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The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Margaret G. Corkrey for the degree of Master of Arts. They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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The Characteristics of the Women of Terence.

A Thesis submitted to the
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by

Margaret Q. Corkrey

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The Characteristics of the Women of Terence.

The characters in the plays of Terence belong to a few distinct and broadly marked classes. In each play there are usually two old men, one severe and niggardly, the other mild and easy; one or two sons really dissipated even though one may appear exemplary for a short time; a repulsive slave-dealer; a parasite; a faithful and intriguing slave. There are also a maid-servant and nurse devoted to the interest of their mistress; a courtesan; a matron who has little in common with her husband but is anxious about her children's welfare; and a young lady either a model of virtue and beauty or else a long lost daughter introduced as a mistress and later identified and married satisfactorily.

The elements of which all the characters within the limits of a class are formed are in essence the same. Though there are striking resemblances among the individuals, there is no repetition. They are discriminated with considerable skill; each has a good measure of distinctness and coherence, still a definite personality is often lacking partly on account of the restrictions due to the brief nature of the play. To all appearances each person is allotted as much scope for development as he is entitled to according to the convention of Athenian society. And this gradation of characterisation is a mark of genuine ability. If, then, Terence's art seems

defective, it is because he is imitative and realistic. His creative imagination is limited by the one-sided interests and tendencies of the age which he represents. One might imagine that with him human nature was ever one and the same; yet there is a certain ductility and pliaçy in it which enables one to judge his typical creations as individuals:

From either point of view, regarding the characters as individualistic or typical, one derives a few general impressions, the most striking of which are love and worship of physical beauty. We see this in the story of Chaerea, a boy of sixteen, and it is conspicuous because of the entire absence of any feeling on the part of the maiden, Pamphila. Though it is true that a crude form of love is the motive for each play, there is no romance as we understand it. Marriage is insisted upon as an act of reparation and the state of matrimony is regarded as one of happiness, even though, for instance, the wrangling of Laches and Sostrata is proof of the contrary. The marriage ties are at least respected by all save Chremes of the Phormio. This naturally affects family relations. The matrons look upon their position as quite in the natural order and they bear it with wonderful patience. If matters stopped here, life would be tolerable; but the inevitable demoralizing effects of slavery and the toleration of the courtesans are hinderances. But in reality the position of women is not as unfavorable as one might infer from the slight rôles they play. This may seem paradoxical, but the anomaly is inherent in Grecian society and scenic arrangements; the stage represented a street and according to social etiquette the better class of Athenian women seldom appeared in public streets. These limitations had a peculiar effect upon dramatic presentations,

clever devices to keep the heroines out of sight seem like misspent ingenuity. Though it may be tempting to criticise it is more profitable to examine the individuals in a class and discover more than external appearances. It is especially true of the women characters that they are more than mere semblances of personalities.

The Young Women.

In consequence of the social position of young women Terence's creative art is both facile and feeble. For it is one thing to weave the threads of a lively story so that a pleasing picture of a girl appears; it is quite another to endow the creation with body and blood. And for this reason interest in a character whom one never sees is not likely to be keen. Nevertheless Terence is not to blame; he has not slighted his heroines even when they do not appear upon the stage. And Phanium of the Phormio is like many maidens of her time whose lives are comparatively dull.

Previous to the opening of the play Chremes and Demipho, two Athenians, have gone on a journey and left their sons in the care of a slave, Geta.¹ And now Geta relates to a fellow-servant² that he and the sons were tarrying in a barber-shop one day when a friend came in.³ The friend tearfully lamented that poverty is such a wretched and crushing burden.⁴ He had just seen a young girl whose mother died in poverty and neglect,⁵ befriended only by an old woman.⁶ Besides, he added as an afterthought, the girl was of surpassing beauty.⁷ Immediately Antipho was moved to compassion and suggested that they visit the girl.⁸

¹Phorm. 65.

²72.

³91.

⁴93-4.

⁵95-6.

⁶98.

⁷100.

⁸102.

They found a beautiful maiden; and "that you might say so the more there was nothing to enhance her beauty; her hair was loose, her feet bare, and she herself neglected, in tears (and her) dress untidy. So that unless an abundance of good qualities were in her beauty, these circumstances would have destroyed her beauty."¹ The maiden was truly beautiful in her natural simplicity; and there is no greater proof of her fine qualities than her abandonment to grief. Of course her poor and neglected dress is due to dire poverty rather than to sorrow; but she feels the loss of her mother keenly. And now that she is destitute and alone in the world she is utterly forlorn. Naturally she thinks a great deal about herself in her grief and wonders what will become of her, for she is only fifteen² and knows little of the world. But I am confident that she never thinks of her personal beauty. She has none of the common ideas regarding the value of beauty, otherwise she would not indulge in such simple and natural emotions.

Nevertheless, this type of beauty is copied from life as far as Terence is concerned. For it is significant that the poet has sketched two portraits remarkably alike and a third bearing slight resemblance. I refer to Antiphila, Phanium, and Glycerium. Of course it is possible to account for the likeness by accusing Terence of a lack of originality and inventive power. He has borrowed from poets and existing customs, still he must have found interest and delight in contemplating the simple and instinctive phases of human life.

Phanium's more recent grief is expressed in the same girlish fashion as Antiphila's. Both feel the dim horror of bereavement. And memories hang upon them which exclude the thoughts of a brighter,

¹104-9.

²1017.

happier life. Moreover they are very poor and the taint of their social positions cannot be easily effaced. Nevertheless Fate has not dealt cruelly with them, for they have rare beauty to compensate them.

It is in consequence of the girl's wonderful appearance that Antipho called the next day and entreated the old woman to give him Phanium.¹ But the old woman refused because the girl was an Athenian citizen and of honorable parentage.² If he wanted her he would have to marry her.³ Still he would gladly have possessed her even under this condition were it not that he feared his father's anger. For he knew his father would never consent⁴ to have a daughter, portionless, and of obscure parentage.⁵ So while he feels the privation, the affair is adroitly managed by the parasite, Phormio.

Full of assurance Phormio gives the following piece of advice. According to law the nearest relative of an orphan girl must marry her or provide a dowry.⁶ But Phormio did not consider the second provision; he took out a summons against Antipho, claiming that he was next-of-kin.⁷ Antipho was thus able to marry Phanium and he did so at once.

Now that he has her, he fears his father's return.⁸ However he can receive no consolation from his cousin, Phaedria, because the latter is of the opinion that Antipho is surfeited with love;⁹ he has a wife of gentle birth.¹⁰ All he lacks is a mind capable of appreciating his good fortune.

Nevertheless Antipho's mind is greatly disturbed. He censures himself for inducing the girl to place all her hopes and for-

¹ 112.³ 115.⁵ 120.⁷ 135.⁹ 163.² 113-15.⁴ 118.⁶ 125-26.⁸ 154.¹⁰ 169.

tunes, all her confidence in him.¹ He meant well when he offered to brighten and cheer her life, and to shield her from future trouble. But he is just as inexperienced as she. And it is not surprising that she accepts his admiration and devotion without hesitation. As usual she has little to say about marrying him, her nurse influenced her; but one may suppose that she was quite willing. No doubt she was pleased to feel that some one really cared for her; and she is deeply grateful to be rescued from her miserable state. Her new life promises to be brighter and happier than anything she has ever known before. She will not forget her mother or the father whom she scarcely knows. But she is unconscious that she is meantime causing her father, Chremes or Stilpho, considerable trouble.

