 870, Stich. 524, 526, Trin. 316 (all adulescentes). One example only of seruus, but referring to adulescens: Curc. 224.

(ii) This expression is very frequent in the works of Plautus, but perhaps not elsewhere. The image comes from the practice of smearing the face of a sleeping person (see Nonius 45.21); cf. Vergil, Ecl. 6.22. and Petronius, Sat. 22.
THE DESPAIRING SENEX Cas. 937ff.

The despairing slave has just rushed from the house to inform the audience of the disastrous results of his amorous intrigue, shortly followed by his master, the senex Lysidamus, who has a similar outcry of burning shame and the same story of disaster.

The vocabulary of despair

Throughout the song the senex gives vent to his despair in metaphoric expressions: ardeo (1.937); faucibus teneor (1.943); purgem (1.944); salus nulla est scapulis (1.955-6), backed by the more straightforward vocabulary: flagitio (1.937); disperii (1.940); occidi, miser (1.942); sufferam tergum (1.950); fugiam (1.954).

Adding to his despair is the loss of his cloak expressed in the άπαξ λεγόμενον expalliatus (1.945).

The song ends with Lysidamus running, as if for his life, off the stage: hac dabo protinam me et fugiam (1.959-60); protinam is found only in ante-classical writings, although Plautus has at least two instances also of the classical form pro tin us. (iii) He may in any case favour protinam here for the assonance with fugiam.

(i) Cf. the opening lines of the seruus, II. 875-6.
(ii) Notice that the senex uses tergum here where the serui in similar context use corium or dorsum, see index.
(iii) Capt. 508 (senex - canticum); Pseud. 587 (seruus - canticum). M.G. 1193 (but the reading is dubious).
THE ANGRY ADVLESCENS As. 127ff.

The Asinaria is the least musical of all the plays of Plautus: there is only one very short song in cretics -- sung by the adulescens venting his anger against the lena and even then most of his monologue is spoken. Since the emotion is sustained throughout the soliloquy, both sung and spoken sections have been analysed for language content.

The vocabulary of anger

The value terms bonus and malus (1.129) feature here in chiasmus: bene merenti mala es, male merenti bona es which instils vigour into such common words. But the following list contains more unusual and abusive terms:

perdam (1.132); perlecebrae, (i) permities (1.133) (ii) both found only in Plautus; exitium (iii) frequent in Plautus and mostly in cantica;

acerrumum (1.134); elaui (1.135) (iv) which, in its figurative use here, is analogous to the metaphor of the sea in the previous line; ingrata,

(i) This word is found twice in Plautus, both times in cantica, cf. Bacch. 1167: probrī perlecebrae et persuastrices (senex, again referring to women). Cf. inlecebra (As. 151).

(ii) There seems to be confusion in the manuscripts with this word and pernicies, which in the classical writers is used only in the oblique cases and complying with this are the two instances of the word in the Bacchides: ad perniciem (1.373) and in pernicie (1.327); but it is also transferred to signify a person or thing that is destructive, and this meaning is synonymous with permities. The latter occurs four times in Plautus: here and Most. 3 (seruus); Pseud. 364 (seruus), but cf. Cist. 224: mihi ulla abest perdito permities (adulescens - canticum) where it is not used as a term of abuse.

(iii) This instance of exitium would seem to refute in part the following statement of H.D. Jocelyn, The Tragedies of Ennius, p.227: "For eum esse exitium Troiae cf. Plautus, Bacch.1054 sciui ego iam dudum fore me exitium Per gamo, Virgil, EcL.3.101, Aen. 2.190-1, Horace, Carm. 1.15.21...Exitium is not elsewhere used of single individuals in drama or in Cicero." Cf. Ciris 292: o bis iam exitium crudale meorum Minos; Seneca, Herc. f. 358: nostri generis exitium ac lues Lycus.
(iv) Elsewhere in Plautus the word is in spoken passages (Rud. 579; 1307; Trin. 406); otherwise only in the technical writers Columella (12.52.21) and Celsus (2.18.10 et saep.); cf. Fronto, p. 64.18: maculam elegantius eluere quam eluere; siquid uero magis haeserit nec sine aliquo detrimento exegi possit, Plutino uerbo elauere dicam.
The vocabulary of anger

A favourite metaphor for the voracious woman, especially the meretrix, is the sea: nam mare haud est mare, uos mare acervum (1.134), cf. especially the song of the seruus in the Truculentus: meretricem ego item esse reor mare ut est; quod des deorat nec datis umquam abundat (ll.563-9). But in the spoken passage the adulescens changes the metaphor to the taming of wild animals: reddam ego te ex ferae fame mansuetem (1.145). This image continues to be popular in classical times, especially with Cicero who uses the contrasting ideas of ferus and mansuetus as value terms. The metaphor is sustained by the use of specta (1.145), which in Plautus is most frequently used for watching a spectacle of some kind (i.e. theatre or events in the arena). The final insult inlecebra (1.151) is hurled at the lena as she appears from the house.

(i) This doublet is also in the canticum of the seruus, Amph.184: quae in me fecerunt ingrata ea habui atque irrita.

(ii) The symbolism of the cruel sea is adopted by later poets, e.g. Catullus: quod mare conceptum spumantibus expuit undis? of the faithless Theseus (64.155) and Ovid has te saeuae progenuere ferae aut mare... (H. 7.39)

(iii) E.g. Rosc. Am. 27.74; Leg. 1.8.24; Inv. 1.2.2. Note that Plautus' word mansues is replaced in the classical period by mansuetus, although it reappears in Apuleius, e.g. M.11.8, etc. Cf. Nonius, 483.8: mansuetem et mansuem pro mansuetum ut sin nominativus mansues. Mansues occurs twice in Plautus; the other instance is also in this play (1.94, lena). Ferus in this significance is found only here in Plautus and with reference to the captives in the Captivi (116; 123) as wild birds.

(iv) This word is discussed elsewhere, see index.
This canticum from the adulescens is a song of despair full of self-abuse providing the contrast for the following song of exaltation from the seruus, ll. 640ff.

The vocabulary of despair

The singer is petulans; (i) proteruo; (ii) iracundo; (iii) indomito; incogitate (iv) (1.612). The adulescens then touches on the moral values which he lacks, modus and the derivative modestia (1.613) which is found rarely in Plautus and only in the speeches of adulescentes: (v) bono iure; honore (1.613). Then the self-abusing list is resumed: incredibilis; (vi) impos animi; (vii) inamabilis; (viii) inlepidus (1.615); (ix) malevolent; (x) nequier; indignior (1.616a); and finally value terms are balanced in antithesis: inimicos ... amicos (1.619); malos ... bonos (1.620); probris ... improbis (1.621).
THE DESPAIRING ADULESCENS Bacch. 612ff.

(i) This word is very rare, only here in Plautus, cf. Festus, 206: petulantes, et petulci etiam appellantur, qui proteruo impetu, et crebro petunt laedendi alterius gratia.


(iii) In Plautus this word is found only in the speeches of upper-class characters, but there are only two instances in canticum: cf. M.G. 663 (senex); Men. 269, Merc. 141, Bacch. 594, Poen. 541, Poen. 572, Men. 696 (adulescentes); As. 470 (deus); Stich. 322 (parasitus, also canticum). In the later literature great care was taken to differentiate between ira, iratus and iracundia, iracundus (cf. Cicero, Tusc. 4.12.27; Seneca, De Ira), but perhaps to no avail, cf. Ernout-Meillet, Dictionnaire étymologique, p. 323.

(iv) Very rare, only here and in Lampridius, Alex. Sev. 16. Related words are also rare, cf. incogitans only in Terence, Phorm. 155; 499; and late Latin; incogitantia ὅπαξ λεγόμενον Merc. 27 (adulescens); incogitabilis, M.G. 544 (seruus) and post-classical writers.

(v) Most. 162; Trin. 317.

(vi) This word occurs only twice in Plautus, both times in song, cf. Rud. 912 (piscator). The usage applied to a person, as here, is very rare, cf. A. Ernout, Plaute: Bacchides, p. 88.

(vii) Impos is rare in Latin literature and though used several times in Plautus, cf. Cas. 629 (ancilla - canticum); Men. 110 (adulescens - canticum); Truc. 828 (adulescens); Trin. 131 (senex), it reappears only in post-classical writers as a deliberate archaism, cf. Ernout-Meillet, Dictionnaire étymologique, p. 523.

(viii) Only here in Plautus, but subsequently also in poetry: e.g. Vergil, A. 6.438; Ovid, M. 4.477; 14.590; P.1.6.5; Seneca Contr. 3.20.

(ix) This word occurs twice in Plautus, both times in song, cf. Bacch. 1169 (senex). For further discussion, see index.

(x) There seems to be no distinction in meaning between this word and maleuolus, both found four times in Plautus, cf. especially the words of the parasitus in the Stichus who uses both words with identical meaning: maliuoli, perquisitores auctionum, perierint (1.385) and ilicet, meo malost quod maleuolentes gaudeant (1.394). In the positive form maleuolens does not survive the ante-classical period, but perhaps for euphonic reasons the superlative is based on this word, e.g. Cicero, Fam. 1.7.7.: maleuolentissimae obtrectationes, also. 1.9.17.
In his song on the tortures of Love the adulescens employs many metaphoric images as he wallows in a "sea of misery". All the critics bestow high praise on this song; Lejay even compares its excellence to the work of Corneille. (i)

The vocabulary of despair in love

The first image in the song depicts the tortures of Amor: the key word is *carnificinam* (1.203) (ii) and the metaphor is continued with *cruciabilitatibus* (iii) (1.205); *crucior* (1.206); *amori rota* (1.207). (iv)

But the predominant metaphoric theme is "the boat at sea": *iactor*; (v)

(ii) This word is rare as the "office of executioner" as here and in the other instance in Plautus (Capt. 132); elsewhere the word is used of torture, literally and figuratively.
(iii) *μαχαλ λεγόμενον*; cf. other Plautine formations, *amabilitas* (Stich. 741; *Poen. 1174*); *nobilitas* (Rud. 933; Capt. 299; M.G. 1324).
(iv) *Rota* is a normal word for a "wheel for torture" and the poets use it of Ixion's wheel (Tibullus, 1.3.74; Vergil, G.4.494; A. 6.616; *Seneca, Herc. Fur. 750ff.*); Fortuna and Fors both have their figurative *rota* (Cicero, *Fis. 10.22*; Tibullus, 1.5.70; Propertius, 2.5.8. (10); Tacitus, *Or. 23*; *An. 26.8.13.*); but this is the only instance of the *rota* of Amor.
(v) Also figurative in *Trin. 685* (adulescens).
agitor (1.206); (i) feror, differor (1.208); (ii) maritumis moribus (1.221); 
frangit (1.222); pessum (1.223). Agricultural and military words 
feature among the remaining words of despair: stimulor, (iii) uorsor 
(1.207); miser, exanimor (1.208); distrador, (iv) diripior (1.209); (v) 
nubilam mentem (1.210); (vi) lassum (1.215); fugat, agit, appetit, raptat, 
retinet (1.216); lactat, (vii) largitur; deludit (1.217-8); perdite 
permities (1.224); (viii) miser, three times (1.227-9).

(i) This word is more frequent in Plautus and other writers of 
mental disturbance, but the image seems to come from the 
agitation of the sea by a storm, etc., cf. Cicero, Off. 1.24.32.

(ii) The exact nature of the image evoked by these words is uncertain, 
for they can equally be used of boats tossed on the sea and 
separated by wind, cf. Rud. 369; Lucretius, 1.1033; or the 
seed carried and scattered by the farmer, cf. Varro, R.R.1.43; 
Vergil, G. 4.144. Differor is used in this way four times 
in Plautus: here and Poen. 156 (adulescens); Truc. 701 (adulescens); 
M.G. 1163 (meretrix).

(iii) This word is found twice in Plautus (here and Capt. 598), 
although stimulus is very frequent; cf. stimuleus (M.G. 511) and 
stimulatrix (Most. 203; 219).

(iv) Only twice used in metaphor by Plautus, cf. Merc. 470: ego 
diuorsus distrador (love-sick adulescens, n.b. diripuisse in 
the preceding line.

(v) Used metaphorically here and in Poen. 646 (aduocatus).

(vi) The epithet nubilus is only here in Plautus, but of things 
other than the sky or weather it is mostly found in the poets: 
e.g. Ovid, M. 5.512; Tr. 1.1.40 et al.; Statius, Th. 3.230, etc. 
Cf. Plautus' use of nebula, see index.

(vii) For other derivatives of latio, see index. This is the only 
instance in Plautus of the frequentative which is only found in 
ante-classical writers or very late Latin; cf. Accius, trag. 66 
where Nonius (16.14) comments lactare est inducere uest mulgere, 
uellera, decipere; Accius, trag. 414; Pacuvius, 211; Caecilius, 
91; Terence, And. 912; 648.

(viii) See index.
THE ANGRY ADVLESCENS Men. 110ff.

This canticum is in part an address of abuse to the wife of the adulescens and then becomes a song of triumph at the success of his attack.

The vocabulary of anger

Mala, stulta, indomita, inpos animi (1.110); (i) odio... odio (1.111); uida (1.113); portitorem (1.117); (ii) caebis (1.122). The adulescens makes reference to his wife's nagging habits: retines, reuocas, rogitas (1.114) and lists her catechism (11.115-6).

(i) See index for discussion of this phrase. Both indomitus and inpos animi are found only in the speeches of the adulescens and the senex. Indomitus: adulescens: here and Bacch.612 (canticum); Men.863 senex: Trin.751; Bacch.1015 (canticum). Inpos: adulescens: here and Bacch.614 (canticum); Truc.828; senex; Trin.131.

(ii) This is the only instance of portitor in canticum, but cf. As.159 and 241 for metaphorical usage. Elsewhere in Plautus the word is used as a technical term (Trin.794, 810, 1107, Stich.366).
THE ANGRY ADVLESCENS Men. 110ff.

The vocabulary of joy

He has finally driven his wife inside and burst into self-praise: euax (1.127); conferre ... congratulantes; pugnaui fortiter (1.129); facinus pulchumst; probumst; lepidumst; factumst fabre (1.132), and he triumphs over his enemy in 11.133-4: apstuli; damnum; deferetur; suorti praedam ab hostibus nostrum salute socium.

The vocabulary of the household

He itemises all the advantages he has been able to provide for his wife: ancilla, penum, lanam, aurum, uestem, purpuram (11.120-1).

(i) The transference of the word damnum (1.129) to actual people is very rare and perhaps poetic. Besides the instance in this canticum the usage is found in Ovid, 11.381; 12.16; 11.133 etc. and a close parallel is found in Poenulus: damnum, Mercurius minime amat (1.327) of the courtesan represented as the personification of Ruin and Damnation.
This is a song of despair in love.

The vocabulary of despair

Miserior (1.335); aduorsa (1.336); mala res aliquu obicitur (1.339); comprimit (1.340); animi caussa (1.341); resciuit...perdidit me (1.343); animi decem in pectore incerti certant (1.345); cura...error (1.347); saeuo'; domet doctus (1.354-5); arare mauelim quam sic amare (1.356); extrusit (1.357); aegritudo (1.359); muscast (1.361).
This is the song of sorrow from the matrona who laments the sudden departure of her husband after one brief night at home; but apart from the expressions of sadness there is pride too in the achievements of her hero and the canticum ends with a moral dissertation on uirtus.

The vocabulary of sorrow

The expressions of sorrow are brought into relief through antithesis: molestum (1.634) is opposed to uoluptatum (1.633); maeror to uoluptatem (1.635); incommodi, mali to boni (1.636); aegri ex abitu to ex aduentu uoluptati' (1.641).

The vocabulary of the proud matrona

Her comfort is her pride in her husband and this is reflected in language of high moral tone: laudis (1.642); feram et perferam (1.646); forti, offirmato (1.647); uirtus (1.649, et saep. in the following lines); libertas, salus, etc. (1.650f.).