His Athenian wife, Nausistrata, is wealthy and possesses large estates in Lemnos.² And each year he has gone to collect the rents. Upon one occasion he had an amour with a poor woman, the mother of Phanium. To mother and daughter he was known as Stilpho.³ He provided for them slightly; but finally, urged by poverty, they came to seek him at Athens.⁴

On this account his last trip to Lemnos proved unsuccessful. He was unable to find his daughter whom he intended to bring back and marry to Antipho. And now upon his return he finds Antipho presumably married to another.⁵ Consequently he and his brother, Demipho, desire to get rid of this wife. They agree to Geta's suggestion that Phormio should take her and her dowry.⁶ Of course Chremes is willing to supply the dowry, especially since it will come out of his wife's rent money.⁷

¹465-70.³744-45.⁵577-78.⁷673.²788-89.⁴569-72.⁶ 640.

No sooner is this decided upon than he meets Sophrona whom he recognizes as his daughter's nurse.¹ He learns from her that his Lemnian wife is dead and his daughter married to Antipho.² He rejoices that events have turned out so happily. And although there is no hint as to Phanium's feelings one may suppose that her past sorrows will leave no deep trace. She is richer from them because they broaden her sympathy and understanding of people.

Phanium's character is, perhaps, the least complex of any of Terence's heroines. Her ethical nature is imagined upon a pure and high level, yet she is not ideal. And it is interesting to note in what respect she fails. She agrees to Phormio's scheme which makes a marriage between Antipho and herself possible. Numerous excuses, however, present themselves immediately. She has no portion, her nurse influenced her, and she and Antipho were young. It is possible that these considerations entered into the deception. But one point is certain, she willingly agreed to her unconventional marriage and trusted the consequences to a kind fate. Her problem had not the same seriousness that Glycerium's had when she planned to say that she was a citizen in order to marry Pamphilus. At the most Phanium thought that she was only evading the rigid conventionality of society and not injuring anyone in particular. It was not her fault that she had no portion.

This is a curious taint upon her otherwise immaculate character, but it is a splendid indication of the poet's comprehensive understanding of human nature. Each one of his characters is placed in a distinct environment; and each individual within a class attains a standard in proportion to her ability. In consequence if one looks

¹735-6.

²749-50.

long and attentively, the poet's negative and passive heroines appear quite real and life-like in contrast to their subordinate places in the dramas.

Pamphila of the Adelphoe is one of the poet's favorite type varied sufficiently to be a distinctive personality whom we may rehabilitate according to the easily imagined humor of the poet. In the absence of specific information concerning her physical attributes there arises a disbelief in her existence which persists even after a reasonable attempt to explain her negation. At first she appears to be reflected in the mirror of the make-believe world as weak, submissive, and possessed of a strain of common vulgarity. Upon reflection, however, she is to be appreciated for the ethical value of her moral qualities.

In the pale limbo of her past there is a transgression which binds her to her present sorrows. She has determined to make the best of the situation;¹ and, accordingly, she has accepted the apologies and promises of Aeschinus.² He has generously agreed to place their little one on his father's knee and entreat that he may be allowed to make Pamphila his wife.³ It is not presuming too much to attribute this decisive step largely to the influence of Pamphila's mother, Sostrata. The poet, though, has given no hint as in the case of Glycerium whether real sentiment on the part of Pamphila or worldly considerations have prompted this resolution. On the other hand Sostrata has a very conservative regard for her daughter's reputation. Nevertheless her influence in determining Pamphila's conduct is appreciable.

In all probability the young girl possesses considerable

¹Adel. 295.

²332.

³333-4.

affection for Aeschinus. He is a rich, good-looking scapegrace, and presumably a good bargain for a poor girl. For the maiden's grief at the time of the play, is intensified by her humble circumstances. She lives with her widowed mother and a faithful slave who supports them by his own labor.¹ Under this circumstance it is not surprising that she accepts Aeschinus' offer² to make amends. Still, if true sentiment of a finer sort were not present, she would not desire to rear her child; although in this regard she speaks for the poet and the moral intent is obvious.

In many respects Pamphila's situation is like that of Glycerium. But, by a fine discrimination which I cannot dissociate from a conscious effort on the poet's part to label social castes, Pamphila is better than Glycerium. She is less sophisticated for the simple reason that she has a mother to champion her cause. Still her ulterior motive in agreeing to her relation with Aeschinus is not so evident as in the case of Glycerium. It is reasonable to suppose that this motive is tinged both with sentiment and practicability. And the delicate protection afforded her by the none too thoughtful Aeschinus is of such a nature that it differentiates the citizen and the amica.

Pamphila is introduced for the first time in the play as "languishing in sorrow and affliction." Her mind is disturbed by the rumor that Aeschinus has deserted her for a music-girl. And in view of the fact that Aeschinus is sadly deficient in many respects, she credits the rumor. There is the usual uncertainty about the maiden's state of mind; for the poet has given no indication unless we infer from Sostrata's indignant protests³ that she entertained similar sentiments. But her resentment, I imagine, is deeper than

¹481-2.

²470-4.

³330-4, 344-9.

that of her mother. She feels a personal slight that a music-girl should be preferred to herself. Then, too, her affections have been wasted; and with love and honor gone she sees a gloomy future.

Her sorrow is only transitory; joy follows grief in quick succession, and in happy circumstances there is no place for affliction. Perhaps Terence does not intend to sermonize, but he shows the demands society makes upon an individual. Pamphila is forced to endure many disagreeable things and to suffer detraction from her own worth. She has to adjust herself to obtain a comfortable living; but at length she is raised to the plane of respectability when she becomes the acknowledged wife of Aeschinus.¹

To a slight extent the circumstances of her life resemble those of Glycerium. The latter is a young woman who has instincts and passions which closely ally her to earth. She may be considered, as it were, Terence's personification of sorrowful beauty. Her beauty is even more hypnotic than Phanium's if one judges by the effect it had upon the staid Simo. His excuse, however, if he needs one, lies in the situation.

While attending Chrysis' funeral Simo was impressed² by the beautiful form of a youthful mourner. Her countenance was modest and charming; and even as she surpassed others in gentility so was her grief more pronounced.³ Her sorrow was impressive; it spoke of tender and affectionate impulses. And, instead of detracting from her loveliness, her grief gave additional charm. The sight so stirred Simo's affections and aroused his curiosity that he inquired the maiden's name.⁴ He learned from an attendant that she was the sister of Chrysis.⁵

¹Adel. 735-6. ²And. 118. ³120-3. ⁴124. ⁵124.

As the corpse was laid upon the pyre¹ this sister approached the flames too incautiously.² For in the agony of her grief she was about to destroy herself. Perhaps she had even meditated upon this act, as it was not unusual for one to thus follow the deceased. And there was good reason for her to desire to escape the world; she was alone save for one friend whom she could not trust implicitly. But whatever her motive, one may be sure that she did not plan to make a scene. Still, when Pamphilus, Simo's son, saw her extreme danger, he disclosed his long-hidden and well-dissembled love for her.³ He rushed forward, tenderly embraced her, and spoke words of tender affection.⁴ In her excitement she, too, betrayed the depth of her emotions.⁵ Her involuntary avowal was evident in every motion; for she was not reluctant to rest her head familiarly on his shoulder and weep.⁶ This innocent betrayal of their affection pleased Simo, though he tried to be angry.⁷ I suppose he felt the force of the simplicity and naturalness of the girl's behavior.