In her oration she also uses words that belong to elevated language: beat (1.642) rare and mostly found in poetry; perduellis (1.643) reminiscent of the sung narrative from the seruus (cf. 1.250); clueat (1.648).
In anger against her husband the matrona gives orders that there must be no preparations for his dinner and then sings of the punishments that she will heap upon this "limier de turpitude". (i)

The vocabulary of anger

Her term of abuse for her husband is flagium (1.155), frequent in this usage in Plautus, but rare elsewhere (cf. Sallust, C. 14.1). (ii) Then she plans her revenge: fame, siti (1.155); maledictis, malefactis; ulciscar (1.156); angam (1.157). (iii) Her final curse comes from mythology:
Acheruntis pabulum (1.159) (iv) amplified as flagiti perseverentem (1.160), (v) and stabulum nequitiae (1.161). (vi)

(i) P. Lejay, Plaute, p. 38.
(ii) But cf. 1.160 where flagiti has the regular abstract significance.
Scelus is used similarly in Plautus (often) and Terence.
(iii) In the literal sense, "strangle", angam is found mostly in the poets superseded by suffocare in the classical writers.
(iv) Both Acheron and Acheruna, the latter form preferred by Plautus, occur mostly in Poetry; there does not appear to be a definite historical change from one form to the other for Acheron is found Ennius (Sc. 245) as well as in Vergil (A. 7. 312) and Horace (C. 1. 3. 36).
Acherona is also in abusive address in the Amphitruo: uerbero, etiam quis ego sim me rogitas, ulmorum Acheronis? (1.1029). See also E. Fraenkel, Plautinisches im Plautus, p. 180.
(v) Persequens is a substantive only in this example, but cf. Auct. Ad. Her. 2. 19. 22: inimicitarn persequentissimus. The present participle in early Latin was almost confined to the adjectival usage and the substantive use is rare, especially in the nominative singular. Cf. Palmer, The Latin Language, p. 326.
(vi) Stabulum is used metaphorically as a term of abuse several times in Plautus (Pers. 418, Iena; Truc. 587, servus) on the analogy of its significance of a habitation for animals or a lower-class dwelling (especially "a brothel", cf. Poen. 268 and Cicero, Phil. 2. 28. 69.)
The ancilla rushes from the house in panic to inform the audience of the awe-inspiring events surrounding the birth of two children to the matrona.

The vocabulary of despair and fear

Despair is often expressed, especially in the songs of the lower-class types by the loss of hope, comfort, etc.: *spes*, *opes* (1.1053); *confidentiae* (1.1054). But words directly expressing despair and fear are the main feature of the song: *sepultae* (1.1053); *amiserim* (1.1054); *opprimar*, *encier* (1.1056); (i) *miseram* (1.1056 et saep.); uae (1.1057); (ii) *animo malest*; *corrupta sum*; *absumpta sum* (1.1058); dolet (1.1059); *concidit* (1.1063); *terrore*, *occidistis*, *metu* (1.1066); iacui (1.1067); *horrore* (1.1068); the usage of *erilis* with words other than *filius*, *filla* is mostly confined to poetry: in this passage it occurs with *metus* (1.1069).

(i) Apart from the comic poets this word is usually found only in the perfective participle.

(ii) An exclamation most often in Poetry, e.g. Vergil, Ecl. 9.28; Horace, Od. 1.13.1.
The presence of the god is described with synonyms for a loud noise: *strepitus, crepitus, sonitus, tonitus* (i); *ualide tonuit* (1.1062); *crepitu* (1.1063); and there are religious terms in his speech: *propitius, caeli cultor* (1.1065). (ii)

(i) There are numerous parallels in Latin literature to the assonantal phrase here, but the most apt comparison occurs in Pacuvius, trag. 336: *strepitus fremitus clamor tonitrum.*

(ii) *Colo* and its derivatives are used interchangeably in religious and agricultural contexts: both ideas are often retained, cf. Vergil, G. 1.114: *cultor nemorum.*
THE DESPAIRING ANCILLA Cas. 621ff.

This is a feigned song of distress to further the plans of the matrona who is bent on humbling her wayward husband.

The vocabulary of despair

Gemination is used with great effect to heighten the staged emotion of the ancilla: nulla sum, nulla sum; (1) tota, tota occidi (1.621); this is sustained in the words that follow: metu, mortuom, miserae, tremunt (1.622); (ii) and the military words auxili, praesidi, perfugi (1.623); opum, copiam, comparum, expetam (1.624).

(i) Nullus sum is a common expression of despair in the anticlassical period, cf. Cist. 686 where the expression is again in the song of the ancilla.

(ii) Note the alliteration of m in this line and l. 625.
THE DESPAIRING ANCILLA Cist. 671ff.

This is a lament by the small slave-girl Halisca who has lost the casket which is the subject of the play: "cette petite esclave, qu'on imagine encore une enfant, est touchante dans son désespoir...

Elle revient sur ses pas, elle examine le sol, elle pleure, elle supplie Phanostrata de lui rendre l'objet précieux. Toute cette scène finit la pièce dans le ton général, tendre et fin."(i)

The vocabulary of despair

Reference is made to lack of resources: opil, auxilium accompanied by the military word expetam (1.671). But despair is the dominant emotion: disperii (1.671); petulantia, (ii) miseram (1.672); male formido (1.673); perii (1.684); actum est, infelicem, scelestam (1.685); (iii) nulla est; perdita perditam me (1.686); paueo, formido, metus, agitat (1.688); misere, miseri (1.689).

(i) P. Lejay, Plaute, p.128.
(ii) Cicero gives the following definition for petulantia: itaque a petendo petulantia, a precando, id est posendo, proccacitas nominata est (Fragm. ap. Nonius, 23.18) or petulantia et libido magis est adulescentium quam senum (Sen.11.36) and the word is often used of speech, cf. Gellius, 3.3.15; Suetonius, Tib. 61. From the context here it is obvious that the significance in this passage must be less severe (perhaps = "careless behaviour"), although Plautus uses the word elsewhere with stronger connotation, Merc. 28 (adulescens); Men. 743 (adulescens).

(iii) Scelestus occurs as an epithet for people in ante-classical writers, especially in Plautus and Terence to qualify slaves; occasionally it is found in similar usage elsewhere, e.g. Sallust, C. 51.32; Quintillian, 2.16.2; Horace, C.2.4.17 et al, but in Cicero refers: only to actions, whereas sceleratus is used of people, cf. the sole instance of scelestus in tragedy: plus miser sim si scelestus faxim quod dicam fore (Ennius, Sc. 306).
The ancilla complains to her mistress that her instructions have been so often repeated that even the most stupid person could not fail to execute them: but her mistress is in love and the ancilla is willing to help her.

Value terms.

The list of value terms is directed against the attitude of the meretrix who treats her maid as an imbecile: indoctae, inmori, insipienti (1.168); barba, (i) rustica (1.169); (ii) oui' (1.173). (iii) But the ancilla has a different opinion: meum ingenium fans atque infans (1.174); (iv) memini et scio et calleo et commemini. (1.176).

(i) This word is rare, cf. Bacch. 1.1087, see index.
(ii) A Catullan value term, see index.
(iii) Cf. Bacch. 1122-3 and 1140-1
(iv) This appears to be the only instance of infans as an imperfective participle, not substantive.
THE DESPA RING PVELLA E Rud. 185ff.

Two girls have been shipwrecked and have reached the shore separately; each sings a lament in turn, despairing of finding her companion.

The vocabulary of despair in the song of Palaestra

Miserae (1.185); experiundo; acerbum (1.186); incertas
regiones, timidam, eiectam (1.188); labor (1.191);(i) inpiau (1.192);(ii)
indecore, inique, immodeste (1.194);(iii) inpii (1.195); innoxias (1.196);
sceleste;(iv) miserer (1.197a); erile scelus me sollicitat;(v) inpietas (1.198);
perdidit (1.199); in scaphast excidit (1.201); sola solis locis (1.205);
induta sum (1.207); algor,(vi) error, pauor,(vii) me omnia tenent (1.215).

(i) In the sense of hardship, distress, etc., labor occurs mostly in poetry.
(ii) This word is only found in Plautus (twice) and post-classical writers, cf. Poen. 384: impias, ere, te (seruus - spoken).
Cf. inpii (1.195) and inpietas (1.198).
(iii) Both the adjective and adverb are rare in classical Latin (cf. immoderatus), e.g. only one example in Cicero: genus iocandi non profusum nec immodestum (Off. 1.29).
(iv) Frequent in Plautus and Terence, but secedes to sceleratus in the classical period, see index.
(v) The epithet erilis has been discussed previously, see index.
(vi) Algor is only found here and Varro, R.R. 2.5.15; 2.7.10;
Lucretius, 3.263; Sallust, Cat. 5.3. and in the post-Augustan writers, Pliny and Tacitus.
(vii) Pauor appears to belong to the more elevated language, see H.D. Jocelyn, The Tragedies of Ennius, p.195, but it does also occur in comedy, contrary to his statement, viz. here and Ep.530: paupertas, pauor territat mentem animi (mulier - canticum).
The vocabulary of despair in the song of Ampelisca, 11.220ff.

Secludam (1.220); (i) curae exanimales (1.221); (ii) perditum,
oblectabam (1.222); circumcursaui; (iii) perreptaui (1.223); (iv)
peruestigarem (1.224); solae...sola (1.227); desistam (1.228).

There is also the άπαξ λεγόμενον , responsorem (1.226) which adds to
the atmosphere of desolation from the strangeness of the word. (v)

(i) The only instance in Plautus of secludum, but it recours in the
classical writers and the poets.
(ii) Only here and Bacch. 848 (miles). See A. Ernout: Plaute:
Bacchides, p. 106.
(iii) Found only in poetry, this word is also rare: this is the only
instance in Plautus, once in Terence (Heaut. 512), once in
Catullus (68. 133), cf. Lucretius, 4.400.
(iv) Only in Plautus (here and Amph. 1011) and Terence, Ad. 715.
(v) Another Plautine coinage with the suffix -tor.
Later a brief song accompanies the flight of the girls as they are chased from the temple by the leno.

The vocabulary of despair

Lack of resources are alluded to: copiarum, opum, auxili, praesidi, salus (ll.664-6). And the following are the words of fear and flight: uiduitas (1.665); (1) metu (1.668); inportunitas, iniuria (l.669); scelestus, praecipes (l.671); repulit, propulit (l.672); deripuit (l.673); morir, morte in malis rebus miseris (l.675-6).

(1) This is the only example in Latin of this usage, cf. Cicero, Caecin. 5.13; Livy, 40.4.
This is the lament of the mulier over the loss of her child.

The vocabulary of despair

Miseriarum; miserescat; miser (1.526); (i) experior; pulsant (1.527); multiplex aerumna (1.529); (ii) paupertas; pauor; (ii) territat (1.530). (iii)

Military words

Exercitam (1.529); conlocem; spes; munitum locum (1.531); hostium; potita (1.532).

(i) The inchoative miseresco occurs only twice in Plautus and both times in figura etymologica, cf. Trin. 343: ut ita te aliorum miserescat, ne tis alios miserat (senex); Terence has one instance, Heaut. 1026; subsequently the word is again only in poetry, e.g. Vergil, A. 2.145; Statius, Th. 1.280.

(ii) For the discussion on these words, see index.

(iii) Again the form territo does not signify frequency, but rather intensity in this case.

(iv) Often in similar phrases in Plautus; cf. Capt. 92; 144; 762; Ep. 562.
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THE MORALIZING SLAVE

The Plautine seruus is readily disposed to self-praise as we have seen in the last chapter and three cantica are concerned with the qualities of the good slave, which the singer claims are exemplified in his own person: Men. 966ff.; Most. 858ff.; Pseud. 1103ff. There is one other song (Truc. 551ff.), which I have included in this chapter, where the seruus is not concerned with himself (except for monetary gain), but philosophizes on the misfortunes of his young master and the evils of meretrices.

Poetic words

This canticum opens with the unusual word spectamen (1.966) only found here and in Apuleius, (i) but the synonymous specimen is in Plautus three times (Bacch. 399; Cas. 516; Most. 132. Marouzeau theorizes that the suffix -men was employed by the poets to replace the heavier -mentum of prose: e.g. the classical tegumentum has a poetic counterpart in tegumen. (ii)

(i) Apuleius uses the word in the sense of spectaculum: e.g. M.4.151.35; M.7.193.23.
(ii) J. Marouzeau, Quelques aspects de la formation du latin litteraire, p.178: "Alors que la langue familière multiplie les suffixes lourds en -mentum, les poètes recourent au supplétif de forme réduite en -men: Plaute substitue cognomen a cognementum dans une formule poétique d'invocation (Capt. 878) Whereas cognomentum is the more frequent word in Plautus, cf. Pers. 60; M.G. 1038; Pseud. 976-7; Lucrèce préfère momen à momentum; ..."
In the case of spectamen it cannot be ascertained whether Plautus deliberately coined this word with the more poetic suffix or whether there was already in existence in speech the word spectamentum. (i)

The adjective formed from erus was undoubtedly a commonplace in Plautus' time, and there is no necessity for comment where erilis (1.966) is used with filius, filia, amica, concubina, etc., but some instances in Plautus do foreshadow the later poetic development of the word accompanying inanimate objects as in rem erilem: cf. gressus (Vergil, A.8.462), mensa (Vergil, A.7.490), pensum (Horace, C.3.27.63), nomen (Ovid, M.10.502), etc. and even in early tragedy Ennius has antiqua erilis fida custos corporis (Sc. 255).

(i) The only written evidence of spectamentum comes in Fronto, Diff. Voc., 2203 P: spectamenta (sunt) quae spectantur.
Mercantile and related terms

Mercantile and other financial terms are employed by Messenio in the self-glorification of himself as the bonus seruus in the simile of the efficient businessman. This vocabulary list is headed by rem erilem (1.966): the "master's business" is the chief concern for a slave and he must "manage" it: procurat, uidet, conlocat, cogitat (1.967): tutetur (1.969). Later in the song is another list of official terms: imperium exsequor (i) (1.980); adhibeam, apstineam, sim praesto (1.982); and finally pretium exsoluet (1.984) - the outcome of good business principles.

This phrase occurs frequently in the songs of the serui most often in context with other military metaphors. Here the inference might be military or official, or perhaps the phrase is a commonplace for the execution of the master's orders in the slave vernacular. Cf. the end of Sosia's song in the Amphitruo: nunc pergam eri imperium exsequi (1.262).
THE MORALIZING SLAVE Men. 966ff.

Military terms

But it is with military metaphor that Plautus ends and so highlights his song: saluom and educam (1.988) create the military context for saltus - the difficult situation from which the good general must endeavour to rescue his troops: this is the only instance of saltus in metaphor. (i) And the final words are depugnato proelo (1.989). (ii)

Other vocabulary lists

There is a list of parts of the body: tergum, gulam, crura, uentrem (1.970). (iii) and another of the rewards for the lazy slave (pretia sunt ignauiae): uerbera, compedes, molae, lassitudo, fames, frigu dum (1.974-5). Two words in the last list are then taken up in word play: nam magi multo patior faciliu' uerba: uerbera ego odi (1.978) and molae is the basis of: nimioque edo lubentius molitum quam molitum

(i) L.T.L. p. 206: Saltus est locus, ubi plurimum dammi inest, quasi silua malis feris plena. Although it is also a bawdy word for Plautus, see Cas. 922 and Curc. 56.
(ii) Cf. Lewis-Short, A Latin dictionary, who have a separate category for this example of depugno: "II. To fight to the end, stop fighting": depugnato proelo, "the day after the fair." The entry is marked with an asterisk to indicate that this is the only occasion in extant Latin that the word is used in this particular way. The separation of this example does not seem valid, since depugno already has the significance "engage in violent combat" and Messenio's concern is that he will come upon the scene when this violent campaign has ended and the "ending" is indicated by the grammatical expression - the ablative absolute.
(iii) Lists of parts of the body are frequent in Plautus, cf. especially the canticum of the seruus currens.
praebibo (1.979). The substantive molitum may be a coinage to create the pun, for this is the only example of this usage, although the verb is found elsewhere. (i)

Ante-classical words

Utibiles (1.983a) (cf. Most. 859) as an alternative form of utilis is only found in Terence and Plautus, who seem to use both words interchangeably: cf. especially M.G. 613: magis non potest esse ad rem utibile and Ep. 291: quem hominem inueniemus ad eam rem utilem? (ii)

However, for the negative only the form inutilis is used at any time.

(i) Plautus has mol of two other lists of the duties of the female slave: Merc. 396 and 416.

(ii) There is only one instance of utibilis in Terence (Phorm. 690) who elsewhere uses utilis; but Plautus has utilis at Trin. 24; Ep. 291; Capt. 325; Cist. 9 and utibilis at Merc. 1005; Bacch. 1; M.G. 613; Trin. 748; Men. 983a. One other example of utibilis occurs in Auct. Itin. Alex., 37: neque aqua utibilis reperta, where the word is literally applied with the full passive significance of the suffix -bili-.
THE MORALIZING SLAVE Most. 853ff.

There is a strong similarity between this canticum and the last: the seruus, Phaniscus, begins with the very words of Messenio: 

serui qui, quom culpa carent, tamen malum metuont, i solent esse eris utibiles (11.858-9);

cf. Men. 983a. serui, qui quom culpa carent metuont i solent esse eris utibiles. (i)

Poetic words

Exuuiis (1.882) is frequently used of anything stripped from a human body, i.e. clothing, arms, etc., but here is referring to the hide removed from an animal, and then the metaphor is extended further to signify the whips that are made from leather. (ii) Subsequently the word appears occasionally for pellis, but only of the pelt that has been removed from the beast: e.g. Vergil, A. 2.473 (cubulis); A. 9.307 (leonis); A. 11.577 (tigridis); Valerius Flaccus, 6.19 and 8.65 (of the Golden Fleece). (iii)

(i) On stereotype vocabulary in these songs, see E. Fraenkel, Plautinisches im Plautus, p.244f.

(ii) Plautus often uses bubulus in comic metaphor; e.g. with corium (Poen. 139); with coccatus (Trin. 1011); with monimenta (Stich. 63).

(iii) Ernout-Meillet, Dictionnaire éymologique, p.317: "exuiiæ ... (surtout poétique): dépouille d'un animal, vieille peau du serpent; vêtements enlevés par quelqu'un, cf. Plaut. Men. 191: induuiæ tuae atque uxor is exuiiæ, par suite <dépouilles d'un ennemi>; Vg. Aen. 2.275. (Hector)exuiias indutus Achilli."
Technical terms and metaphor

In the early part of the song the metaphors are taken from horse racing: *exercerent sese ad cursuram* (1.862). *Cursura* is found very rarely outside Plautus: e.g. Varro, R.R. 2.7.15, Apuleius, Socr. 2.3.173, etc. (i) The word is apt here for Plautus' purpose, since the suffix -tura, -sura is frequently used for names of trades and titles of office, so that *cursura* here signifies the "profession of running"; other instances in Plautus reveal a similar connection with the athlete, etc. running a race: cf. especially Trin. 1016: *is hunc hominem cursuram docet*; Cist. 380: *ad cubiturum ... magis sum exercita fere quam ad cursuram*; Stich. 306: *ad cursuram meditabor me ad ludos Olympios*. This suffix is found in many words in Plautus all used as trade terms, e.g. *praefectura, mercatura, usura, textura, salsera, vénatura*, etc. (ii)

Outside Plautus words of this type are found in technical prose. (iii)

(i) The other instances in Plautus: As. 327; Bacch. 67; Cist. 380; Merc. 120; Stich. 306; Trin. 1006, 1016.

(ii) These are discussed separately where they occur in other cantica, see index.

(iii) J. Marouzeau, *Quelques aspects de la formation du latin littéraire*, pp. 43-5: "les mots en -tura se présentent en général avec une valeur technique ... Les mots latins en -tura sont donc restés très vivants, mais pour ainsi dire en marge de la langue, en tout cas hors de la langue littéraire; d'où l'erreur de ceux qui ont cru pouvoir les attribuer au sermo plebeius. Leur proscription n'est qu'un exemple du préjugé de la langue littéraire contre le vocabulaire technique, et c'est cette appartenance à un type de langue spécialisée qui est le principe de leur groupement."
Runaway horses and slaves are caught, and reprehensi sunt (1.862) is used here in the literal sense which is frequent in Plautus and post-classical writers, but elsewhere the word is normally used in the moral sense of "reprehend, blame", a parallel with offendo, cf. Cicero, Clu. 36.98. (ii)

Animals are again the reference in 1.878: iam hercle ire uis, mula, foras pastum. Mulus and mula are often used in Plautus as terms of abuse: e.g. Aul. 494: ego fixim multi, pretio qui superant equos, sient uiliores Gallicis cantheriis (of women); cf. Catullus, 83.3: mule, nihil sentis. The agricultural term pasco(r), which stresses the metaphor, has already been used in this play in a contemptuous passage: pascite parasitos (1.23).

Financial terms are again a feature of the song: merens (1.879), cf. promeritum (Men. 983); preti (1.879), cf. preti, pretia (Men. 972 and 976); and pendo (1.883).

(i) Reprehendo is also in Plautus, Bacch. 364; Ep. 1; M.G. 60; Pseud. 249; Trin. 624; and in Livy (34.14), Phaedrus (5.8.4.), Suetonius (Calig. 45), Ovid (M.15.525), Curtius (4.14.2) in the literal significance, which does not appear in the classical writers. The extended significances are only found in Terence prior to the classical period, e.g. Ad. 623.

(ii) The classical word with the literal significance is retraho.
The song ends with the word *restio* (1.884) in comic allusion to slave punishment; this may be a Plautine coinage formed from *restis* although masculine substantives with the suffix *-ion-* are probably regular trade names and by coincidence not found in literature. *Restio* as a "rope seller" reoccurs in Suetonius, Aug. 2. fin and is also the title of a poem by Laberius (see Gellius, 10.17.2).

**Language strata**

*Corium* (1.868) is properly used of the "hide" of animals, but is frequently used in Plautus only by the lower-class types of human beings and usually with reference to the beating of slaves, cf. other instances in *cantica*: Cist. 703 (*ancilla*); Ep. 91 (*seruus*); Pseud. 229 (*leno*).

**Rare words and coinages**

The repetition of the word *impluio* (1.871) may be deliberate to draw the attention of the audience to an unusual word: the substantive *impluuium* is frequent in Plautus and elsewhere as a technical term, but this is the only instance of the verb in Plautus and apart from a passage in Varro, explaining the origin of *impluuium*: *deorsum, quo impluebat*,

(i) Cf. *pellio* in Men. 404 and then only in late Latin (Lampridius, Alex. Sev. 24); but *ludio* is rejected by Plautus for *ludius* and the former appears in Livy and Apuleius and is perhaps a later development in this case.


(iii) Cf. the use of *dorsum* in Plautus and for further discussion of both words, see index.
impluvium dictum (L.L.5.161) and as a technical term in Cato (Agr. 5.7.) it does not reappear until the post-classical era. (i)

A remarkable sample of linguistic construction in Plautus is plagigeruli (1.375), compounded from plaga and gerulus; this is the only instance in extant Latin of this word, and Plautus also has the formation Plagiger: huc adhibite auris ... plagigera genera hominum! (Pseud. 153, leno - canticum). Plaga is frequent in all periods of Latin and is the basis of yet another Plautine invention, plagipatida. (ii) Gerulus is a word in its own right in Plautus: non dabi' si sapies; uerum si das maxume, ne ille alium gerulum quaerat ... sibi (Bacch. 1002), but rare elsewhere. (iii) In Plautus' time the suffix -ulus was still being used to form verbal nouns: cf. legulus in Varro, L.L. 6.66: ab legendo le·guli, qui oleam aut qui uuas legunt, but later this suffix became the signal for expressive epithets formed also from verbs: e.g. bibulus, credulus, querulus, pendulus, etc.

(i) E.g. Pliny, 2.96.97.210; Sidonius, Ep.2.2.16; Columella, 2.8.5; Seneca, Q. N. 1.6; Ovid, M. 1.573. Cf. Paulus, 108.
(ii) Capt. 472 (parasitus) and Most. 356 (seruus). N.b. all the plaga- compounds in Plautus are found in the speeches of lower-class types. Cf. plagosus in Horace.
(iii) E.g. Horace, Ep. 2.2.72; Columella, poet. 10.310; Suetonius, Calig. 40; cf. the feminine form gerula in very late Latin. Plautus also has the formation gerulifigulus (Bacch. 381, seruus).
The άπαξ λεγόμενον bucaeda (1.884) is perhaps inspired by the earlier phrase bubulis exuuiis (1.882) on the analogy of parracida and parracidium, also used as terms of abuse by slaves: Pseud. 362 and Rud. 651.

Ante-classical words

The diminutive form pauxillo (1.864-5) found frequently in all areas of Plautus' plays and occasionally in other ante-classical writers, but not Terence, reappears in Lucretius (e.g. 1.836; 3.229) and in the post-classical writers. Plautus seems attracted to this word and also used the double diminutive, pauxillulus and related adverbial forms, pauxillatim and pauxillisper and the intensive perpauxillus.

The inchoative rescuerit (1.881) is frequent in Plautus and Terence but thereafter it is found only rarely and then only in the perfective forms, e.g. the one example in Cicero: cum (sapiens) id rescierit (Off. 3.23.91).

(i) Cf. Gloss. V.171.16: bucid(a)e qui boues c(a)edunt.
(iii) E.g. Celsus, 5.28.18.
(iv) Pauxillulus: Pseud. 706, (see index for further discussion of this word); pauxillatim: Ep. 248; Rud. 929; pauxillisper: Truc. 913; perpauxillus: Capt. 177. These words may all be Plautine inventions, for they do not occur elsewhere.
(v) Also Naevius, Triphallus, 96, where Gellius comments: aliter ... dictum esse rescuii aut rescire apud eos qui diligenter locuti sunt non dum impenitus quam super his rebus quae aut consulto consilio latuerint aut contra spem opinione nue usu uenerint (II.19.6).
Rare words and coinages

The words of especial linguistic consequence in this *canticum* are written into the triad of 1.1107; *luxantur, lustrantur, comedunt*: luxor may be a Plautine coinage for sake of its aural relationship to *lustror*, for this is the only instance of the word outside the comments of grammarians: e.g. Paulus, 120: *luxantur a luxu dictum, id est luxuriantur*; cf. Nonius, 55.15; however, for Plautus the substantive counterpart seems to be *luxuria*, found twice in his plays: *As.* 319; *Trin.* 8; whereas *luxus* is not attested in literature before Terence. (i) *Lustror* is cognate with *lustrum*, which is frequent and classical though all the other related words are rare: Paulus distinguishes between this word and *lustrum*:

*lustra significant lacunas lutosas, quae sunt in silvis aprorum cubilia. qua similitudine hi, qui in locis abditis et sordidis ventri et desidiae operam dant, dicuntur in lustris uitem agere, et cum eiusdem vocabuli prima syllaba productur, significat nunc tempus quinquennale, nunc populi lustrationem* (120). Of the cognate words, *lustror* occurs twice in Plautus’ (ii) and once in Lucilius: *quem summum facias in lustris circum oppida lustrane* (27); (iii) the substantive *lustro* is an

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(i) Although there is a distinction between *luxus* and *luxuria*, see Ernout-Heillet, *Dictionnaire étymologique*, p.372; cf. J. Marouzeau, *Latin littéraire*, p.18.

(ii) Also Cas. 245: *ubi fuisti? ubi lustratu's? ubi bibisti?*

THE MORALIZING SLAVE Pseud. 1103ff.

ἀπαξ λεγόμενον in Naevius: pessimorum pessime, audax, caneo, lustro, aleo (com. 118) and lustramentum belongs only to late Latin.

The final word of the triad comedunt is a very frequent word in Plautus, but is also frequent in other periods.

Graecisms

The Greek word συμβολοῦ (1.1117) will merely be mentioned as typical of Greek technical words that occur in all areas of Plautus' plays because of context, cf. the pallium in the Menaechmi, the cistellaria in the play of that name: such words are usually technical terms for various articles of property required for the action of the plays.

Ante-classical words

The literal usage of the word nobilis (1. 1112) occurs again in this song, here with the suffix -bilis with the passive significance: "able to be known", cf. Trin. 628 and Rud. 619 (i)

(i) For further discussion, see index. Cf. ignobilis.
Poetic words

The summation of the misfortunes of the master of this slave, Cyamus, is expressed in the word pauperem (1.572-3), which, until the end of the Augustan era, seems to be found mainly in the poets, as a synonym for paupertas, or as a specific legal term: (i) it is attested in poetry in Ennius: in pauperie mea (Sc. 204 where Nonius (494.3) comments pauperies pro paupertate), but he also has multi alii aduentant, paupertas quorum obscurat nomina (Sc. 49); and Caecilius writes ibo ad forum et pauperii tutelam ceram, (184); cf. Terence, Heaut. I I I. There are five instances of pauperies in Plautus, (ii) but he also uses paupertas frequently. (iii) For a careful distinction between the two words, T. E. Page defines pauperies as "humble circumstances [not poverty]; when however your circumstances get to be so humble that they are continually causing you annoyances and vexations, then you have importuna pauperies," (iv) and on paupertas he writes: "the words suitus arto cum lare fundus give a fair definition of the condition which the Romans call paupertas." (v)

In fact neither word refers to want or dire need (egestae), but simply to reduced circumstances, which is the point made here by Cyamus: his

(i) Cf. Ernout-Neillet, Dictionnaire étymologique, p. 490: "pauperies ... (archaïque, conservé dans la langue du droit au sens de «dommage causé par un animal»; cf. P.F.246.10: pauperies damnun dicitur quod quadrures facit, et Dig. 9, tit. 1)."
(ii) Also Aul. 190; 722s; Trin. 109; Stich. 175.
(iii) E.g. Ep. 530 and Pud. 918 (both canticum)
(iv) Q. Horatii Flacci Carminum, p. 357
master is being stripped of goods, honour, status and friends into the reduced state of pauperies.

The second half of this canticum introduces frequent reference to the sea, and one of the words of analogy, adsimile (1.563) is rare and mostly in poetry before becoming a regular prose word in the post-Augustan writers: there are two instances in Plautus (here and Merc.957) besides the adverbial adsimiliter (Bacch. 951, servus - canticum). (i)

Rare words and coinages

Coinages are a marked feature of this song: in the first line we have damnigeruli (1.551), an ἀπαξ λεγόμενον constructed from damnum and gerulus: damnum is also compounded with facio in Plautus to form the epithet damnificus, e.g. imitatur nequam bestiam et damnificam (Cist. 728, servus - spoken) (ii) and with cupidus in Pseud. 1133 (Leno). Gerulus is found once in Plautus as a word in its own right (Bacch. 1002, servus - spoken) and also used in the comic formation, plagigerulus. (iii)

The second term in the opening triad, averones (1.552), seems to have created difficulties for the commentators: according to some

(i) Adsimiliter has already been discussed, see index.
(ii) Elsewhere only in Palladius, 3.9.12, cf. damnifico in late Latin.
(iii) See index.
scholars, *egero* and *congero* seem to be closely linked to a word *gerrae*, e.g. Ernout has the following entry in the *Dictionnaire étymologique*:

"*gerrae*: orates uimineae, P.F. 83.1. Emprunt au gr. γέρραν, γέρρα, lui-même d'origine inconnue. Semble différent, malgré l'étymologie populaire, de *serrae*, exclamation ironique sans doute empruntée au grec de Sicile où γέρρα désigne les δοια of l'homme ou de la femme. A ce second *serrae* se rattachent probablement *serro* (cf. dor. Τέρρων) et *conferro*, -onis (*conserrae* dans Fest. 382.20) mots de la langue comique; cf. P.F. 35.15 *serrones* (l. ger-) leves et inenti ..."; without mentioning *egero* he links *conferro* to the *serrae* of Sicilian origin. (i)

Lewis and Short in *A Latin dictionary* have the following entries:

"*congero* ... prop. one who contributes to a common feast; cf. Lorenz ad Plaut. Most. v.919 ... (ante-class.) Plaut. Pers. 1.3.9 [1.89]; id. Most. 3.3.27 (931 Ritschl); 5.1.8 [1.1049]; cf. Varr. L.L.7. p.55 Null." There is no entry under *egero*, but the authors list a substantive *gero* as ἀπάξ λεγόμενον based on the verb *gero*. Their reluctance to accept the reading of *egero* seems to result from the lack of an extant example of the verb *egero* before the Augustan period.

(i) However, the interjection *serrae* (As. 600; Ep.233; Poen. 137; Trin. 760) would indeed seem to be connected with the Greek γέρρα and perhaps Terence's word *merro* (Haut. 1035). has the same origin, or again is a substantive denoting agent with the meaning of "manager, exploiter, etc.", based on an extended significance of the verb *gero*.
There seems to me no difficulty in assuming a substantive *gero*-onis, already in existence in the ante-classical period, with the possibility of the Plautine fabricated compounds on this form in *egero* and *congero*. The sense in Truc. 1.552 clearly demands an appellation for the slaves implying some kind of activity involving the carrying out of goods; and the instances of *congero* (Pers. 89; Truc. 100; Most. 931; 1049) are easily linked with a substantive based on the verb *gero*. To conclude the argument, the substantive forms in -on- are numerous in Plautus and all have disparaging reference to people because of the nature of their duties or of their character.(i)

The vocabulary in asyndetic lines is generally a mixture of invention, metaphor, etc. in Plautus: *suffuror* (1.566a) is an ἀνακεφαλή* λεγόμενον* formed from sub + furor on the analogy of the following *suppilo*, also prefixed with sub-. The basic verb furor also occurs a few times in Plautus.(ii) *Suppilo* belongs to ante-classical comedy: there are several instances in Plautus(iii) and it is also in Caecilius.