As Glycerium is here represented she appears extremely emotional. Her sorrow for Chrysis is naturally more intense than the sorrow of Antiphila or Phanium because it is a thing of the present. Still one cannot imagine her spending days in mourning and complete abandonment of her own interests as the other girls did. And in her frank demonstration of affection for Pamphilus what a contrast she presents to the shy and timid Antiphila! That gentle maiden nearly swooned when she saw her lover.⁸

But perhaps the finest quality that Glycerium showed in

¹129. ³132. ⁵135-6. ⁷137-8.
²130. ⁴133-4. ⁶136. ⁸Heaut. 403.

this scene was her artless sincerity. And Pamphilus, too, when caught unaware, acted naturally and sincerely. However, there is another possible interpretation. And to Chremes the conduct of his daughter's promised bridegroom appeared outrageous and disreputable. He soon learned that Pamphilus regarded Glycerium as his wife² and naturally refused now to entrust his daughter to the young man.¹ Hence any rumors of a renewal of the marriage contract are only tests to find the true relation between Pamphilus and Glycerium.

Still this rumor flutters in a most provoking manner. Davus, the slave of Pamphilus, hears it, and although one is inclined to accuse him of playing too obviously to the gallery, he imparts much valuable information. His tale² is one of true sorrow and love. For Glycerium and Pamphilus expect a little stranger and they have resolved to rear it. This is a bold and generous undertaking which springs from sentiment and a practical turn of mind on Glycerium's part. The expectant mother desired this as a pledge and safeguard against neglect and desertion.³

But why does Glycerium fear? Her fate would not be terrible because the pagan ideal of womanhood precludes this possibility. And at first this precaution appears like a strain of vulgarity, that her child should be a perpetual reminder to Pamphilus of his promised fidelity. But in reality she has nobler ideals than this; yet she is unprincipled or she would never have agreed to her relationship with Pamphilus in the first place. And in this respect she is like Pamphila; still her moral weakness is more excusable because her environment was not as good. But on the otherhand she did not resist the contamination of her environment as Antiphila was able to do.

¹And. 144-9

²215-19.

³402.

Nevertheless in spite of this moral weakness she has many excellent qualities. She realizes that there is a region intermediate between perfection and moral stagnation. And it is worthy of note that while she is deficient in one point, she is vastly superior in many respects to the model woman of her age. Surely love and tenderness prompted her to plead for her child's life; and she is mightily in advance of the calm and submissive matrons¹ who expose their children at their husbands' commands.

She has her own creed which is based upon a daring combination of good and bad, but so proportioned that the good predominates. It is very likely that she never thinks about working out her life upon any new or individualistic line; for her life is determined greatly by instinct and impulse, and what appears as reasoning is mostly imagination. It is curious to observe the step she expects to take in order to establish herself securely in that society whose conventionality she has just disregarded. Her independence is not asserted after her first offence. And her position will be obtained by proving that she is an Athenian citizen. This is to be accomplished by means of a story² which closely resembles the truth as later revealed. No doubt Glycerium has remembered sufficient of her life to give a credible basis to this story.³

The situation is somewhat similar to the one in which Phanium finds herself when she wishes to marry Antipho. But while lack of money is the chief consideration with Phanium, Glycerium has a weightier problem on her hands, it involves her moral and social standing.

As the crisis approaches the good natured and impulsive

¹Cf. Sostrata, Heaut. ²And. 220-1. ³781.

Pamphilus becomes heroic:-

"Could I suffer her, poor creature, to be deceived because of me; she who trusted to me her affections and her life, whom I have held singularly dear as a wife? Shall I suffer her character, well trained and taught, to be changed, overcome by poverty?"¹ Thus unconsciously is she reflected in the heart of Pamphilus - a credulous, confiding, and inexperienced maiden. And all this is a stroke of consummate delicacy to save her from the horrible exposure to the life of a meretrix. In spirit and purpose it is ⁱaken to the conception which Clitipho has of Antiphila.²

But the finest touches appear in the following speech of Pamphilus³:-

"O Mysis, Mysis! Still are the words of Chrysis concerning Glycerium written on my mind. Now at the point of death she calls me. I approached; you were gone; we were alone. She began:- 'My Pamphilus, you see her beauty and inexperience; nor is it unknown to you how little value to her both of these are now, both in protecting her virtue and property. Wherefore by this right hand and by your betterself, by your fidelity, and by her helplessness, I beseech you do not separate yourself from her nor desert her. If I have loved you as my own brother, or if she has considered you alone of greatest worth, or was obedient to you in all things, I give you to her as a husband, friend, protector, and father. I entrust my property to you and commit it to your care.' She ^have her into my possession. Death immediately seized her. I accepted; having accepted, I will protect (her)."³

Here is an abundance of material, emotional, ethical, and

¹271-5.

²Heaut. 226,7.

³282-98.

economic. And from a modern standpoint Pamphilus and Glycerium are really husband and wife. To them it was a solemn betrothal, for Chrysis did all she could. Only the consent of Simo was necessary to complete the marriage provided Glycerium was acknowledged a citizen.

According to Chrysis youth and beauty are valuable possessions that cause the owner considerable worry.¹ But as she pleads with Pamphilus to protect Glycerium she touches upon something deeper than external beauty. Her conception² of the relation between husband and wife is more ideal than any we find actually worked out in the plays. The husband, from her point of view, is also a friend, protector, and father. This implies a great deal; and no single husband that Terence has created can meet such demands. The qualifications for the wife, however, are not so stringent.³ Love and obedience are all that Chrysis mentions. And no doubt, Glycerium cares more for Pamphilus than for anyone else. But one can easily imagine to what extent she has been obedient to him in all things. It is safe to venture that she could coax and pout, and have her own way eventually.

As the play hurries on Pamphilus is deeply stung to think that he must part with her. Still he staunchly refuses to admit the futility of his passion:-

"Mysis, I swear to you ^{by} ny all the gods that I shall never desert her, not if I were to know that all men must be regarded as enemies by me. I have chosen her for mine, she has fallen to my lot, our manners are congenial."⁴

There is in this last sentiment a deep ethical touch similar to that

¹286-7.

²294-5.

³293-4.

⁴694-7.

which characterizes the love of Clinia and Antiphila.

Soon the young people's fondest hope is realized when a stranger, Crito of Andros, arrives¹ and announces² that Glycerium is an Attic citizen. The tale in itself seems a mere coup de théâtre. And while it is an adequate solution it is forced and mechanical, especially when one recognizes the poet's obvious trick of construction. However, the story brought much happiness to Glycerium and Pamphilus.

Crito relates that a certain man of Attica, fleeing from the war, set sail for Asia.³ He was accompanied by his little niece. Before he reached Asia disaster overtook him. His shattered ship was cast ashore at Andros. And in his destitution he sought shelter from an Andrian, by chance the father of Chrysis.⁴ This Andrian continued to care for the little girl after her uncle died. As time passed on her name was changed from Pasibula to Glycerium⁵ and she was recognized as the sister of Chrysis.⁶ Such is the tale to which Chremes listens impatiently, for scarcely had Crito begun when Chremes recognizes his own daughter.⁷

Philumena of the Andria is dimly outlined and she is vividly present to promote the action of the play under the form of a marriage contract. It is scarcely worth while to endow such a creation with human attributes, although her admirer, Charinus, doubtless thought her charming. But even he seems to exist by virtue of the poet's choice to deal with Philumena so that she may at least receive dramatic justice.

Pamphila of the Eunuchus has a slightly similar though more thrilling story than Glycerium. While still a child she was

¹796.

²909.

³923.

⁴923-5.

⁵945.

⁶809.