(i) Cf. agaso (Merc. 852; bucco (Bacch. 1088); calcitro (As. 391); capito (Pers. 60); esurio (Pers. 103); fullo (Aul. 508; 515); lagerupio (Rud. 709); linneo (Aul. 512); lurco (Pers. 421); opilio (As. 540); pellio (Men. 404); phrygio (Aul. 508; and several times in the Menaechmi); restio (Most. 884); see A. Ernout, Aspects du vocabulaire Latin, p.67; sublingulo (Pseud. 893).

(ii) Bacch. 657; Rud. 111; Trin. 864; Pseud. 850.

(iii) Men. 803; Men. 740; As. 888; 815.
and Pomponius. It is interesting to note that the basic verb, *pilo* does not occur with the significance of "rob, etc." before Petronius and Ammianus, but the derivatives have this significance much earlier: this formation of Plautus' is probably the earliest, but *compilo* is used by Horace (S.1.1.121) and *expilatio* is in Cicero (for *expilo* see Dig. 47.18.1.1).

**Graecisms**

In the opening triad is the Graecism *exagogae* (1.552), a word found three times in Plautus and only in the speech of lower-class types (also Rud. 631, *seruus*; Truc. 716, *ancilla - canticum*).

**Metaphor and technical terms**

There is only one instance of the military word *exspoliat* (1.553) in Plautus, who also has *spolio* twice as military metaphor in *cantica* (Bacch. 1094, *senex*; Pseud. 583, *seruus*). The formation *exspolio* is also found in the classical writers, again mostly in military context. (i)

First military metaphor is applied to the youth in the toils of love, then the figure is taken from agriculture: *qui bona sua pro stercore habet* (1.556). Apart from the technical use of the word *stercus*

(i) E.g. Cicero, Att. 10.11.3; Caesar, B.G. 7.77.9.
in farming treatises, it is also used as a term of abuse by Cicero: *nolo stercus curiae dici Glauciam* (De Or. 3.41.164) and even proverbially in Cassiodorus: *aurum in stercore quaerere* (Inst. Div. Lit. 1.p.510).

I include this last example because proverbs are usually considered archaic by the people who quote them.
The Persa commences with two slave monodies in contrasting moods, cf. The Despairing Slave, Pers. 1ff.

Technical terms and metaphor

The song of Toxilus features the poetic allegory of the labours of Hercules, but in contrast Sagaristio sings of the "good slave" in technical language: conlocare (1.8); censeat (1.9); ex sententia (1.10); imperet, negotiis (1.12) introduced by the formula seruire ... seruitutem (1.7); cf. Quintilian, 7.3.26: seruitutem: qui in seruitute est eo iure, quo servus, aut, ut antiqui dixerunt, qui seruitutem seruit. In a simile referring to himself, the servus uses the medical term lippus (lippo oculo, 1.11) which is a common epithet in satiric poetry. (i)

The final word in the canticum is a rare derivative of the building term, fulcio: there is only one instance of praefulcio (1.12) used literally (Prudentius Ep. 5.335), otherwise it is figurative, e.g. Cicero, Att. 5.13.3; Gallius, 7.3.44 and one further example in Plautus: seruitus, ubi ego omnibus paruis magnisque miseriis praefulcior (Pseud. 772, puer). (ii)

(i) There are several instances in Martial and in the Satires of Horace and Juvenal.
(ii) Fulcio is also used by Plautus in Cas. 833 (canticum); Stich. 94 (spoken).
As a prelude to a long canticum between the lorarius and the two prisoners, there is a short sermon sung on the life of a slave; perhaps this is the one time in Plautus when the reality of slave life is exposed.

The vocabulary of hardship

Servitude in this song is synonymous with suffering and the list is introduced with aerumnam (1.195);(i) then pati, labos (1.196);(ii) seruitus; morigerari (1.198);(iii) erili imperio (1.199);(iv) erus (1.200).

(i) This word is mostly in the ante-classical writings and Cicero for aegritudo laboriosa (Tusc. 4.8.18). For further discussion, see index; also Ernout-Meillet, Dictionnaire étymologique, p.12 and A. Ernout, Aspects du vocabulaire latin, p. 68.

(ii) The overtones of hardship and suffering that accompany labos in this usage are echoed most often in poetry, e.g. Vergil, G. 2.343: nec res hunc tenerae possent perferre laborem; A. 2. 707-8: ceruici imponere nostrae...nec me labor iste grauabit. Cf. Ernout-Meillet, Dictionnaire étymologique, p.334; and index.

(iii) This word and the related forms, morigerus and morigeratio, are rare after the ante-classical period, cf. Ernout-Meillet, Dictionnaire étymologique, p. 416. Morigero(r) occurs only here; Stich. 742 and as an active verb in Amph.981; Terence, Ad. 215; Cicero, Cr. 46.159; and Suetonius, Tib.44.

(iv) The four instances of the epithet erilis with imperium in Plautus all occur in the speech of lower-class types: also Rud. 198 (puella - canticum); Aul. 588 (serusus); 599 (seruus, but this reading is doubtful).
The Senex in the *Menaechmi*, the father of the *matrona*, is one of the few "senile" characters in Plautus; he is feeble in body and rails against old age and the young people who importune the old. The halting rhythms of his song are a suitable accompaniment to his plaintive words.

The vocabulary of weary old age

The list of words is aptly introduced by *aetas* (1.753);

- *gradum proferam progrediri properabo* (1.754) - the alliteration of *pr-* in this triad enables to *senex* to puff and pant with the effort;
- *pernicitas deserit*; (i) *consitus sum* (1.756); (ii) *senectute*; (iii) *onustum corpus*;
- *uires reliquere*; *aetas mala*; *mers mala* (1.757-8); (iv) *plurumas pessumas* (1.759).

(i) Cf. the *canticum* of the *seruus currens*, *Merc.* 111ff., who uses military metaphor to describe his weariness.

(ii) Conservo is most often used as an agricultural technical term; but both Plautus and Catullus have one instance of the word in their writings, both times the usage is figurative, cf. Catullus, 64.208: *caeca mentem caligine Thescus consitus*.

(iii) *Onustus* is often used by Plautus in the *cantica*, but the significance varies from the literal sense to the humorous metaphor: *aulam auro onustam* (Aul. 809 and often in this play, cf. 611; 617); *amicos ... oleo onustos* (Pseud. 218); *praeda onustum* (Rud. 909); *unde onu tam celocem agere to praedicem?* (Pseud. 1306); *hos, onustos fustibus* (Aul. 414, where the metaphor is a striking contrast to the literal use of the word elsewhere in the play); *onustum pectus porto laetitia lubentiaque* (Stich. 276, the antithesis of the phrase in the *Menaechmi*).

(iv) *Mers* or *merx* is only found in Plautus as a word of abuse. With *mala* it seems to be a colloquial term to designate the virago or shrew, cf. *Cist.* 727; *M.G.* 894-5; Pseud. 954; *Cas.* 754a; *Truc.* 409; and the usage is here extended to *aetas* with the idea that old age is a "nagging nuisance."
The vocabulary of domestic altercation

As he stops to catch his breath, the senex begins to muse on the reasons for his daughter's summons with many technical terms: negoci (1.762); expetit (1.763); accersit (1.764); rei (1.764a); supseruire (1.766); (i) postulant; dote fretae; feroces (1.767); culpa (1.768); commissi; iurgi; caussa (1.771).

(i) This word is only found in the ante-classical period and then very rarely: this is the only instance in Plautus (disregarding the example in the Argumentum of the Amphitruo); once also in Terence (And. 735), cf. Naevius, com. 22: qui et regum filiis linguis fausant atque aduntent aut subseruiant.
The senex is suspicious of his wife who has just regaled him with a splendid lunch and showed tender affection for his comfort and ease; he then falls to musing on wives that are old and well-endowed, ending with a private address to the audience, cf. 11.280ff. Philos-ohizing on rich wives is a recurring theme in Plautus, cf. Aul. 162ff.

Value terms

On the one hand the senex uses terms of approval for the treatment he has just received from his wife: e.g. various forms of bonus and the derivative perbonum (1.692), only found in Plautus (7 times, but not again in canticum) and Cicero; on the other hand he inveighs against his wife with the different forms of malus and this mood is conveyed with other words such as apage (1.697), an interjection only found in the comic poets based on the Greek Καγε; clanculum (1.693), a common diminutive in ante-classical times only;

(i) Investigation into the per- compounded epithets reveals that Plautus and Cicero share a fondness for this prefix not often found in other writers; cf. peracer, perdoctus, pergrandis, perlongus, permultus, perpetuus, etc. which are all in Plautus and Cicero, but rare elsewhere. There is also a very long list of these formations which are found in Cicero alone, e.g. peradulescens, perarduus, etc.

(ii) This is the only instance in Plautus of this word in song, but he has several instances in spoken passages; Terence has seven examples; Pacuvius has quonam clanculum se eliminat (134); Lucilius also has e portu exportant clanculum (722).
turget (1.699) which is found in poetry or post-classical prose; (i) sollicitat (1.704) contiguous in this passage with the usage of this word usually found in poetry (ii) and this is emphasized by the juxtaposition of the poetic word sopor; (iii) odio est (1.705).

(i) First attested in Ennius, A. 321-2: Cyclopis uenter uelut olim tursrat alte carnibus humanis distentus; Plautus has a further instance in the Casina: munc in fermento tota est, ita turget mihi (1.325, seruus - spoken). Subsequently the word is found in the works of Ovid, Propertius, Vergil, Martial, Juvenal and Pliny.

(ii) In prose (especially classical prose), sollicito is used of mental stress or distress, cf. Ernout-Meillet, Dictionnaire étymologique, p. 633. There are several instances of the word in Plautus, but only three in song, and apart from this example it is closer to the regular classical prose usage: cf. myropolas omnis sollicito (Cas. 226); erile scelus me sollicitat (Rud. 198).

(iii) Of the five instances of this word in Plautus, three occur in cantica (here and Cas. 169; Rud. 916) and it is twice used in the verbal duel between Mercurius and Sosia for the "knock-out blow" (Amph. 304; 306). Elsewhere Plautus uses somnus. Sopor is also the poetic equivalent of somnus in the later writers, e.g. Lucretius, Vergil, Catullus, Tibullus, etc.
This canticum is addressed to another person on the stage, but it is uninterrupted and of some length and so might well be classified as a monody: it is in fact the song of the father preaching to the son, much in the manner of a "Polonius".

Value terms

Beginning with the age-old standards malum and bonum: malus bonum malum esse uolt (1.284); miscent mores mali (1.285), the aspects of the malum are then expanded: improbis (1.281); rapax, avarus, inuidus (1.285); rape, trahe, fuge, late (1.289-90); hiulca gens (1.286): hiulcus in prose only refers to speech, and as an epithet for other things is found in poetry, but this is the only extant instance as a personal adjective. (i) Opprobious terms end the song: faeceos (1.297-8) άπαξ λεγόμενον based on faex; (ii) turbidos; dedecorant (1.297-8).

(i) In poetry the word is found only referring to things, e.g. Vergil, G. 2.335; Statius, Thm. 4.703, etc. where it corresponds to the poetic use of the verbal hio, e.g. Vergil, G. 1.91; Horace, Epod. 8.5; Ovid, A.A. 2.115; cf. Merc. 183. Plautus' use of the epithet corresponds to the aspect of the verb that signifies "gape with wonder or longing or curiosity," e.g. Cicero, Verr. 2.3.4.8; Seneca, Ep. 72; Horace, S. 2.5.56, etc. (ii) Faex itself is found occasionally in figurative usage; e.g. Lucretius, 5.1140; Juvenal, 3.61; Cicero, Att. 1.16.11; Verr. 2.139.99, etc. For the suffix, cf. other Plautine adjectives with this form, (Cas. 743); uerbereus (Pers. 184; Pseud. 911); ulmeus (Ep.28; Pers. 27b).
Antithesis is an important feature in this song, siding sacrum and publicum with the bonum versus profanum and priuatum for the malum (1.286): both profanum and priuatum are used here with the basic morphology prominently in mind -- the mali regard sacred things as not sacred (pro + fanum, "outside the dedicated or sacred area") (i) and public things as gain for themselves (priuo, "rob, steal," etc.). Another Plautine coinage luitant (1.292) (ii) becomes the antonym for laudant.

The vocabulary of homily

Other words in the song add to its "sermonizing" effect: from the vocabulary of business there is exsequi (1.282) (iii) in context with uis and forum; there are formal words relating to instruction: colas (1.293-4), cf. percoles, 1.280; and imbuas (1.293-4) summon the image of the "good farmer" cultivating and carefully watering moral growth; and praecipio (1.295-6), a pedagogic and military word, introduces a final military metaphor with imperia and consident (1.300).


(ii) The frequentative form of luto which is itself rare: e.g. Cato, R.R. 92; Martial, 14.50.1; Persius, 3.104.

(iii) This word has been discussed elsewhere, see index.
Religion is not overlooked: **percoles** (1.280) and **colo** are religious and agricultural words: "le culte est impregné de notions empruntées à la vie agricole..."; (i) and **pietatem** (1.280), the key-word for Augustus as the "father-figure" of the Empire, but at all periods it is primarily a word connected with religious activity. (ii)

The key-word of the song is **mores** which is repeated again and again as the senex grieves the passing of the old order: **noui ego hoc saeculum moribus quibus sit** (1.283); (iii) **miscent mores mali** (1.285);

**nam hi mores maiorum laudant** (1.292); **meo modo et moribus uiuit** **antiquis** (1.295-6); **moror faeces mores** (1.297-8). And for his grief, the senex has another vocabulary list: **doleo, excruciant, canto** (1.287); (iv) **lacrmas...eliciunt** (1.289-90) and more mildly **nil...moror** (1.297-8). (v)

(i) J. Marouzeau, *Latin littéraire*, p.8. Percolo is only found twice in Plautus, both times in song: cf. **Poen. 232 (puella)**.

(ii) Cf. Cicero, Top. 23.90. As a religious word it is attested in Ennius, Sc. 323, cf. So. 130, A.8; Naevius, B.P. 10. However, this example in Plautus may be the earliest reference in literature, where the word is transferred to the paterfamilias.

(iii) Cf. Truc. 13: **huius saeculi mores**; Terence, Ad. 304: **hocin saeclum! o sceler! o genera sacrilega, o hominem impurum**.

(iv) Cf. Cicero, Q. Fr. 2.11.13: **nam, ut scis, iam pridem istum canto Caesarem**; Terence, Heaut. 260: **harum mores,etc.**

This is an instance of the frequentative use for actual repetition.

THE MORALIZING ADVLESCENS Men. 571ff.

This is a serious canticum from the adulescens, Menaechmus, on the duties of a patron and the irksome task of dealing with unworthy clients.

The vocabulary of civic duty

More moro (1.571); optumi (1.572-3); clientes (1.574 et al.)

fides (1.576); frugi (1.579); leges; sequom; colunt (1.580);
sollicitos patronos (1.581); denegant; litum pleni; rapaces;
fraudulenti (1.582); faenore; periuriis (1.583); dicitur dies (1.585);
ad populum; in iure; ad iudicum; rest (1.587); attinit; detinit (1.589);
aedilis; plurimis pessumis (1.590); deixei caussam; condiciones tortas;
confragosas (1.591); controversiam (1.592); sponsio; praeedem (1.593);

(i) The Greek jest is common in Plautus, although most often found in the speeches of the serui. Twice in his plays, however, in the speech of adulescentes, a joke is made with the Graecism morus: more moro (here) and Trin.669: is mores hominum moros et morosos efficit, inspired by the word Amor in the preceding line. Joking apart, the word morus is only found in Plautus; cf. M.G. 672; 370; 1367; Capt. 790; Stich.641. See also P. Lejay, Plaute, p.239.

(ii) Two agricultural terms appear in the canticum in close proximity: frugi, the abbreviation of frugi bona is early transferred from the agricultural significance to the moral sense and in some cases Plautus preserves the whole phrase; cf. W. Lindsay, The Captiui of Plautus, p.336: "frux in the singular had this metaphorical sense in various old phrases, e.g. Pseud. 468...Poen.392...Trin.118...270... but most frequently in the predicative or attributive use of the Dat., homo frugi or homo frugi est. Hence the later survival of frugi as an Adjective." And colunt leges exemplifies the close relationship between the language of the farmer and the language of the law.
THE MORALIZING ADVLESCENS Men. 57ff.

(iii) Sollicitus occurs twice in this canticum, and both Plautus and Terence (e.g. Heaut. 77) use it mostly as a technical word connected with business affairs or household duties, and as such it is most often in the speech of the upper-class characters: Menaechmus uses it for the cares and worries of the patronus; the uxor uses it with negotiis (Stich. 6, canticum); the meretrix uses it for the duties and cares of mothers (Truc. 449, canticum); the miles uses it for the task (his major occupation) of maintaining his beauty (M.G. 1087, canticum). It is interesting to note that these examples involving business and duty are all found in cantica; whereas the only other instance in Plautus where the word has the significance of "worried" (mental distress only without reference to business or duty) occurs in a spoken passage: sollicitus mihi nescio qua re uidetur (Merc. 365). Cf. the comments of H. Happ on this use of sollicitus in Glotta, 45 (1964), p. 97.

(iv) Denego is frequent and classical, but in passing it has been noted that all the examples of the word in Plautus are used by upper-class characters: Curc. 350 (parasitus); Poen. 736 (adulescens); Trin. 1171 (senex); Stich. 555 (senex); Amph. 850 (dux).

(v) Value terms that have a legal connotation here, since they are both derivatives of words of crime.

(vi) Except for Quintilian, confragosus is used by all other writers for broken and rough terrain that is difficult to negotiate, and that is the image in this instance with condiciones. Plautus uses the word on only one other occasion: ego illud quaero confragosum quo modo prior posterior sit (Cist. 614) where the image is akin to the usages in Quintilian of both words confragosus and fragosus (e.g. 8.5.29; 1.1.37; 5.8.1; 9.4.7; etc.) For the suffix -osus- see F. Cooper, Word formation in the Roman sermo plebeius, p. 125f.
The *adulescens* is appalled at his financial position and muses on the upbringing and subsequent behaviour and career of young men. The song is devoted to the metaphor of the young man as the new house, built with loving care, but allowed to deteriorate when occupied by insouciant occupants. To illustrate the metaphor, numerous architectural and building terms are used throughout.

**Metaphor and technical terms**

The image is introduced by *nouarum aedium* (1.91) and *aedes* (1.101) is again the first word of the next stanza in which the history of the house is related: *facio* and *faber* appear too frequently for comment; *paratae, expolitae* (1.101); *(i)* *examussim* (1.102); *(ii)* *exemplum expetunt* (1.103); *sumptum, operam* (1.104); *immigrat* (1.105); *(iii)* *confringit*

(i) *Expolio* is used metaphorically in Plautus (cf. *Most.* 126; *Cist.* 314; *Poen.* 188; *M.G.* 1174) with one exception, *Poen.* 221 (canticum), where the *puella* itemizes the toilette. As a value term, cf. the instances in Cicero (e.g. *Brut.* 25.95 et saep.,) and the dedication of Catullus' book of poems which are "newly-finished" and "elegantly wrought": *ouid done lepidum nouum libellum arido modo pumice expolitum?* (1.1-2)

(ii) This word is rare (three times in Plautus: here and Amph. 843, *seruus*, and *Men.* 50, *prologos*, and several times in Apuleius), and is based on amussis which is the rule or level used by builders and carpenters, cf. W. Ramsay, *The Mostellaria of Plautus*, p.117. Plautus also has the ἀπαξ λεγόμενον amussito, which may preserve the same image of the continual measuring to maintain an exact horizontal for the indoles: inest *in hoc emussitata sua sibi ingenua indoles* (*M.G.* 632). Outside the technical writers these words are only used as above.

(iii) See note on *immigraui* (1.135).
THE MORALIZING ADVLESCENS Most. 84ff.

tegulas imbricesque (1.109); reddere (1.110); lauit parietes (1.111);
tigna putefacit; (i) perdit operam (1.112); mantant (1.116); (ii) parietes
ruont; aedificantur aedes (1.117). Then we have the history of the youth:
aedificiis (1.118); aedium (1.119); fabri (1.120); fundamentum, (iii)
supstruont (1.121); (iv) extollunt, (v) parant, firmitatem (1.122); (vi)

(i) ἄπαξ λεγόμενον formed from puteo + facio and later replaced
by putrefacio, frequent in the literature of the late republican
and Augustan periods. The word puteo is also found once in
Plautus and in the corresponding phrase: tigna...putent (1.146)
where tigna is metaphoric for the framework of the youth:
puteo and putesco are found in other writers of various periods.
In this canticum is revealed Plautus' skill at handling words,
where the stanza on the building and deterioration of the house
corresponds to the stanza on the rearing and decadence of the
youth, yet sufficient words are repeated to allow the listener
catch the balance of the two sections, and the slight alteration
of other words such as putefacit and putent catch the ear and
delight the audience.

(ii) The frequentative manto has a short vogue in ante-classical
writing: Plautus has five instances (here and Poen.264; Pseud.
255; 283; Rud. 439) and Caecilius has the word twice: com.34
and 87.

(iii) Fundamentum is rare in the singular fom (cf. 1.148 ; Rud. 539)
in the literal significance as an architectural term; Plautus'
use here is more closely related to the figurative use in
Cicero, Flanc. 12.29: pietas fundamentum est omnium uirtutum
(cf. "foundation" and "foundations" in English).

(iv) This word is used as a structural word in all periods of Latin,
but perhaps only here in metaphor.

(v) A word frequently used of building and of rearing children.

(vi) There is only other instance in Plautus of firmitas, also in
connection with buildings: age specta postis, quosiusmodi,
quanta firmitate facti et quanta crassitudine (Most. 818-9).
Value terms

Concern with his own character and the disposition of youth in general merely makes the metaphor of the house-building a foil to the itemizing of value words: nequam, indiligens (1.105); (ii) pigra, immundus, (iii) instrenuos (1.106); (iv) uitiium (1.107); frugi, probus (1.133); ignauia (1.137); uerecundiam, uirtutis modum (1.139); neglegens (1.141); fides, fama, uirtus, decus (1.144); industrior (1.150); uictitabam uolup (1.153); parsimonia, duritia, discipliniae (1.154).

(i) This word is only found twice in Plautus (both times in this passage); subsequently it reappears a few times in Cicero and Livy corresponding to the two usages in this passage: Cicero uses the word for the occupation of a private building: et in domum et in paternos hortos immigrabit (Phil. 13.17.34); cf. Dom.107; then following the transferred use in Plautus, Livy writes nulla res publica fuit, in quam tam serae avaritia luxurias immigrauerint (1. praeft.11), cf. Cicero, Brut. 79.274. The basic word migro is frequent in Plautus and elsewhere.

(ii) This word is rare: in Plautus it occur only here and Bacch.201 (seruus) and the adverbial form in As. 273 (seruus) and M.G.28 (miles); Terence has it once (Ad. 684); Cicero only uses the substantive indiligentia (Q.Fr.1.2.7). But the positive diligens and diligentia are classical and frequent.

(iii) Plautus has only four instances of immundus: here it is used as a degrading term, as also in Merc. 65: multo ope immundo rustico se exercitum where immundus is equated with rusticus. Most of the examples of immundus are found in poetry, e.g. Catullus, 97.3-4; Lucretius, 4.1100; Horace, S. 1.6.124 et al.; Vergil, A. 3.228 et al.; and it is also used with agricultural words (cf. the example quoted above from the Mercator) as in the only instance of the word in Cicero: humus erat immunda, lutulenta uino (Fragm. ap. Quintilian, 8.3.65) or animals, e.g. canis (Horace, Ep.1.2.26); uus (Vergil, 1.400), etc. The remaining instances in Plautus occur in the Cistellaria in reference to the toilette.
(iv) The third term of the triad is very rare, only in the following: here (the only instance in Plautus); Terence, Heaut. 120; Suetonius, Vesp. 4.
THE MORALIZING ADLLESCENS Trin. 223ff.

In this song the adulescens tosses the coin for Love or success in business; he summons Love to trial by jury and finds him guilty. (i)

The vocabulary of judiciary

Rem exputem; iudex; res; ad eam rem (1.234); eloquor (1.236); tuas res tibi habeto (1.266), the formula of divorce; certastres (1.270).

Words of abuse levelled against Love and lovers

Cupidum (1.237); subdole (1.238); *blandiloquentulus, diminutive formation; *harpago (see index); mendax; cuppes, rare; auarus; elegans, rare as a pejorative; despoliator, rare but in prose (1.239); *latebricolarum; corruptor blandus; inops celatum indagator (1.240-1); sauiis sagittatis (1.242); cuculus (1.245-6); raptore (1.253-4); amara; aegre (1.260); ignorandust (1.263-4); adhibendust; apstandust (1.265); peius perit (1.266); miseros; male habeas (1.267-8); obnoxios (1.270); improbis; uanidicis, very rare (1.275).

The vocabulary of the mistress' household

Familia (1.251); uestiplica; unctor; auri custos; *flabelliferae; *sandaligerulae; cantrices; *cistellatrices; muntii; renuntii (1.252-3).

(i) There are numerous Plautine coinages in this canticum, and for the sake of convenience they are denoted by the asterisk *.
The matrona in the Aulularia is a dignified lady (cf. Cicero, De Orat. 3.45) who advises her brother to confide in her and accept her counsel.

The vocabulary of good counsel

Arbitrari (1.120); meai fidei; tuai rei (1.121); caussa; aequom (1.122); cogitato (1.127); consulere; monere (1.130); mussari (1.131); participem (1.132); secreto...seduxi (1.133); loquerer familiarem (1.134). Of all people this matrona least earns the opprobious epithets she levels at women in general: falsa; odiosas (1.123); loquaces (1.124), only here in Plautus.
The ancilla gives instructions to the servants to keep a
watchful eye on the "customers", and takes the opportunity to sing
a cynical song on the behaviour of young men.

Value terms

Grauior (1.96); sterilis (1.97); grauidas; (i) hominum mores
(1.98); morati sunt (1.99); congerrones (1.100); (ii) consulta...
consilia (1.101); oggerit; (iii) cleptae (1.102); (iv) obludiant;
oblactent (1.103); ioculum; (vi) ludum; fartores (1.104); pugnae
et uirtuti de praedonibus praedam capere (1.106); lepide referimus;
gratiam furibu nostris (1.107-10); agerimus; aggerunt (1.111)

(i) Grauis, sterilis and grauidus belong to agricultural language.
(ii) See index for the discussion of this word and the substantive
gero.
(iii) This word is only found in Plautus, here and Cist. 70 (meretrix).
(iv) ἀπαξ ἀγέμενον, based on the Greek χλέπτης; Plautus
also has the rare word clepo (Pseud. 138).
(v) Perhaps the only example in extant Latin.
(vi) A frequent word in Plautus, but not found elsewhere.
THE MORALIZING ANCILLA Truc. 210ff.

This song of the ancilla justifies the acquisitiveness of courtesans.

Value terms

Odium (1.210); uaria uitast (1.219); stultus (1.221);
probam (1.224); blande (1.225); sentis (1.227); nugae sunt (1.234);
sterilis (1.241); agrestis (1.246); mortalis lepidus (1.247);
violentissumus (1.250); anseres (1.252).

Military words

Auxiliarius (1.216); consiliarius (1.216); infrequente;
militia (1.230); inimicus (1.231); det locum (1.233).
The ancilla light-heartedly flings a few instructions to her mistress on how to get the better of her lover.

The vocabulary of cunning

Lepide; efficiam officium; (1.711); exinani (1.712); (i) tempus...secundumst (1.713); prome uenustatem; gaudeat; perdis (1.714); restitrix; (ii) braesidabo (1.715); exagogam (1.716); (iii) tu perge; ludo (1.718).

(i) A rare word, but also found occasionally in classical writers.
(ii) ἀποκ ἀγαφεῖν with the suffix of agency.
(iii) A Graecism based on ἐξαγωγή, twice in song in Plautus (here and Truc. 552, seruus), and in lower-class speakers: cf. the remaining instance in Rud. 631 (seruus).
THE CUNNING MERETRIX Truc. 448ff.

This song of the meretrix, who has supposedly given birth to a boy, runs the whole gamut of emotions, most of them feigned for the benefit of the miles whom she is awaiting: one moment she is tender, then merry, then repentant, languorous, naïve, serious, etc. At the end of the song she sets about preparing herself and her house.

The vocabulary of feigned sadness

Miserae (1.448); sollicitae; cruciant (1.449-50); agito (1.451); cura (1.454-5); dolorem; morte (1.456); aegram (1.464); morbo; senio; miserae miseriast (1.466); defessae (1.468).

The vocabulary of cunning

Commentum male; domo docta (1.454-5); dolus ne occidat (1.456); tantundem dolum (1.458); lucri caussa; auara; probrum (1.459); supposiui (1.460); dolose (1.460); (1) adsimulo (1.464); mala sum; malitia (1.471); praecauæo (1.474).

The vocabulary of household affairs

Ornatum (1.475); stactam; ignem in aram (1.476); uerbenam; bellaria (1.480).

(1) The adjective is mostly found in poetry, but Cicero has one instance of the adverb, Off. 5.15.61. Cf. A. Ernout, Aspects du vocabulaire latin, p.69.
THE CANTICA OF EXPOSITION AND TIDINGS

Seruus

Pseud. 905ff.
Ep. 81ff.
Ep. 181ff.
Merc. 111ff.

Puer

Stich. 274ff.
The songs in this category are very short, serving as expository introductions to further action in the plays: the song of Pseudolus (Pseud. 905ff.) is the preface to a lengthy duet between himself and a fellow-slave; a song from Epidicus, left alone on the stage, recapitulates the action so far and hints at the possible outcome of the slaves' schemes (Ep. 81ff.) and later he sings a short introduction to a spoken monologue in which he pretends to be a seruus currens (Ep. 181ff.).

Pseud. 905ff.

Religious words

The canticum opens with a hasty prayer to the di immortales (1.905) with the words auxilio adiutum (1.905) which are often found in requests for divine aid: auxilium is a frequent word in the songs of lower-class types especially in collections of military terms, but adiuvum is most frequent in the religious context in Plautus, and the substantive adiutor (1.907) is twice used similarly.

(i) E.g. Cist. 671 (ancilla); Cas. 623 (ancilla); Capt. 517 (seruus).
(ii) Cf. Ep. 192; Men. 551; Merc. 401; M.G. 1134; Rud. 305; Capt. 859; Ep. 396.
Rare words and coinages

The epithet **uerbereus** (1.911) is a Plautine coinage based on **uerber**; (i) the word is used only by Plautus, twice with **statua**: here and **Capt. 951**: *interibi ego ex hac statua uerberea uolo erogitare* (senex of **seruus**); and in a further instance it is again used by **seruus**: *uerbereum caput* (Pers. 184, **canticum**). Plautus has other formations on the same theme: *uerberabilissume* (Aul. 633, senex to **seruus**) and *uerberabundus* (Stich. 444, **seruus**). The figurative use of **statua** to signify immobility or taciturnity is also rare: Plautus has the two instances already quoted, Horace has *statua taciturnius exit* (Ep. 2.2.83)(ii) and Petronius writes *statuarum ritu patiemur pannos et unicula*? (102-12).

Language strata

The formations based on **uerber**, discussed in the last section, belong in the lower-class vernacular; and in this **canticum** there is a further instance of *magnufice* (1.911), which has already been discussed as a slave word. (iii)

(i) Epithets formed with the suffix -eus are frequent in Plautus: others that occur in **cantica** include *bliteus* (Cas. 748); *faeceus* (Trin. 297); *ulmeus* (Ep. 27b; **Pers. 28**).

(ii) Cf. *Sat. 2.5.40*: *infantes statuas*; Lucian, **Imag. 1**: Ἰχανη ἐκαὶ τῶν ἀνριάντων ἀκινητότερον ἀποφανεῖ.

(iii) See index.
Poetic words

Realizing that he is in a tricky situation, the seruus sings of possible disasters: *tantae in te impendent ruinae* (1.83) where *ruina* and *impedeo* in the figurative sense are common in other writers but *ruina* (i) is only found here in Plautus and there are two instances of *impedeo* (here and Ep. 135: *nunc iam alia cura impenet pectori, adulescens*). To overcome these disasters the seruus must rely on his own resources: *suffulcis* (1.83) only found here in Plautus (ii) and in the classical writers only in Lucretius who may treat it as an archaism: cf. 4.427; 4.868; 4.951; subsequently it is found in the poets Martial (9.3.11) and Seneca (Troad. 105) and in Apuleius (M.10.248.26).

Language strata

In classical prose *dorsum* (1.93) is used only to refer to beasts of burden: there is an easy transition from this to the "back" of the slave as a human "beast of burden", and so the word appears to be part of the slave vernacular for his own back; otherwise only the poets and

(i) *Ruina* for Plautus is no doubt closely allied to the verb form which he uses more frequently, cf. 1.84: *in te inruont montes*.