⁷933.

stolen by pirates¹ from Sunium and sold to a merchant who in turn presented her to the mother of Thais.² The little girl was unable to give any clue to her identification except her parents' names,³ for she was too young⁴ to remember much more. Naturally she was soon regarded as one of the family because Thais' mother instructed her as carefully as if she were her own.⁵ I suppose Thais, too, was found of her little sister notwithstanding her peculiar manner of expressing her affection. She merely says she is eager to restore Pamphila because she has been called her sister.⁶

When Thais moved to Athens she did not take Pamphila with her as Chrysis took her sister. But the separation was not due to a lack of sympathy or affection; for if conditions were similar Thais would doubtless have taken her sister with her. But Pamphila still had her foster-mother's home⁷ at Rhodes and never knew the hardships that Glycerium experienced together with Chrysis.⁸ And as long as her foster-mother lived she could revel in the joys of a home and mother, and devote her time to music.⁹ However, she was still a slave and subject to a master. Though for years she was unconscious of her social position and enjoyed a life of freedom, at her mother's death she realized that everyone is not kind and loving. For she had a covetous uncle who considered nothing but the commercial value of her musical skill and beauty.¹⁰ Accordingly he sold her at auction and, by chance, the purchaser was a captain whom Thais knew. At the time the captain did not know the relation between the girls but he was impressed by Pamphila's beauty and he wished to make a generous present to Thais.¹¹

^w Then the captain returned to Athens with this slave-girl he

¹ Eun. 115.

³ 112.

⁵ 116-8.

⁷ 106.

⁹ 133.

¹¹ 130-45.

² 109-10.

⁴ 110-14.

⁶ 146.

⁸ And. 75-6.

¹⁰ 133-43.

found another enjoying Thais' favor. Thereupon he feigned excuses rather than part with the girl. No doubt he was jealous; but Thais suspected that he was fond of the girl himself.¹ So for many reasons Thais is especially anxious to get possession of Pamphila. She thinks she can restore her to her relatives and she is almost sure that a certain young man of high rank is the maiden's brother.²

Pamphila has now aroused our interest and we are anxious to have her introduced into the action of the play. She appears soon as she is being led to Thais' house by the captain's slave, Gnatho.³ As an individual she is of no consequence and her silence is to be expected. But we are informed casually that her beauty is remarkable. Parmeno, Phaedria's valet, sees her and exclaims, "Ah! A beautiful countenance. This girl exceeds Thais herself."⁴ Gnatho, too, praises her in order to arouse his rival's jealousy.⁵ Yet these fellow-slaves make no observation beyond noting her superficial beauty. But one is curious to know what passes through her mind as she is delivered from one master to another. She is so calm and quiet, and her beauty is so undisturbed that she cannot regard the matter as serious. Possibly she reflects that her beauty and talent are a sufficient guarantee against neglect.

As she quietly disappears into Thais' house⁶ she is not aware that her beauty is causing a certain young man a great deal of discomfort. This youth, Chaerea, saw her and instantly fell in love with her. He eagerly followed her and feasted his eyes upon her rare beauty. Unluckily though, an old man stopped to chat awhile and he lost sight⁷ of the maiden as she turned into the street where he lived. Naturally he continued his pursuit and he arrives

¹143.³229.

5274-5.

⁷302-3.²203-4.⁴230.⁶283.

upon the scene bewildered and perplexed.¹ "What a lovely face! he exclaims rapturously. "Henceforth I blot out all other women from my mind. I am weary of these everyday beauties."²

This keen discernment is not half so surprising as what follows, for Chaerea shows himself an exceptional judge of physical perfection. From his point of view this particular maiden is very unlike other girls he knows.³ Her beauty is not the result of artificial devices to keep her slender and graceful; but nature has taken its own course and produced a good strong constitution.⁴ And the maiden has a cast of countenance that is wholly novel, her complexion is as natural as her form, and she is at the budding time of life.⁵ To this extent one is willing to concede that Chaerea is quite a connoisseur and that the girl is peerless. He is really sensible for he does not prefer the degenerate conventional style that fascinates other youths. Still it is slightly incredible that he should judge her age exactly.⁶

While Parmeno listens to the vivid description of the matchless beauty he thinks it is applicable to the young slave-girl whom he has seen enter Thais' house.⁷ And he rashly suggests the scheme whereby Chaerea is introduced into Thais' house as a eunuch in order that he may be near this consummate beauty. But once there he is too impetuous or rather too madly in love to guard his actions wisely. He insults the maiden and ^{leaves} left her in tears.⁹

¹292.³313.⁵317-9.⁷344-5.⁹320.²296-7.⁴313-6.⁶318.⁸369.

In the meantime Thais has received a call¹ from Chremes whom she supposes to be Pamphila's brother. After a dinner at the captain's,² Chremes is sober³ enough to wish his sister in better hands than Thais; but the latter assures him that the girl is worthy of him and of herself.⁴ In the ridiculous struggle⁵ that follows between Captain Thraso and Chremes, Pamphila is freed from bondage and declared an Attic citizen.⁶ Later her nurse recognizes certain trinkets⁷ and it is then possible for Chaerea to make amends and restore her to respectability.⁸

Throughout the whole play her beauty alone is emphasized; and her character is so simple that one is tempted to consider her an airy spirit out of harmony with her surroundings. No doubt this impression is due to her extreme youth; for her innocent childishness has not vanished in the short time that she has experienced the unpleasantness of slavery. Then, too, the conditions of her life have cherished and protected her innocence and in this respect she resembles Philumena.

The story of Philumena is distinct because it begins with the troubles of her married life. Her marriage to Pamphilus was a conventional and loveless one arranged by the fathers of the young people. She was dutiful, submissive, and prepared to be a model wife; but her husband was quite averse to being burdened with a wife for ^{he} ~~he~~ already loved a certain Bacchis.⁹ Therefore when married he made himself very disagreeable in the hope that Philumena would leave him.¹⁰ But she in the true spirit of a gentlewoman, retiring and modest, bore his insults patiently and dutifully concealed his

¹ 1819-20.² 3747.³ 5741-816.⁴ 7915.⁵ 114-30.⁶ 728.⁷ 748.⁸ 805.⁹ 1037.¹⁰ Hec. 454 8.

affronts.¹ As he began to realize the difference between Bacchis and his wife he transferred his affections to his wife. For he was gradually impressed by her behavior and found her nature like his own.² This intellectual sympathy is also the basis of the love that Clinia bears for Antiphila;³ and Pamphilus loves Glycerium for the same reason.⁴ Although Philumena was passive at first it is evident that she had some affection⁵ for her husband aside from the conventional regard⁶ for him as her husband.

Shortly after he fell in love with his wife, he was sent away on business. For a time his wife and mother, Sostrata, were on friendly terms. Then Philumena conceived a strange dislike for Sostrata. She avoided her when possible and finally left her home, giving as an excuse that her own mother wanted her to take part in a sacrifice at home.⁷ Her mother, Myrrina, however, shared her secret and is willing that any but the true reason be known.⁸ As a result Philumena's action is variously interpreted by her father and parents-in-law. A general quarrel ensues, or perhaps it would be better to call it a dispute.

When Pamphilus returns he learns the truth.⁹ He promises to keep the affair secret¹⁰ because of the love¹¹ which Philumena has for him; but he is unwilling to take her back and acknowledge her child. He cannot pardon the occurrence even though she was innocent.¹² He never thinks of his own transgression; but at length he finds that it was he who dishonored her and he gladly takes her back.¹³

¹ 164-6. ³ Heaut. 393. ⁵ 389. 7181-4. ⁹ 361-408.

² 166-70. ⁴ And. 696. ⁶ 164-6. ⁸ 540. ¹⁰ 402.

¹¹ 403.

¹² 383.

¹³ 847-8.

There is little similarity between Philumena and Terence's other heroines. This is due to the difference in the outward circumstances of their lives. Philumena alone has a home and parents to care for her. She has been reared as a sweet and passive young lady of conventional society should be, charming, virtuous, and prepared to accept any husband her father, Phidippus, should choose for her. It is worthy of note, though, that he was not usually despotic, even if he exercised paternal authority. For it is reasonable to infer that she had her own way in many affairs of some importance. Her father's mildness appears in a serious matter -

"Although I know, Philumena, I have a right to compel you to do what I command (i.e. return to her husband's home), still prevailed upon by fatherly kindness, I will yield to you, and not oppose your desire."¹ But I hesitate to say that he consulted his daughter's wishes at all in regard to her choice of a husband. Still the moral intent of his mild attitude is obvious, for Terence desires to have parents use reason and not authority in dealing with their children. This idea is conveyed more specifically by the general attitude of Demea toward Aeschinus in the Adelphoe.

One is somewhat surprised that Philumena's beauty is never mentioned; though its absence indicates evidently that she was a matron. And this persistent disregard of beauty in connection with elderly women gives us an insight into the social ideals with which the poet was familiar. It seems as if his idea were that beauty is first- Pamphila of the Euruchus is almost beauty personified - and in proportion to its predominance other qualities are subordinate. Then in turn, as other qualities are developed less attention is

paid to physical comeliness.

But Philumena is of special interest because of the light that is thrown on the institution of marriage. Though too much faith cannot be placed in the various details, yet a few facts are really indicative of the general idea. The fathers arranged the marriage;¹ still if we may believe Laches, the father of Pamphilus, his wife's opinion in regard to the match had some influence:-

"For there isn't one of you but wishes her son married; and the match which is pleasing to you is arranged. When they have married because of your influence, at your instigation they drive them (i.e. their wives) away."²

This statement is opposed to one he utters later and which is unquestionably truer - "I begged and entreated you to marry. I said it was time; at my suggestion you married."³

No doubt the parents of the young man were anxious to have him married respectably. But the young lady's mother, Myrrina, held a different view. She was apparently opposed to the match; for her husband, Phidippus, says:-

"It has just now occurred to me what you said at the time we accepted him as a son-in-law. For you said you could not endure to have your daughter married to a man who loved a mistress."⁴

This objection had no influence even though he generously includes her when he says "we accepted." But in his mind it did not prevent the mother from trying to exert such an influence upon her daughter that the latter would leave her husband.⁵ And even though we know this accusation is false there is still a germ of possibility in it.

¹687.

³686-7.

⁵544-5.

²241-2.

⁴536-9.

Philumena is undoubtedly influenced by her mother in whom she places her confidence.

When these are the sentiments held by various interested persons, it is no wonder that the young people considered divorce of slight consequence. And it rests with Pamphilus whether he should take Philumena back or not. It is of no importance what his past life held to his discredit, but his wife must be irreproachable. He reflects that it would be nowise proper to take her back although affection and companionship have a strong hold upon him.¹ He even sheds tears when he thinks what her future life of solitude will be.² He means, I suppose, that he will be a great and inconsolable loss to her.

In this connection it is well to consider a speech which seems sinceré even when he is evading the true reason for separation:-

"She who has never been guilty of any act towards me, of which I disapprove, father, and I know she has often acted as I should wish. And I love and praise and greatly yearn for (her). For I found her remarkably gentle towards me, and I pray for her that she may spend her remaining life with a husband who is more fortunate than I, since necessity tears her from me."³

Here is a possible future for her which is very different from what Pamphilus first imagined. At any rate it suffices to show that a divorced woman was not eternally disgraced and that after all separations were not serious affairs.

There is a striking dissimilarity between Philumena and Glycerium in regard to their attitudes towards their children.

¹403-5.

²405.

³486-92.

Philumena and her mother have decided to expose the child immediately in order to conceal the fact from the world.¹ They fear the opprobrium of polite society, no doubt; and considering the circumstances and the frequency of this barbarous practice they are not to be censured too severely. However, it is only fair to suppose that she will be glad to care for her child when reunited to her husband.

In pleasing contrast to Philumena and the other heroines is the delightful creation, Antiphila. She is the loveliest, I think, of Terence's young women. Her mother was a stranger from Corinth,² of humble fortune; and scarcely the proper guardian for the young maiden if one accepts the testimony of her admirer, Clinia.³ Yet nature endowed the maiden with a virtuous, modest, and affectionate disposition. And these quiet charms gained for her the ardent love of Clinia who regarded her as his wife.⁴

As soon as Clinia's father, Menedemus, learned about this youthful attachment, he began to upbraid his son. At length Clinia secretly left home and took service with a body of mercenaries in Asia.⁵ He remained away three months and now upon his return he has accepted the hospitality of his friend, Clitipho.⁶ He is impatient to behold Antiphila yet apprehensive; he fears that her youth and beauty have caused her to be unfaithful.⁷

Before the action of the play Clitipho's slave, Syrus, has been dispatched⁸ to announce to Antiphila that Clinia has returned and if she is faithful to him, that he begs her to visit him in his

¹388.³233.⁵117.⁷230-2.²Heaut. 97.⁴99.⁶230.⁸191.

temporary domicile.¹ At the same time the artful Syrus has conceived of a brilliant though venturesome undertaking, he has included in the invitation Clitipho's mistress, Bacchis.²

There is a delicious bit of irony about the grief and hopelessness of Clinia when he mistakes Bacchis' suite for Antiphila's.³ He speaks with much self-commiseration. It is not that he thinks distinctly of the moral ruin involved however one might like to imagine so. It is rather that he feels the loss of a world of love and beauty and romance.

The absence of tenderness in Clinia's resentment is soon atoned for⁴ and he listens intently to Syrus. This clever trickster from a sense of duty toward his master had ascertained the maiden's mode of life.⁵ He relates that "we found her busily weaving, plainly dressed in a mourning robe (on account of the old woman, I suppose, who was dead), without golden ornaments, dressed, besides, like those who dress for themselves, beautified by no woman's cunning device, her hair (hung) loose and was tossed back negligently about her head."⁶

This description is significant because it shows that Antiphila has not become a courtesan during Clinia's absence. His hopes, then, begin to revive as the narrator continues:-

"The old woman was spinning the woof. There was one little maid-servant besides, and she was weaving too, covered with rags, dowdy, and shabby."⁷

Clinia is not satisfied,⁸ he beseeches Syrus to continue:-

"When we said that you had returned and that you invite her to come to see you, the woman puts away the web immediately and covers her whole face with tears, so that you could easily perceive

¹304-5. ²311. ³257-62. ⁴267-8. ⁵275-84. ⁶285-9. ⁷293-4. ⁸302.

it was from longing for you."¹

This sketch is realistic and no doubt Terence often found its counterpart in actual life. We may infer that the manner of dress was customary and not peculiar to Antiphila. In other respects the description is indicative of her character. Her quiet sadness was due to the loss of her mother and to Clinia's absence. She has remained faithful to him and the expression of her innocent love for him has an enduring charm. In her naïveté she seems lifted above all worldly² impulses; and with sweet humility that springs from gratitude she sheds copious tears.

Meanwhile the young women are approaching, engaged in conversation.² And, curiously enough, the poet's master-stroke in the creation of Bacchis, the revelation of her ethical nature, appears in her appreciation of Antiphila.³ Her ideals are not tawdry but her ideas are. In the presence of one whose mode of thought is so alien to her own she reveals with childish candor a woman's soul. But with sweet simplicity Antiphila responds:-

"I do not know about other women. I know I have always, indeed, used every endeavor to derive my happiness from his."⁴ This is adorable dependence and it is the germ of the ideal toward which Nausistrata casts envious glances.⁵

As the maiden approaches she finds herself somewhat agitated; her actions are responsive to her emotion.⁶ She recovers her self-possession and greets Clinia with quaint sincerity:-

"O my Clinia! Greetings!"