(ii) However he has two instances of *fulcio*, cf. especially Cas. 883: *decumbe inquam: conloco, fulcio, mollio* (seruus - canticum); the other example is Stich. 94: *satis sic fultumst, (Senex - spoken)*. See also index.
the late writers use the word to refer to human beings.\(^{(i)}\) Plautus has four instances of *dorsum*, always from slaves to refer to their own backs; here and M.G. 397; Trin. 719; Cas. 459. Accompanying *dorsum* is the rare compound *dispolio* to create a military metaphor.\(^{(ii)}\)

Similar to *dorsum*, is Plautus' use of *corius*(m) (1.91), a word normally used of the skin or hide of animals, or the rind or bark of plants, but in Plautus it again refers to human beings.\(^{(iii)}\) But it is not so exclusively the domain of slaves: of the sixteen examples of the word in Plautus, ten are found in the speeches of the lower-class types with reference to themselves or to members of the same class;\(^{(iv)}\) one instance occurs in the opening speech of Mercurius referring to actors, who may be beaten if they perform badly;\(^{(v)}\) once it is used by a


\(^{(ii)}\) Plautus has only two examples of the basic word *spolio*:

*Eacch. 1094; Pseud. 583*, against five of *despolic*; here and Men. 804; M.G. 1048; Cas. 822; As. 204, but elsewhere the compound form is rare, e.g. once only in Caesar (B.C. 2.31.4); one or two examples in Cicero, Livy, etc.

\(^{(iii)}\) G. Lodge, *Lexicon Plautinum*, v.i., p.316 has the following note under the entry *CORIVS*: *de cute praecipe seruorum per translationem usurpatur, rare propric animalium.*

\(^{(iv)}\) *Ep. 65; Eacch. 434; Rud. 1000; Cist. 703; Poen. 855; Ep. 625; Rud. 757; Pseud. 229.*

\(^{(v)}\) Amph. 85.
senex referring to a slave; (i) once it is used by a parasitus with reference to a soldier's opponent in battle; (ii) on two further occasions it is used by slaves, once in reference to a master, and once by the piscator with reference to his famous catch; (iii) finally, again in the words of a slave, the word is used of a whip or thong. (iv)

Metaphor and technical terms

The ubiquitous military words are also found in this song:

auxili (1.82); supsistere; inruont (1.84); expeditum; impedito; consilium (1.86); legione; abduxit (1.91); dispoliet (1.93);
deseris (1.97); concedam; perseverar. (1.103).

(i) Most. 1067.
(ii) M.G. 29.
(iii) M.G. 235: on this occasion the word is closest to normal usage - the seruus refers to his master as having the hide of an elephant: erus meus elephanti corio circumtentust, non suo. In Rud. 998 there is a double entendre with reference to fish: (uiduli pisces) sunt alii puniceo corio.
(iv) Poen. 139: tris facile corios contruisti bubulos.
Metaphor and technical terms

Despite the brevity of this song, Plautus still impregnates the lines with metaphors from, on this occasion, religion, medicine and politics. Religious words are introduced with *liquido auspicio* (1.183-4); *liquidus* is almost exclusively found in poetry, (i) especially as an epithet for the elements: *lux*, *nox*, *tempestas*, *mare*, *aqua*, etc.; as an epithet with *auspicium*, there are two further instances in Plautus: cf. Pseud. 762; Pers. 607. The metaphoric idea is sustained with *auui sinistera* (1.183-4); and the sacrificial terms *cultrum* and *exenterem* (1.185), the latter a word of Greek origin (*ἐξεντερίζω*), but rare in the ante-classical and classical writers; (ii) there are three further instances in Plautus, all in this play and twice with the same metaphoric usage as here: 11.511 and 672.

The medical metaphor of the "leech" is conveyed by the words, *hirudinem* (1.187) found only once in Plautus and elsewhere only in

(i) There are a few instances of the word in Cicero, e.g. Caecin, 17.78; Fin. 1.18.58, but the examples in prose number less than a dozen and its use in poetry is quite excessive. The uses of the epithet fall into two distinct categories: it is either used of water with reference to its liquidity or of things other than water to indicate transparency, fluidity, etc.: *liquidum auspicii* belongs to the second category and the omen is a lucky one because the signs "are easily discernible".

metaphorical phrases, e.g. Cicero, Att. 1.16.11; Horace, A.P. 476: (i) exsugebo, found once more in Plautus also in metaphor; iam nunc ego illic egredienti sanguinem exsugam procul (Poen. 614), but other examples of the word show it in technical and medical context, e.g. Varro, R.R. 2.4.15; Vitruvius, 2.8.2. etc. and sanguinem.

The monody ends with the phrase: senati qui columen cluent (ii) (1.188): column is a word from architecture, but becomes a common metaphor to describe leading citizens in all periods of literature; Plautus himself uses the metaphor on three occasions: here and Amph. 367: audaciae columnae; Cas. 536: senati columnae; cf. familiae columnae in Terence (Phorm. 237) and the frequent usage in Cicero and others. (iii)

Graecisms

Exentero (1.185), as a Graecism, has already been discussed and with it is the word marsuppium from the Greek μαρσύπιον; its frequency in Plautus is perhaps explained as a translation from the Greek originals, for the word is rare elsewhere. (iv)

(i) Note that the scientific philosophers, Pliny and Celsus use sanguisuga, cf. Ernout-Meillet, Dictionnaire étymologique, p.239.
(ii) For a discussion of clueo, see index.
(iii) See Ernout-Meillet, Dictionnaire étymologique, p.134.
(iv) There are fourteen other instances of the word in Plautus cf. especially Rud. 547, but elsewhere only in Varro, ap. Nonius, 142,1: curam marsuppi habere and in very late Latin, Prudentius and Alcimus.
This is the only sung monologue of the *seruus currens* in Plautus: he describes all his physical disabilities in order to keep his audience both on and off the stage in suspenseful anticipation of his news.\(^{(1)}\) The military metaphor is again the outstanding feature of the monody.

### Military words

The song opens with reference to the "struggle" which the slave undergoes to deliver his message: *opibus, uiribus, experire, nitere* (1.111), all words with military connotation. The same idea is resumed at 1.115-6: *aspellito, detrude, deturba in uiam*; although *aspello* is rare in literature it is probably a military word, on the analogy of the basic verb *pello* with the preposition *ab* which is frequent in military context;\(^{(ii)}\) this is confirmed by its juxtaposition here with *detrudo* and *deturbo*, both military words, and in the phrases that follow the image is sustained: *disciplina* (1.116); *decedere* (1.117);

\(^{(1)}\) G. Duckworth gives a full account of the purpose of this type of monologue: see *The Nature of the Roman comedy*, p.106.

\(^{(ii)}\) *Aspello* barely survives the ante-classical period, but perhaps is a literary rather than a colloquial word: in Plautus it is used mostly in contrast with other words, e.g. here and Trin. 672: *ille qui aspellit is compellit*; Truc. 597: *usque abegi, aspuli, iussi abiret (canticum)*; cf. *longe a leto aspello* (Cicero, *carm.* frg. 32.24) the figurative use in Capt. 519: *neque adeo spes quae mihi hunc aspellat metum (canticum).*
occeperis (1.118); pugnandum (1.119).

The servus retains the military metaphor to itemize his exhausted anatomy: genua with deserunt (1.123); lien with seditionem facit; praecordia with occupat (1.124). (i) Desero is frequent as a military term and occasionally used by later writers also of physical failure, e.g. Cicero, Att. 7.7. fin; Horace, Ep. 1.20.10; Tacitus, A. 6.50. Seditio is frequent in the political and military significance of "revolt"; but used with inanimate or abstract subjects, it is mostly found in the poets: (ii) there is a further instance of the word in Plautus and again the military connotation is intentional: tum meus pater eam seditionem illi in tranquillum conferent (Amph. 477-8, spoken). Similarly, the usage of occupo with parts of the body, as here, is found in the poets: e.g. Vergil, G. 4.190: sopor occupat artus; cf. Ovid, M. 3.40; Vergil, A. 4.499.

(i) On the personification of the anatomy of the slave, see E. Fraenkel, Plautinisches im Plautus, p. 42.
(ii) E.g. Statius, Th. 9.142: seditio maris; cf. Manilius, 2.90; 2.196; Livy, 2.32.12. Cf. Cicero's use of the word as a translation of στάσις.
Rare words and coinages

In juxtaposition with anhelitum (1.114) is suspiritus, a word also found in the classical writers, but infrequently; the basic verb suspiro and its derivatives all occur only rarely in literary prose, otherwise they are the province of the colloquial writings and poetry: the verb is found once in Ennius (Sc. 38), once in Plautus (quin suspirabo plus sescenta in die - Men. 896, medicus in jocular mood), then in the letters of Cicero (Att. 2.21.2 etc.), and in the poets, Ovid, Catullus, Horace, Lucan, Silius, etc. The substantive derivatives seem to follow much the same pattern: suspiritus, apart from Plautus, is only found in Cicero's letters, Livy and Apuleius; \(^{(i)}\) suspirium is once in Cicero (Tusc. 4.34.72), otherwise mostly in the poets\(^{(ii)}\) or as the name of a disease related to asthma in post-Augustan times (e.g. Seneca, Ep. 54.1); and suspiratus which is an ἀπαξ λέγωμενον in Ovid, M.14.129.

Graecisms

The Greek word βαλανείον, βαλανεῖα gave Latin the technical term balineae (1.127) for which the pure Latin word was

\(^{(i)}\) Especially in Pliny.
\(^{(ii)}\) Cf. A. S. Wilkins, The Epistles of Horace, p.147: "Priscian ix.6.34 quotes this line Horace, Ep. 1.7.87 and compares Livy (XXI.41) fame frigore, illuuiie squalore enecti and Cic. Tusc. 1.5.10 enectus siti Tantalus (in a quotation from an unknown poet), adding 'sed prorsus necatus ferro, nectus uero alia ui peremptus dicitur'.

lauattrina (cf. Varro, L.L.9.68); there is no particular significance about the use here of the word for it is frequent in all periods.

Ante-classical words

A common colloquial expression, especially in ante-classical times, is *enico* (1.114) used frequently by Plautus in all areas of the plays; in the literal significance it has survived the ante-classical period, (i) but in the transferred sense with thirst, hunger, etc. it is more often found in poetry. (ii)

*Simitu* (1.118) is the ante-classical equivalent of *simul*, although both words are found frequently in all areas of Plautus; however, *simitu* is also employed by the more serious poets of the time: e.g.

Lucilius, 1011: *gratia habetur utrisque illisque sibique simitu*;

Accius, trag. 79: *cum ipsa simitu miseritudo meorum nulla est liberum*. (iii)

(i) Especially in Pliny, e.g. Nat. Hist. 7.47 et saep.

(ii) Cf. the note of A. S. Wilkins, The Epistles of Horace, p.147. Apart from Plautus forms of this word other than the perfective participle are rare.

(iii) But cf. Pomponius, com. 100: *ita opertis oculis simitu manducatur ac molit.*
A romantic song from the slave boy foretells the good news that is in store for his mistress, who has long awaited the return of her husband.

The vocabulary of good tidings

Joy is expressed in religious allusion, metaphor and words of gladness: *nuntium lepidum* (1.275); *laetitia*; *lubentia* (1.276); *gloriosse* (1.277); *amoenitates, uenerum, uenustatum* (1.278); *ripiisque superat mi atque abundat pectus laetitia meum* (1.279); *honesta dicta* (1.280); *potestas adipiscendist gloriam, laudem, decus* (1.281);

(i) Discussed elsewhere, see index. In Plautus this epithet is frequent with things and people.

(ii) This is the only instance of *laetitia* in Plautus in *canticum*, although it is frequent in other areas of the plays especially with *laetus*, e.g. *Merc.* 344; *Truc.* 701; *Pseud.* 1062.

(iii) *Lubentia* may be a Plautine coinage, or else a colloquial word of the period: Plautus has two instances, both in the speech of slaves (here and *As.* 268); the only other example of the word is found in Gellius, 15.2: *libentiae, gratiaeque coniuniorum*.

(iv) Plautus intentionally evokes the idea of sexual love in the use of these three words (based on amo and Venus), since it is news of a husband's return that the slave will communicate. This is borne out also by 1.284: *amat uirum suum, cupidite expetit*, where *Cupido* also is enrolled into the song.

(v) The song of joy reaches its climax with a metaphorical "flood." There is only one other instance of *ripa* in Plautus, also in metaphor: *nostra ripa uos sequar* (*Poen.* 631, *leno* - spoken); *supero* is often in Plautus and other writers in figurative significance, but *abundo*, although frequent in classical writers, is only found twice in Plautus and both times in images concerning water: cf. the image of the *meretrix* as the voracious sea; *meretricem ego item esse reor, mare ut est; quod des deuerat nec datis umquam abundat*. (*Truc.* 563-9, *seruus - canticum*).
THE PVER AS NVNTIVS Stich. 275ff.

benefacta (1.282); cupide expetit (1.284);\(^{(i)}\) tantum bonum, tam gaudium
grande (1.295); secundas fortunas decent superbiae (1.300).

Military words

The puer launches into a string of self-commands, all with
a military ring: propera; pedes hortare (1.280);\(^{(ii)}\) age, curre,
cave (1.285); depulsa;\(^{(iii)}\) concinna (1.286);\(^{(iv)}\) opstabit, obuiam;
peruortito (1.287).\(^{(v)}\)

\(^{(i)}\) See note (iv) on previous page.
\(^{(ii)}\) This is the only example of hortor being used with an impersonal
object, or else the "feet" are personified to create a humorous
effect.
\(^{(iii)}\) ἕναξ λεγόμενον, but depello is often found in military
context, although the one instance of this word in Plautus can
only be conjectured as military metaphor: nec tuis depellar
dictis quin rumori seruiam (Trin. 640).
\(^{(iv)}\) Concinnno is a frequent word in Plautus, but not found in Terence,
Cicero or Quintilian; it would seem to be a variable technical
term, but certainly not unknown in military context; cf. Naevius,
B.P. 32.3: urit, populatur, uastat, rem hostium concimat.
\(^{(v)}\) Praeuorto is found in Plautus in the speech of the lower-class
types, who are much addicted to military terminology: cf.
Cas. 774 (ancilla); Bacch. 710 (seruus); Poen. 874 (seruus).
OTHER CANTICA

Seruus
Drinking song, Pseud. 1246ff.

Amus
Drinking song, Curc. 97ff.

Leno
Birthday song, Pseud. 133ff.

Puella
The toilette, Poen. 210ff.

Adulescens
Paraclausithyron, Curc. 147ff.
A song from the drunken slave, Pseudolus, in the midst of festivities, is the only slave monody which features the attractions of the opposite sex.

Poetic words

In a metaphor taken from wrestling the contestant is described as dolosus (1.1251): cunning is the necessary attribute of the lower-class types in order to survive, and in Plautus the word is used by slaves or once by a meretrix. (i) Subsequently the word is only found in poetry, especially in Horace (e.g. S. 25.70; C.1.35.28; 2.1.8; 3.27.25, etc.). (ii)

Ambages (1.1255), here in morphological doublet with agere, does not occur in prose until after the Augustan era (e.g. Pliny and Tacitus), but is most frequent in Ovid, Vergil and Horace. (iii) There is a further instance in Cist. 747: ambages, mulier, mitte (matrona - spoken) and Terence has one example: ambages mihi narrare occipit (Heaut. 318);

(i) Seruus: Ep. 372; M.G. 193; Pseud. 959; Meretrix: Truc. 461. See also Ovid, M.14.92; Persius, prol.12; Phaedrus, 1.13.11. It is first attested in Plautus, but he also uses the more common synonyms, e.g. subdolus, fraudulentus, callidus, astutus. Cf. Ernout-Meillet, Dictionnaire étymologique, p.182.

(ii) Cf. Vergil, G. 2.46; Horace, Ep. 1.7.28; S. 2.5.9; Ovid, M. 3.692; M. 10.19, etc. Cf. Ernout-Meillet, Dictionnaire étymologique, p.26: "ancien, usuel, mais ignoré de la prose classique. Le sens propre n'est pas attesté avant Virgile. Sans doute ancien terme technique."
Lucilius (1281) also has *quid tibi ego ambages scribere coner?* where Varro comments *(ambages)* profectum a uerbo ambe quod inest in ambitu et ambitioso (L.L. 7.30). (i)

Candidus is often used by the poets with parts of the body, as in the phrase *manu candida* (1.1262), (ii) and often with the auxiliary significance of "gleaming, dazzling", which is usually more pertinent to poetic context (iii): e.g. Ennius, A. 90: *candida...lux*; A. 558: *radiis rota candida* (of the sun); cf. Sc. 326; Plautus has a similar usage in Amph. 547: *(dies)* ut mortalis inlucescat luce clara et candida (Iuppiter in lofty speech). (iv)

(i) See also Marullius, 4.303, where *ambago* is an ὁμαξ λεγόμενον. Plautus also has *corpus candidumst* (Vid. 35); and comically sapere istac aetate oportet, qui sunt capite candido (Most. 1147); cf. Ovid, M. 2.607 (membra); M. 2. 861 (ora); Horace, C. 4.1.27 (pes); C. 1.13.9 (umerus); C. 3.9.2 (ceruix); Propertius, 2 (3) 16.24 (brachia); 3(4) 17.29 (colla); Tibullus, 1.10.68 (sinus). Cf. discussion on canus, see index.