"I rejoice that you have returned safe."

¹304-7.

³381-95.

⁵Phor. 792.

²381.

⁴396.

⁶403-4.

"Do I embrace you, Antiphila, so ardently desired by my soul?"¹

This youthful artlessness is unmatched in any other scene in Terence's works. Here one finds purity and simplicity in pleasing contrast to the greetings exchanged between Pamphilus and Bacchis,² and Phaedria and Thais.³

Now that we have seen our heroine let us pause to consider her claims upon that title. She exists solely for the purpose of being pretty and of ensnaring the youth who easily wins her. This is not a lofty conception of woman's function, to be sure, yet it may ^{be} substantiated by numerous instances outside the realm of fiction. Antiphila's excellence does not depend upon prominent qualities. The subtle triumph of the poet's art is a creature who breathes a finer ether than common air, and one who threatens to abandon the realm of reality. Terence has even taken the unnecessary precaution of safeguarding the maiden's character by consigning her to the care of Sostrata. He thus separates her from Bacchis' contaminating influence. However, this device is only one of the numerous ones he employs to delicately differentiate between citizens and non-citizens.

In the meantime Antiphila's identity as the daughter of Chremes and Sostrata has been established. Her father, however, does not display much affection for her. But we leave her to the highest and purest love that Terence has depicted.

¹408-8.

²Hec. 855-6.

³Eun. 87-90.

While it is true these one-sided types are not complete characters we may allow for the truth that is in them and take pleasure in the original simple personality as conceived by the poet. By skillful^{ly} managing the prevalently passive heroines he has made them take an imperceptible hold upon the reader. Nor is one tempted to quarrel with him; for he has given us truth to nature, but such truth as we know touches upon a fundamental variance of ancient and modern life. His young women are all created out of the same material; they are charming, meek, patient, and useful. There are abundant assertions of their good looks and graces. In spite of the tendency toward typical creations of conventional persons, there is an undercurrent of naturalness in each one. Antiphila is distinguished for her sentiment and exquisite delicacy. She has no conventional scruples; her natural grace, humility, and bashfulness are wonderfully consistent and almost approach the ideal, but she is pinioned to earth by her relation to Clinia. Her primitive simplicity is reflected in Phanium and Pamphila of the Eunuchus, who are also characterized by a certain evanescent delicacy. It is only in Glycerium, Philumena, and Pamphila of the Adelphoe that the poet has attempted a character with a complex nature. They are less ideal and for this reason more intensely human. The individual interest of each lies in her struggle, confusion, anxiety, and self-defence. It is not what they do or say that arouses one's interest and sympathy as much as what they are in themselves. Their veiled loveliness or ugliness, if you wish, produces a striking and profound effect upon the imagination.

The Matrons.

There is a certain force in the conception of Nausistrata which conveys the pleasing impression of moderation. The poet has tempered her firmness with mildness and softened the haughty termagant into a matron of superior tenderness.

As her husband, Chremes, feels his duplicity and pictures a litany of sorrows for himself if his misdeed is discovered,¹ one can imagine his wife's tongue destroying their peaceful relations. Chremes fears, no doubt, are founded upon past experiences. But he has already met with the reader's disfavor; hence one feels that he prejudices one to receive Nausistrata ungraciously.

When she is introduced she is conversing with her brother-in-law, Demipho.² She appears good-natured and tender-hearted, especially in her willingness and desire to assist her relatives.³ She would gladly be more generous, but she is unable because her husband takes such indifferent care of their property.⁴ He is, in fact, a poor business manager and does not derive so much money from her farms as her father used to do. This indifference moves her to wish that she were a man.⁵ By this she does not mean that she would willingly change places with her husband or any other man. She longs, rather, to have an opportunity to display the rational qualities, such as she feels every woman possesses, and the physical energy of a man. This combination would enable her

¹Phor. 585-7.

3787.

5792.

²784.

⁴788-90.

to achieve considerable success. But this wish does not master her to any extent. Doubtless she has experienced it numerous times, still she knows from experience how ineffectual it is. Of course she is sincere; yet she realizes that it would be inappropriate to disturb Demipho with^a a vehement outburst. If she were talking to her husband perhaps she would not be so considerate; although I am sure that she would be moderate and gentle. So it is with mildness and patience that she gives up this train of thought and listens to Demipho. He desires her to call upon Phanium and persuade the girl to marry Phormio.

Nausistrata is ready to oblige Demipho, but she sees her husband, Chremes, approaching. And prompted more by a sense of leisurely curiosity and amiability than by any affection she waits for him.² But his mind is occupied with his own troubles to such an extent that he fails to observe her. When he becomes aware of her presence he is disturbed and his talk is incoherent.³ Still she does not resent the lack of gallantry and the absence of affectionate greeting. She accepts it as a matter of course and she is so accustomed to being slighted that she pays little attention to the men's conversation. If she were the least bit curious she could embarrass Chremes most painfully. For he almost discloses his intrigue with the Lemnian woman in his attempt to make Demipho understand him.⁴ As it is, Nausistrata assumes an almost indifferent attitude. At one point, however, she does become interested and somewhat suspicious:⁵ and she expresses a little wonder and surprise

¹793-5.

³797-8.

⁵806.

²795.

⁴804-5.

that she cannot understand what the men are talking about.

It is evident that she listens to the remainder of the conversation; for when Demipho and Chremes decide¹ that Phanium should remain with Antipho, she readily agrees.² She has seen Phanium and thinks her very refined;³ so it is out of kind consideration for the girl herself that she desires to have her remain. Then, too, the family will be benefited; Antipho will be happy and the elders will be spared gossip. So it is clear that Nausistrata wishes to make others happy and to avoid all unnecessary strife. At this point one begins to discredit Chremes because she is not the rich, haughty termagant he considers her. On the otherhand she is a thoughtful, kind, and dignified matron. She possesses an active intellect, but she has the good sense to limit its activity to what she feels is reasonably possible.

Under these circumstances life would be comparatively easy for Chremes and Nausistrata did he not involve himself in trouble. He and Demipho try to recover the money which they have given Phormio as a dowry for Phanium.⁴ But Phormio is anxious to keep it, and he threatens⁵ to disclose the Lemnian intrigue. The noise that follows this audacious threat attracts Nausistrata.⁶

As Nausistrata appears in haste she appeals⁷ to her husband for an explanation because she naturally feels that she is entitled to one from him. At length she is assured that the disturbance is about nothing at all.⁸ However, she is not quite so credulous; and she persists in her desire to know from her husband

¹813.³815.⁵944.⁷990-1.²814.⁴897.⁶986.⁸995.

the cause of his fright.¹ But when Phormio attempts to tell her she becomes so excited that she interrupts him with exclamations and calls upon the gods to witness her misery.² Yet this self-pity is of slight duration. Her mind rapidly goes over the past³ and she sees her husband in a new light. But the suffering of her pride from humiliation makes her turn from the common-place Phormio to Demipho for further information.⁴ Her questions indicate clearly that she understands the truth. They are calm, deliberate, and right to the point; for she is keenly practical and connects the shortage in rents with the Lemnian family.⁵

As Demipho explains the circumstances he begs her to bear the offense patiently.⁶ But she is now thoroughly excited. She longs to be reasonable and bury the past; but she has no hope upon which to base so sensible a course. She has neither confidence in her personal charm nor faith in her own blameless life because she realizes that these have failed to keep her husband's fidelity.⁷ But even in her excitement as she piles up questions without waiting for answers, she tries to reason logically. And unable to excuse or justify his conduct she sarcastically remarks that it is a just punishment to herself.⁸ This is the deepest touch of personal grievance in her whole outburst. She feels that she does not deserve such disgrace, so she has the good sense to calm her emotions and make the best of the affair. Besides, she doubtless reflects, the Lemnian woman is dead and the daughter is nicely disposed of. Moreover her husband is no worse than many another man; and she consoles

¹1002.³1012-13.⁵1012-13.⁷1021-25²1005-8.⁴1011.⁶1020.⁸1031.

herself with the thought that she has something to din into his ears forever.

After she has regained her usual calm and dignity she refuses to commit herself further.¹ She will wait to consult her son and abide by his decision.² To a modern reader nothing could be more surprising; for one has the impression that Nausistrata is capable of managing her own affairs. Besides she knows that her son is a good-for-nothing fellow who devotes his whole time to selfish pleasure.³ Hence his advice would be worth very little. But this is a clear indication of woman's dependence. Nausistrata accepts this dependence gladly. Although she has brains she shrinks from using them beyond the conventional limit assigned to women. And there is a slight hint that she enjoys this restriction placed upon her kind. She generously concedes that women have few opinions and these are not to be acted upon. From her point of view she shows no weakness. She is, on the other hand, prudent and wise; and she is satisfied that she is pursuing the right course in dealing leniently with Chremes. Nevertheless one cannot judge her with the same amount of leniency. While it is to her discredit that she accepts her son's immoral conduct without the slightest protest, she shows her good sense in making such a contrast between the behavior of the father and the son. In view of the fact that the father had two wives, he should not be surprised that the son has a mistress. This was an effective means of silencing Chremes.

As soon as Nausistrata has thus disposed of her husband she turns to her common-place informant, Phormio, And if he were not good-natured I am sure he would smile inwardly at least.

¹1044.

²1045.

³1040-2.

"In the first place I beg of you , not to believe that I have dared to do anything contrary to your command."¹

Then she listens meekly to his eloquent tirade against women.²

Softly she acquiesces:-

"My Chremes, I have erred, I confess."³

Her husband forgives her and urges her to relate the details.⁴ Still before she explains she recalls him to the realization of his power as master:-

"And now I pray you, in proportion as your mind is more serious to that extent be more considerate that there may be some protection for my foolishness in your justice."⁵

It is all sweet and charming. Such adroitness is not inconsistent with extreme simplicity. But that is not all; these words have many possibilities due to vocal inflection.

As Sostrata proceeds to explain the circumstances she relates the customs pertaining to exposing children. For this is not the only household where a child's presence is not desired. If the little unfortunate were deformed, sickly, or, in many instances, a girl, the father refused to have the child brought up. So the mother humbly submitted to have the child taken away and left in a lonely spot to die. Sometimes the mother placed with the child a trinket or jewel.⁷ The people superstitiously thought it a crime if a child should die without a share of the parents' property.⁸ Then, too, the jewel served as a means of identification if the child lived.⁹ As often happened the child fell into the hands of

¹623-4.

³644.

⁵644-6.

⁷652-3.

⁹Cf. Eun.

²632-43.

⁴647.

⁶Cf. Hec.

⁸649-52.

others, respectable or otherwise, and was brought up. But it was not always charity that prompted this deed; for the child could be sold as a slave or restored later to relatives.¹ Such has been the fate of Antiphila, exposed at her father's command, brought up by the old woman from Corinth, and now recognized by Sostrata, her mother.

This practice of exposing children was fraught with many woes for those who had the germ of a nobler nature. Usually, though, the established order was accepted calmly.² Yet even if we disregard sentiment, we feel that the poet has failed to avail himself of the possibilities of the situation. He has not burdened his play with too weighty a moral; and the traces of rebellion against such a social practice are difficult to find. Still the Roman stage is so completely devoted to giving amusement that seriousness vanishes quickly before the mirth and folly which attract us.

It is true that Chremes does wince when reminded of his former severity, but ever so slightly. He immediately shakes himself, as it were, and assumes an air as much as to say, "make the best of a mistake." So Sostrata cannot do more than forgive and forget.³ Like Nausistrata, she makes the best of her husband's injudicious behavior; but I am sure she will never have the courage to taunt him about it.

Henceforth Chremes is not a demon; he is merely irritated⁴ that Sostrata should exhibit such contrariness as to rejoice over her daughter. And he torments her in the midst of her delight. His irritation becomes exceedingly great in consequence of the

1639.

²Cf. Hec.³664.⁴679-82.

discovery that Bacchis and his son are intimate friends.¹

Sostrata, however, does not concur with her husband's rash idea that Clitipho should be disinherited.² In a lively scene which follows neither one is vanquished; Sostrata, heretofore so meek and submissive, fears her husband no more than she does a worm. Besides she has a great advantage over him; he is thoroughly incensed while she maintains a calm exterior, guided by maternal affection and sympathy.³ Nevertheless one is slightly surprised at her laxity; her love for Clitipho completely overshadows any shock to her moral sensibilities which her son's actions may have caused. It would seem as if her love for her son should include an anxious concern about his moral welfare. But like Nausistrata she overlooks this phase entirely.

As it is, Sostrata hurls defiance at her husband and awaits the consequence like one accustomed to the procedure. And in his mad outburst he forgets his finer feelings; still he concedes to her the immemorial right to talk and supplicate as much as she wishes.⁴ It will be to no avail; his course is already determined upon even to the extent of disowning Clitipho.

This intimation is received with incredulous astonishment by Sostrata:-

"Oh, I pray you, let that be for your enemies (to say)."⁵ Then with a sneer of sulking triumph Chremes insinuates that she could prove her son's identity easily.⁶ She thinks she comprehends the full significance of this remark - her daughter has been found.⁷

1908.

³1011.

⁵1014.

⁷1018.

²1009.

⁴1012.

⁶1017.

But there is something more significant in his outburst.

In the midst of this passion he sees Clitipho approaching.¹ The youth, artfully feigning grief, beseeches Sostrata to disclose to him his true parentage.² Then he rejects his mother's calm assurance with the obstinacy of a spoiled child.³ And for a moment Sostrata feels the personal sorrow of the conflict.⁴ But after all, Clitipho is a mere child and if he loves his mother he will refrain from such suspicion.⁵ Still his father's wrath is not appeased. Quite curiously Chremes is ashamed to use the word "courtesan" in his wife's presence.⁶ Such delicate regard is hardly to be expected especially since he has previously showered abusive epithets upon her.⁷

Presently the scene assumes a milder aspect. Menedemus appears and intercedes for Clitipho.⁸ Sostrata, too, pleads in behalf of her wayward boy.⁹ She assumes the responsibility of securing a suitable wife¹⁰ for him, she coaxes and promises him a charming girl whom he could learn to love.¹¹ But her choice does not appeal to him, he wants his own way and he has it.¹² It is interesting to note that rigid conventionality is disregarded in respect to Clitipho's choice of a wife. His father says nothing while his mother attempts to influence him. This confirms Laches' statement¹³ that mothers had something to say about their prospective daughters-in-law. At least Sostrata, the wife of Laches has involved herself in considerable difficulty in consequence of her daughter-in-law.

¹1022.³1029.⁵1031.⁷1020-2.⁹1049.²1024-7.⁴1029-31.⁶1042.⁸1045-6.¹⁰1056-7.¹¹1060-1.¹²1062-3.¹³Heq. 240.