(ii) See also Manilius, 4.303, where *ambago* is an ὁμαξ λεγόμενον. Plautus also has *corpus candidumst* (Vid. 35); and comically sapere istac aetate oportet, qui sunt capite candido (Most. 1147); cf. Ovid, M. 2.607 (membra); M. 2. 861 (ora); Horace, C. 4.1.27 (pes); C. 1.13.9 (umerus); C. 3.9.2 (ceruix); Propertius, 2 (3) 16.24 (brachia); 3(4) 17.29 (colla); Tibullus, 1.10.68 (sinus). Cf. discussion on canus, see index.

(iii) See J. Marouzeau, Latin littérinaire, p. 68 and Ernout-Neillet, Dictionnaire étymologique, p. 92 for explanations on the poetic use of *candidus* as opposed to *albus*, but there is not any mention of the auxiliary significance of *candidus*, which still persists in English in *incandescent*, etc.

(iv) Cf. also Rud. 3 (but *prologus*).
The epithet for the wine vessel that is handled by the "pure white hand" is dulcifer (1.1262) only found here in Plautus and once in Ennius: fici dulciferae lactantes ubere toto (A. 264); but other compounds in -fer are common in all poetry and other poets also have their own inventions upon the same suffix. The dulci- compounds are also frequent in the poets (cf. the Greek formations on γαλακτος), e.g. dulcaceus, dulcioloquus, dulcioreloquus, dulciradix. (i)

In the erotic setting of 1.1265 with its unguenta atque odores, lemniscos, corollas, all words found in poetry and prose, but corolla is rarely found outside poetry: in Plautus it is used twice in this canticum and in Bacch. 70: pro insigni sit corolla plectilis, where A. Ernout has this note: "le diminutif comporte un nuance affective (ici, de mépris), qui n'est pas dans corona." (ii) The word is first attested in Ennius: ibant malaci uiere Veneriam corollam (V. 25); Catullus uses the word in one of his longer and more elaborate poems: floridis corollis (63.66), cf. Propertius, 1.16.7. (iii) But Plautus also makes frequent use of corona, so that the diminutive form seems intentional here to underline the (perhaps) sordid atmosphere.

(i) See Ernout-Meillet, Dictionnaire étymologique, p.187.
(ii) Plaute: Bacchides, p.17.
(iii) Also in Pliny, 8.5.5.13; cf. Paulus, 64.
THE DRUNKEN SLAVE Pseud. 1246ff.

Metaphor and technical terms

The wine that has besotted Pseudolus is his opponent in the arena, luctator (1.1251); as a technical term compare the line in Ovid, Tr. 4.6.31: fortior in fulua nouus est luctator arena, (i) and the verb form in the Bacchides: ibi cursu, luctando, hasta, disco, pila, saliendo sese exercabant (ll. 428-9). The metaphor from wrestling is sustained here with the phrases pedes captat and dolosus. (ii)

Religious words

The delights of the feast are conveyed in religious terms: the food is qualified as excurato (1.1253), invented by Plautus from curso, a word with strong religious connotation. (iii) Elegance is further expressed with munditiis (1.1253) based on mundus which has a religious aspect in its connection with purification rites, which persists also in ecclesiastical Latin. (iv) In other contexts these words may have no significant religious implication, but here in juxtaposition with each other and the phrases that follow: diuis dignis and in loco festiuo sumus festiue accepti

(i) See also Seneca, Ben. 5.3.1; Ep. 88.18; Quintilian, 2.8.7; 12.2.12. The form follows the pattern of other substantives of agency with the suffix -tor added to the supine stem of the corresponding verb.
(ii) Already discussed, see index.
(iv) See Ernout-Meillet, Dictionnaire étymologique, p.420
the choice of vocabulary seems deliberate. The epithet festiuus (l.1254) is the ante-classical form of festus(i) which has its origins in religious life, and then comes to be associated with the merry-making of a feast or holy day: cf. Ennius, Sc. 426: festiuum festinant diem. By classical times the word was used most often as a rhetorical term as was also the adverbial festive.

Rare words and coinages

The orgy in which Pseudolus has been indulging is designated by the ἔμαχοι λεγόμενον madulsam (l.1252), based on madeo perhaps on the analogy of repulsas; (ii) Paulus is either in error when he implies that the word refers to the "drunken man": madulsam ebrius, a Graeco μακαριός deductum, vel quia madidus satis a uino (126), or else, in the colloquial language of Plautus' time, it may have been used for both the man and the orgy.


At 1.1259 there begins a list of anatomical words: labra and the corresponding diminutive labella (1.1259), which is rare in literature, but perhaps more frequent in speech since Plautus also has it as a form of address; (i) and he always has it in erotic context; (ii) Lucretius has one instance in similar context: dentes illudunt saepe labellis (4.1080) and Vergil uses it for the lip of the beloved recipient of his address: nec te paeniteat calamo triuisse labellum (E. 2.34). (iii) The witty pun on bilingui (1.1260) is echoed in the lines of a playwright of this century: 'How could I answer him with two tongues in my mouth!' (iv) Plautus has two further instances of the word, used in metaphor as an attribute of the cheat or liar. (v)

The diminutive mammicula (1.1261), ἀπαξ λεγόμενον, is here used for the male breast (cf. mammia in the same line): -culo- is the frequent diminutive suffix in Plautine neologisms, e.g. Cas. 837: meum corculum, melculum, uerculum (senex - canticum). And the anatomical list ends with corpora (1.1261) and manu (1.1262).

(i) Poen. 366; 388.
(ii) As. 797; 668; M.G. 1335; Poen. 383; 385; Pseud. 67.
(iii) Cicero also uses the word as a true diminutive: Platoni cum in cunis paruulo dormienti apes in labellis consedissent (Div. 1.36.78).
(iv) Tennessee Williams, Orpheus descending, A.ii, Sc.1. Cf. lingua in similar context: dato mihi pro offa sauium, pro esse linguam obicito (Poen. 1235).
(v) Pers. 299; Truc. 781.
THE DRUNKEN SLAVE Pseud. 1246ff.

The ante-classical conduplico (1.1261) is used only in this instance with the physical significance: corpora conduplicant, but Plautus has a similar usage of conduplicatio: quid hoc est conduplicationis? quae haec est geminatio? (Poen. 1261, puella); (i) the verb is found elsewhere in Varro (R.R.2.4.15), Terence (Phorm. 516 only), Pacuvius (tenebrae conduplicantur - trag. 412) and Lucretius (3.71; 1.712); and the noun is used only once outside Plautus as a rhetorical figure (Auct. Her. 4.28.38).

Two words, compounded with the prefix per-, perpatraui (1.1269-70) and perdidici (1.1275) are infrequent in literature: there are four instances of the former in Plautus (all in cantica): also Truc. 465 (meretrix); Cas. 701 (senex); Cas. 884 (servus), but the word is rare in classical times (not in Cicero or Caesar) and then frequent in the later historians, especially Livy, Curtius, Tacitus and Suetonius. (ii) Perdisco, however, is frequent in Cicero, but otherwise rare; (iii) there are three instances in Plautus; here closely associated with discipulina (1.1274a), which in all its nuances retains the basic significance of discio; similarly in Truc. 22-23.

(i) Plautus may have in mind the basic meaning of plecto, a technical word found occasionally in his plays (Merc. 826; Truc. 343), but not in Cicero or Caesar, etc. Cf. duplico, once in Plautus (Poen. 564) and duplicatio, only in post-Augustan writers.

(ii) Cf. patro (see Ernout- Meillet, Dictionnaire étymologique, p.438), also rare in classical prose (not in Caesar). All the derivatives of this verb are very rare except the frequent and classical impetro

(iii) E.g. Cicero, Balb. 10.47; De Or. 1.15.69; 2.16.69; 3.36.147; Fam. 7.14.1 et al. Elsewhere in Tibullus, 1.10(9).65.
perdisco is again in educational context with ratio and educo, cf. As. 187.

From the technical language of the theatre is derived palliolatim (l.1275). Words based on palla and pallium are frequent elsewhere, but two may owe their origin to Plautus: palliolatim is only found here and Fronto, Orat.1; and the diminutive pallula (only Truc. 52; 271; 536).

Ludus is frequent in Plautus for comic formations: e.g. ludificabilis (Cas. 761); ludificator (Most. 1066); ludificatus (Poen. 1281), etc. Ludibundus (l.1275a) may originate here in Plautus, but there are occasional instances in later writers also. (i)

There is surely a simple explanation for prox (l.1279) as a colloquial interjection, perhaps equivalent to English "oops!". Certainly the explanation of Paulus may be discounted: prox bona uox, ut aestimo, quasi proba uox (252). (ii)

(i) E.g. Livy, 24.16; Suetonius, Ner. 26; Gellius, 3.5.2; and Cicero uses it figuratively in Fam. 16.9.2; Verr. 2.3.67. The -bundus suffix is frequent in Plautus' contrived vocabulary: e.g. ridibundus (Ep. 413); moribundus (Bacch. 192), etc.

(ii) Ernout seems to be in difficulties with this word, and hazards a connection with prex, cf. Ernout-Meillet, Dictionnaire étymologique, p.541.
Graecisms

Latin words for drinking vessels are often derived from Greek: e.g., *cantharum* (1.1262), frequent in Plautus and elsewhere; but here it is used with *propino* (Graecism from προπίνω), which is more rare; cf. *curc. 359: propino magnum poculum* (parasitus: n.b. the Latin word for the drinking vessel in this line); *stich. 425; 712; As. 722.*

**Morologus** (1.1264), the epithet here for *sermo*, is found only in Plautus: also Pers. 49: *amoris uicio non meo munc tibi morologus fio* (servus - canticum), but here it is used as a substantive; cf. *morus* (from μωρός), which is rare outside Plautus and often used by him in alliteration. with mos.*

(i) A more formal word *lemniscus* (1.1265) from *λημνίσκος* in the list of seductions is only found here in extant literature, but cf. *lemniscatus* in Cicero, *Rosc. Am. 35.100.*

(iii) Elsewhere in Ennius, Sat. 7; Cicero, Tusc. 1.40.96; Martial, 2.15.1.


(iii) Cf. the comment in Paulus, 115: *lemnisci, id est fasciolae coloriae, dependentes ex coronis, propter ea dicuntur, quod antiquissimum fuit genus coronarum lancearum.*
In Plautus *dapsilis* (1.1266) *(from ὀἀψιλῆς, but cognate with *daps*) is used mainly as a slave word (cf. Most. 982; Pseud. 396), with one instance from a *senex*: *dotes dapsiles* (Aul. 167), where the choice of epithet may be influenced by alliteration. Elsewhere the word is rare, only in Lucilius, 1074; Naevius, 39; Pomponius, 161 and later in Columella 4.27.6; 3.2.27 and Suetonius, Vesp. 19.

The key-word in the *canticum* is *crapulam* (1.1282), *(from *κραυπάλη* (perhaps through Etruscan));* Plautus has two further instances: Most. 1122 (*adulescens*); Rud. 586 (*senex*) and there are occasional examples in later writers including Cicero, *(ii)* but the derivative *crapularius* is found only in Plautus, Stich. 227 and others only appear in late Latin (*crapulatic, crapulatus, crapulentus, crapulosus*).


*(ii)* Although the meaning has changed for Pliny (e.g. 23.45) who uses it of a resin mixed with wine, perhaps to induce intoxication.
At the beginning of the only canticum in the Curculio, the anus sing to the wine for which she is hunting.

The vocabulary of the drinking song

The anus eulogises wine in maudlin anticipation: flos (1.96); amor, cupidam, prolicit (1.96a-7); suav (1.97a); salve, anime mi, Liber (1.98); unguentum, odor (1.99); stacta, cinnamum, rosa (1.100); crocinum, casie, telimum (1.101-2); da...audium (1.106); inuercere (1.108).

(i) This usage of flos is rare and only found in poetry: Plautus has two further instances: nisi haec meraclose usniam percussit flore Liberi (Cas. 640, senex - canticum); me compleui flore Liberi (Cist. 127, lena); cf. Pacuvius, 291 : postquem est operatus frugum et floris Liberi and Lucretius, 3.221.

(ii) Words compounded from the rare word lacio occur frequently in Plautus and are often rare elsewhere: however this is the only instance of prolicitio in Plautus and elsewhere it is found in Ovid (e.g. A. A. 2.718) and Tacitus (e.g. A. 3.73 fin.). Cf. allicio, lacto, illicio, elicio, etc.

(iii) Reminiscent of the greeting given by the meretrix to her lover, cf. Men.182.

(iv) Cicero has this comment on the metonymy of Liber for uinum: illud, quod erat a deo donatum, nomine insignis dei nunquantabant: ut cum fruges Ceresem 2. 23. 60 appellasus, uinum autem Liberum (N. D. 2. 23. 60).

(v) As a term of endearment, cf. Cas. 235: a mi lepos.

(vi) These perfumes are all based on Greek words: stacta in Plautus is a scent symbolizing eroticism, cf. Truc. 476 (meretrix); Mos. 509 (adulescens); cinnamum is only found here in Plautus, but elsewhere frequent, especially in the poets, Ovid, Martial, Statius, Propertius, etc: crocinum only here and Propertius 3 (4) 10.22; telimum only here and in post-Augustan Latin.
(vii) Cicero is careful to distinguish between words that give delight to the mind and the body: *non dicitur laetitia nec gaudium in corpore*. Nevertheless in poetry *gaudium* is often used for pleasure of the body as here: *da uicissim meo gutturi gaudium* (1.106); cf. Lucretius, 4.1205 et seq.; Tibullus, 1.5.39; Horace, C.3.6.28; Juvenal, 6.365 et seq.

(viii) This is the only instance in Plautus, but elsewhere it is found in the poets, also of pouring wine, e.g. Vergil, A. 6.244; Valerius Flaccus, 2.611; Ovid, M. 7.246-7.
The leno drives his slaves out of doors to give them the orders for the day. It is his birthday, and he is going to entertain his friends. Antithesis, alliteration, repetition run through the song: "ce ton pretentieux devient une fanfare."(i)

The vocabulary of abuse

The predominant linguistic interest in this song lies in the words of abuse levelled at the slaves: ignaua; male habiti; male conciliati (1.133); asinos; ita plagis costae callent (1.136);(i) flagritribe (1.137);(ii) rape, clepe, tene (1.138);(iii) harpae, (iv) somnum; socordiam (1.144);(v) latera...uardia (1.145);(vi) peristromata...picta... Campanica (1.146);(vii) Alexandrina beluata tonsilia tappetia (1.147);(viii) neglegentes (1.149); duritia (1.151); plagigera genera hominum (1.153);(ix) tergum (1.154).

(i) Cf. the double entendre in Poen. 579: callum aprugnum callere neque non sinam.
(ii) A hybrid epithet formed from flagrum (often found in Plautus) and τριβάζ (which does not appear as a Latinized word until the post-Augustan era).
(iii) This is the only instance of Plautus of clepe, although it is also found at least once in most ante-classical writers; but later it is only found in the tragedies of Seneca; e.g. Med. 156, and Herc. Fur. 799.
(iv) A Graecism (from ἀρπάγη, see index for further discussion on the derivation), the image of the grappling-hook is a colorful term for the avaricious person.
(v) The choice of the rare word socordia seem influenced by alliteration: there are three instances of the word in Plautus and this is the only one in canticum; cf. Poen. 317 (puella); As. 254 (servus); there is also one instance in Terence: tu abs te socordiam omnem reice et segnitiem amoue (Asn. 206) which is reminiscent of Asin. 254: nihil loci'st segnitiæ neque socordiae. The word is subsequently frequent in the historian, but only once in Cicero.
(vi) 
Varius is used frequently by the poets for an epithet with the significance "of different colours, mottled," etc. and in the comedy writers it is used for the coloured marks on the slave's back after whipping: cf. M.G. 216 and the pun in Ep. 17; the only occurrence in Plautus where the word is otherwise used comes in the song of the ancilla: uaria uitast (Truc. 219).

(vii) 
The reference to luxury items including the Greek peristromata is a fine touch of comedy when it comes in a simile to describe the slave's brusied back after beating. The word occurs again in Plautus, but for actual carpets: Stich. 378.

(viii) 
Beluata is an άπαξ λεγόμενον, with the implied reference to the slave as belus, which is often in Plautus as a term of abuse: Poen. 347 (seruus); Most. 619 (seruus); Most. 607 (seruus); Trin. 952 (sycophanta); Most. 569 (seruus); Truc. 689 (ancilla); Rud. 547; 886 (senex). From this list of speakers it can be seen that the usage is mostly found in the lower-class speakers.

(ix) 
For the άπαξ λεγόμενον, plagiger, cf. the formation plagigerulus (Most. 875, seruus - canticum), see index.
Vocabulary in the orders to the male household

Urnam; ahenum (1.157); securi-caudicali (coinage) (1.158); (i) niteant aedes (1.161); *lectisterniator; argentum eluito; exstruito (1.162); parata (1.163); uorsa, sparsa, terta, strata, lautaque coctaue (1.164); pernna, a Graecism; callum, glandium, sumen (1.166); macellum; i praee, an ante-classical use of the word praee (1.170).

Vocabulary in the orders to the female household

Mulieres (1.172); munditiis, mollitiis, deliciis, aetatulam (1.173); inclutae amiae (a poetic epithet) (1.174); penus; poplo prosti duam uos (1.178); uitae; deliciae; saia; mammia; mellillae (terms of endearment) (1.180); maniplatim; *munerigeruli (1.181); uestem; aurum (1.182); improbae; cupidae (1.183); pantices; madefactatis (1.184); amica...frumentariis (1.187); frumenti (1.189); frumentum (1.190); frumento afluam (1.191); aemulos (1.196); landos (1.197); carnaria; tegoribus onere uberi (1.198); duo gnati Louis (see index for gnatus) (1.199); taurum; deuinxeere; distringam (1.200); oiiui (1.210); δευταμενον, a sign, perhaps, of the leno's vulgarity (1.211); culleis (1.212); oleum deportatum (1.214); pergulam (1.214); excetra, a Graecism (see index); oleo onustos (1.218); *nitidiusculum caput; pulmento (1.220); *unctiusculo magni perdis (1.221); deuincis (1.222); facis ecfecta (1.224); pro capite argentum numeras (1.225); pacisci; pacta es; soluere (1.226); deliciae; summatum (ante-classical word) (1.227). And the song ends with a pun on the name Phoenicioium: cras Phoenicioium poericaeo corio inuises pergulam (1.229).

(i) Plautine words are marked with the asterisk *.
Two sisters sing of their life as courtesans as they set out to sacrifice to Venus. The duet begins with a long introduction from Adelphasia on the elaborate toilette of women.

The vocabulary of the toilette

The preparations of a woman are likened to fitting a ship:

- parare nauem et mulierem (ll. 210-1); exornare (1.213); ornantur (1.214 et al.);
- satietas (1.215); docta (1.216); industria (1.219);
- lauari aut fricari aut tergeri aut ornari (1.220);
- poliri, expoliri, pindi, fingi (1.221);
- lauando, eluendo (1.223);
- aggerunda (1.224); ornantur, lauantur, tergentur, poliuntur (1.229);
- lauando, fricando (1.231); lauta, perculta, inluta (1.232).
THE PARACLADIUSITHYRON Curc. 147ff.

This is the earliest example of a parausithyon in Latin literature, (i) and it is obvious that Plautus is familiar with the popular Italian door-songs of his day and that this passage is based on a song well-known to his audience. (ii)

The address to the door

Pessuli (1.147) are the recipients of the address from the adulescens in personification: gerite morem (1.149); fite caussa mea (1.150); sussilite; mittite istanum foras (1.151); dormiunt (1.153); commouent (1.154); and are given epithets: amoenissmi (1.149); ludii barbari (1.150); pessumi (1.153).
Every level of society has its own vocabulary that betrays the social background and the trade or occupation of individuals; even their physical age is computable from their slang words and value terms: the current "in" words "fabulous" and "hip" will even ensure an accurate dating of this piece of writing. Strip a man of his clothes and he can still be identified by the "garment of speech". Social and trade terms are generally used unconsciously by a speaker, as also are the fashionable slang and value terms, after constant repetition has deprived them of novelty. But there is also the artificially derived vocabulary of a more sophisticated and intellectual element in society - the "A New Word a Day" set. I have been involved in a circle where the words "glabrous", "epicene", "empathy" etc. were commonplace and a fool was a "Stumpfe".

The circle of poets in which Catullus played a leading role became involved in sophisticated language, and the value terms that became the fashion of this set best describe the set itself - facetus, urbanus, elegans, salsus, uenustus, lepidus, dicax and the butts of their wit are correspondingly infacetus, rusticus, inelegans, insulsus, inuenustus, illepidus. It is by no means unreasonable that the Catullan circle should draw on Plautus as the source for their value terms. Vying with each other in their verse-writing they also vied in wit, elegance and the other attributes of 'urbanitas!' And did not Aulus Gellius describe Plautus as homo linguae atque elegentiae in uerbis latinae princeps? and

(i) M. Schlauch, The Gift of language, p.265.
(ii) 6.17.4.
Marouzeau says that Plautus is the epitome of urbanitas: "il est un des champions de ce qui a été défini sous le nom d'urbanitas." (ii)

And what is this urbanitas, this Holy Grail of sophistication and intellect? In the classical writers it is the desired ambition of orators and authors, but there is a corresponding carry over into manners and behaviour. I have collected some of the definitions of urbanitas as a setting to the value terms that belong to the urbani:

Quintilian, 6.3.17: urbanitas dicitur, qua quidem significari uideo sermonem praeferentem in uerbis et sono et usus proprium quendam gustum urbis et sumptam ex conversazione doctorum tacitam eruditionem, denique cui contraria sit rusticitas; 6.3.107: illa est urbanitas, in qua nihil absonum, nihil agreste, nihil inconditum, nihil peregrinum neque sensu neque uerbis neque ore gestuue possit deprehendi; ut non tam sit in singulis dictis quam in toto colore dicendi, qualis apud Graecos ἀποίκισμος ille reddens Athenarum propriam saporem; Cicero, Pro Cael. 3.6: quae si petulantius iactatur, conuiciium, si facetious, urbanitas nominatur; 14.33: sed tamen ex ipsa quaraem prius utrum me secum seuerer et grauiiter et prisce agere malit, an remisse et leniiter et urbane. (iii)

(i) 1.7.17.
(ii) J. Marouzeau, Latin litteraire, p.28.
(iii) R.G. Austin, Cicero: Pro Caelic, has an interesting note on urbanitas, see p.53. Cf. p.91 where he comments on the passage of Cicero just quoted: "The antithesis between priscé and urbane throws some light on the Roman conception of urbanitas...prisce evidently conveyed an idea of old-fashioned uncouthness or 'rusticity', in contrast to the up-to-date smartness of 'modern' men-about-town."
In compiling the set of references for this thesis, I could not fail to notice the frequent appearance in Plautus of the urbanus words prominent in the poetry of Catullus. On further investigation among other ante-classical writers, especially Terence, and the contemporary writers of Catullus the most significant finding was a reluctance in most cases for these authors to include the Catullan words in their own vocabulary. Merely as an adjunct to my thesis, then, I include the references from Plautus and Catullus for the urbanus vocabulary and make a brief statement on the frequency in other authors.

Lepidus

This is a favourite word of Plautus, and for the sake of brevity, I list here only the references in cantica:

Of persons: lepidus Liber (Curc.114); anus lepida (Curc. 120); lepidus ciuis (Pers. 474); homo lepidissuusme (Pers. 791); o hominem lepidum! (Pseud. 931); mortalis lepidus (Truc. 247); mulier lepida (Pseud. 948);

Of things: forma lepida (Ep. 43); lepidus locus (Rud. 156); lepidissuusmunera (Poen. 1176); nuntium lepidum (Stich. 274-5); lepido uictu (Pseud. 946-7); lepidum ungumentum (Cas. 226);

Predicative: lepida et lauta (Poen. 1197a); hominem lepidum et lenem (Cas.223); lepidum tel (Bacch. 1178); hoc lepidumst (Men. 132); id lepidumst (Pers. 266);

Substantive: tam lepidam inlepide appelles (Bacch. 1169);

and the adverbial lepide is very frequent in all areas of Plautus' plays.

Lepidus in Catullus: cui dono lepidum nouum libellum (1.1) uolo te ac tus amores ad caelum lepido uocare uersu (6.16-17); iocosis lepide uouere
diuis (36.10); Gallus habet fratres, quorumst lepidissima coniunx alterius, lepidus filius alterius (78.1-2)

Lepos or lepor in Plautus:

There are four instances in Cantica: o mi lepos (Cas. 235);
Liberi lepos (Curc. 98a); quod plus sali' plusqu' leporis...habeat (Cas. 217a-219); sine omni lepore et sine suavitate (Poen. 242); and two in spoken passages (As. 13 and Rud. 352).

In Catullus: est enim leporum disertus puer ac facetiarum (12.8-9); meae deliciae, mei lepores (32.2); atque illinc abii tuo lepore incensus, Licini, facetiisque (50.7-8).

The antithesis of lepidus is illepidus which occurs twice in Plautus, both times in cantica: inamabilis, inlepidus uiuo (Bacch. 615); istoc pacto tam lepidam inlepide appelles (Bacch. 1169); and there are three instances in Catullus: Flau, delicias tuas Catullo, ni sint illepidae atque inelegantes (6.1-2); scortillum...non sane illepidum neque inuenustum (10. 3-4); si non illepium neque inuenustumst (36.17).

Elsewhere these words are all rare: Terence has 6 instances of lepidus; Cicero 3; etc.; Terence has one instance of lepide and none of lepor; Cicero has both words several times but always of speech only.

Facetus

This is also a frequent word in Plautus, but is also fairly frequent in other writers. Catullus has the substantive facetiae twice: est enim leporum disertus puer ac facetiarum (12.8-9); atque illinc abii tuo lepore incensus, Licini, facetiisque (50.7). Plautus
also uses the noun form, but not in cantica: Stich. 655; 729; M.G. 783; 1322. Cicero again uses facetiae of speech: (sales), quorum duo genera sunt, unum facetiarium, alterum dicacitatis (Or. 26.87); cum duo genera sint facetiarii...illa a ueteribus superior cauillatio, haec altera dicacitas nominata est (De Orat. 2.54.218); facetiis autem maxime homines delectari, si quando risus coniuncte, re uerboque moueatur (Op. cit. 2.64.248).

For the antithesis, Catullus may have coined infacetiae: pleni ruris et infacetiarii annales Volusi, cacata charta (36.19-20)

Salsus

Sal is a necessarium elementum; Pliny defines sal: necessarium elementum...ut transierit intellectus ad voluptates animi quoque. nam ita sales appellantur, omnisque vitae lepos et summa hilaritas laborumque requies non alio magis uocabulo constat (31.7.41.88)

Sal as a virtue in Plautus: omnibu' rebus ego amorem credo et nitoribu' nitidis anteuenire, nec potis, quicquam commemorari quod plus sali' plusq' leporis hodies hastes (Cas. 217-9); then follows a metaphorical passage where cooks are exhorted to add amor to their concoctions.

Sal in Catullus: nam nulla uenustas, nulla in tam magnost corpse mica salis (36.3-4); uino et sale (13.5).

Salsus and insulsus in Plautus: neque salsum neque suau esse potest quicquam, ubi amor non admiscetur (Cas. 222), but the image is here taken from food; item nos sumus...insulsae admodum atque inuenustae sine munditia et sumptu (Poen. 245-7); non insulsum huic ingenium (M.G. 1071).

Salsus and insulsus in Catullus: hoc salsum esse putas? (12.4); insulsissimus (20.12).
Urbanus and rusticus

These are the key words of urbanitas and both words are often used in juxtaposition. Part of the dialogue from the Mercator is here quoted as an instance of the antithesis of the two terms: urbani fiunt rustici? -- pudicius faciunt, quam illi qui non fiunt rustici -- num quid delinquunt rustici? -- ecstor minus quam urbani et multo minu' mali quaerunt sibi -- quid autem urbani deliquerunt? (Merc. 714ff)

Urbanus occurs several times in Plautus (?), but never in cantica. Catullus uses the word three times (22.2; 39.8; 57.4). Both authors also have rusticus, but other writers generally prefer agrestis.

Rusticus in the cantica of Plautus: hic agrestis est adulescens (Truc. 246, some versions also include rusticus in the line); me...pro rustica reor habitam esse aps te (Pers. 169).

Rusticus in Catullus: rustica agricolae bonis tecta frugibus exples (34. 19-20); et Eri rustice (54.2); cf. the metaphorical use of rus: pleni ruris et infacetiarm annales Volusi (36.19-20), but there is no usage of rus in Plautus which corresponds to this example, although the word occurs in his plays at least 70 times.

Elegans

Elegans, the compliment in Catullus, is only found as a derogatory term in Plautus, cf. (amor) cuppes, auarus, elegans, despoliator (Trin. 239) and the noun elegantia: amorem haec cunta uitia sectari solent, cura, aegritudo nimiaque elegantia (Merc. 18-19); eius elegantia meam extemplo speciem spernat (M.G. 1235)

Elegans in Catullus: hunc habet murbum, neque elegantem, ut arbitror, neque urbanum (39.7-8).
Dicax

Cicero describes Demosthenes: *non tam dicax...quam facetus...est autem illud acrioris ingenii, hoc maioris artis* (Or. 26.90).

Dicax in Plautus: *iam postquam in urbem crebro commeo, dicax sum factus, iam sum caullator probus* (Truc. 682-3), this example shows a link already between *urbanus* and *dicax*: the slave claims that he has become *dicax* because he frequently goes to the city.

Dicax in Catullus: *homost uenustus et dicax et urbanus* (22.2).

Venustus

In the vocabulary of Catullus there are also frequent references to physical appearance as well as manners and intellect.

Venustus in Plautus: this word in Plautus is often in juxtaposition with the name of the goddess who lends her name to the attribute: *Venu' uemusta* (Most. 161); *deamau...munera meretricum digna diua uenustissuma Venere* (Poen. 1176-7); cf. other references of *uemustus* in spoken passages: As. 223; Poen. 1113; Most. 182; Rud. 320.

Venustus in Catullus: *luge, o Veneres Cupidinesque, et quantumst hominum uenustiorum* (3.1-2); *uemuste noster* (13.6); *Veneres Cupidinesque follows in 1.12; nam nulla uenustas, nulla in tam magnast corpore mica salis* (86.3), and the final word in this poem is also *Veneres*.

Venustas in Plautus (cf. the last example quoted from Catullus): *Amor, Voluptas, Venu', Venustas, Gaudium* (Bacch.115); *prome uemustatem tuam amanti* (Truc. 714); *hic omnes uoluptate, in hoc omnes uenustates sunt* (Pseud. 1257); *tanta ibi copia uemustatum aderat, in suo qui que loco sita murde* (Poen. 1178); *amoenitates omnium uenerum et uemustatum adfero*
(Stich. 278); *diem pulchrum et celebrem et uenustatis plenum* (Poen. 255); cf. the spoken instances, M.G. 651 and 657.

**Inuenustus**

There is only one instance of this word in Plautus (again in *canticum*):

*item nos sumus...insulsae admodum atque inuenstae* (Poen. 245-6).

**Inuenustus in Catullus:** *non sane illepidum neque inuenustum* (10.4); *quamuis sordida res et inuenustast* (12.4); *si non illepidum neque inuenustumst* (36.17).

**Bellus**

The most frequent adjectives in Catullus are *lepidus, uenustus* and *bellus*. *Bellus*, otherwise, is most frequent in the ante-classical writers, occasionally found in other poetry and in the epistles of Cicero. Plautus uses it very frequently, but Terence only once (Ad.590 ).

**Bellus in the cantica of Plautus:** *quamquam tu bella es, malum tibi magnum dabo iam* (Socch. 117-2).

**Bellus in Catullus:** *mala tenebrae Orci, quae omnia bella devoratis; tam bellum mihi passerem abstulistis* (3.14.15); *Marrucine Asini, manu sinistra non belle uteris in ioco atque uino* (12.1-2); *non est homo bellus?* (24.7) salue, nec minimo puella naso nec bello pede (43.1-2); *nec quicum bella puella cubet* (69.8); *cum puero bello praecognam qui uidet esse* (106.1).

In Poem 78 the word is used three times and it has been previously noted that *lepidus* also appears twice in the same poem: *Gallus, habet fratres, quorumst lepidissima coniunx alterius, lepidus filius alterius. Gallus homost bellus: nam dulces iungit amores, cum puero ut bello bella puella cubet.*
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(i) I am in the process of compiling a complete bibliography on the
editions and commentaries on Plautus. This will be bound as
a separate work later this year.
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