She is a classical prototype of the much abused mother-in-law of the modern farce. Her qualities, however, do not correspond to that vulgar notion which is formed from modern writings. When Sostrata's husband comes out of his house¹ he is in a rage because he thinks that she has been the cause of his daughter-in-law's departure. He indulges in a long and bitter tirade against women in general.² He accuses them of being well trained in the school of mischief over which his wife presides. But Sostrata is innocent³ of the cause of his wrath and consequently fails to comprehend his meaning. Besides she knows that she has given him no cause for any accusation whatsoever. Still she appears accustomed to his unreasonableness and only protests her innocence by assuring him that he will realize the truth later on⁴. Then with true wifely submission she listens to her husband. Only once does she interrupt him with an exclamation of surprise and incredulity.⁵ But as his speech becomes more offensive, she feels the need of emphatic denial. She protests that she is blameless:- "Indeed it is not the result of my work nor my fault."⁶ It is likely that she is quite emotional and resents his bitter remarks. He immediately seizes upon the word "fault" and continues his condemnation.⁷ Soon, however, he has exhausted all the uncomplimentary expressions he knows, so he questions her directly. She frankly acknowledges that Philumena is not at fault.⁸

Sostrata remains calm and reasonable when her husband tells her she is so bad that she could not be worse. But the force of

¹198.

³205.

⁵214.

⁷228.

²198-204.

⁴208.

⁶228.

⁸232.

this remark evidently escapes her, for, no doubt, she is accustomed to hearing the like. Moreover she is anxious to find a reasonable excuse for Philumena's action and she is unwilling to suspect any deceit.

Throughout this unpleasant scene Sostrata has shown remarkably good sense. Perhaps she knows from experience that it would be futile to argue with her choleric husband. In her own quiet way she has wondered and grieved at her daughter-in-law's behavior. And now her husband has so taken her by surprise that she is completely unprepared to convince him. In fact he is so sure that she is the cause of this estrangement that when Phidippus, too, hints as much, she is utterly crushed. "Ah wretched me!" she exclaims¹ and waits to express her feelings of despair and resentment until Laches and Phidippus have departed.

In her soliloquy² she speaks for all mothers-in-law, not herself alone. Even allowing for considerable exaggeration the fact remains that husbands were not always gentle towards their wives. Of course some wives deserve ill treatment, but the men fail to distinguish between the innocent and guilty. Furthermore, Sostrata is entirely blameless although she does not know how to clear herself. For she has treated Philumena as if she were her own daughter. She cannot imagine why such misfortune has befallen her. This feeling is less intense than that which Nausistrata likewise experiences when she considers her misfortune the direct result of her own shortcomings.³ And like her, Sostrata looks forward to her son's return to clear away the trouble.⁴

¹272.

²274-80.

³Phorm. 1031.

⁴280.

She is indeed eager to see her son but she is also concerned about Philumena's illness.¹ In the customary manner she invokes "Health," the daughter of Aesculapius, to avert disaster.² And although she was refused admittance the previous day she intends to visit Philumena now.³

Before she reaches her neighbor's door she meets her slave, Parmeno, who cautions her against interfering with her son's wife. To her it seems absurd that she should not visit the young woman during her illness.⁴ And she would not be deterred, did not. Parmeno tell her that her son, Pamphilus, was within.⁵ "Thank Heaven," she joyfully exclaims, "Ah, my spirit revives with that word and anxiety leaves my heart."⁶ She is confident that her son will be able to restore harmony.

When Pamphilus appears his mother greets him tenderly and affectionately.⁷ As soon as she has expressed her pleasure that he is well she inquires after Philumena.⁸ But the answer is unsatisfactory for he is in tears. In her anxiety to know the whole situation she unconsciously suggests to him a means of evading the truth.⁹ Then, when pressed too far, he begs his mother to go into the house. She readily acquiesces because she is satisfied that Philumena is better and she is consoled by her son's presence.¹⁰

This scene between mother and son is especially pleasing on account of the affectionate intimacy shown. Sostrata is fond of her son but she has not spoiled him to the extent that Sostrata of

¹336-7.³339.⁵345.⁷352-3.²338.⁴340.⁶347.⁸354.⁹356.¹⁰358.

the Heauton Timorumenos has indulged Clitipho. The latter has to pet and coax her son, but here we find something like genuine affection. The struggle between love for his mother and love for his wife is only an excuse to conceal the fact that he does not wish^{his wife} to return to him dishonored.

After a short time has elapsed Sostrata hears from her husband that her presence is the obstacle to Philumena's return.¹ Accordingly she discusses the affair calmly and frankly with her son. But her admirable sincerity is ineffective because he is really disguising his true feelings. And it is to be regretted that he has not been so considerate as she imagines. That would be a splendid proof of filial affection. Still she labors under the illusion and offers herself as a sacrifice for her son's happiness.

For some unaccountable reason Philumena has conceived a great dislike for her mother-in-law, although Sostrata has not given the least cause for a disagreement.² And Sostrata has too much good sense to take offense; although she feels that it is incumbent upon her to restore domestic peace even at the price of her own comfort. Moreover she cannot accept the sacrifice that Pamphilus is supposedly making by preferring her to his wife. This in itself is a wonderful proof of love, so unusual in fact, that it might make another person suspicious. But it brings out one of the finest points in Sostrata's character. She, too, is capable of great devotion and self-sacrifice. In her youth she found pleasure in gaiety; but now that she is old she is more concerned that others should not consider her a bore and anticipate her death. To avoid gossip and scandal, therefore, she is willing to withdraw

from society.¹ And she urges her son to endure this patiently since life must hold something unpleasant for each one.²

This unselfish goodness impresses Laches who has listened to the conversation between mother and son.³ The old man's manner becomes gentle; and his words to his wife contain a simple pathos which is slight but effective:-

"Then come to the country, there you will bear with me and I with you."⁴

However they do not go to the country and beyond a doubt Laches does not wait long to repent of his former harshness.

While Sostrata has, indeed, been undeserving of her husband's censure, I am not sure that Myrrina is entirely blameless for arousing her husband's indignation and incurring his displeasure. Myrrina is the mother of Philumena; she has shared her daughter's secret and deemed it advisable to conceal the truth from all the world. When at length her son-in-law, Pamphilus, learns about it she throws herself on her knees⁵ before him and tearfully relates the facts.⁶ Then she implores him to keep his wife's misfortune a secret;⁷ but she does not ask him to take back his wife unless he wishes to.⁸ She has no right to make such a demand. Still she feels that her daughter's affection for him is at least deserving of his silence.⁹ Moreover her greatest concern is for Philumena's reputation and, in order to maintain it, the mother is willing to fabricate any number of stories that will be required.¹⁰

1593-600.

³607.

⁵378.

⁷386-8.

²604.

⁴610.

⁶382-4.

⁸391.

⁹389.

¹⁰397.

Strange as it may seem, Myrrina considers her husband a part of that world before which she must defend her daughter.¹ This is due to modesty, however, and not fear. Then, too, the poet seems to delight in the complication that arises when certain persons do not know the essential details. These details are furnished in the numerous soliloquies.²

After Phidippus, the husband of Myrrina, begins to investigate for himself Myrrina appears in great excitement and agitation.³ Like Sophrona she is at a complete loss to know what to do.⁴ But she is confronted by a different problem, for she has reached the point where she must use her imagination and fashion a plausible excuse for her secrecy in regard to Philumena's child.⁵ This is not an easy task and she has no time to weigh suggestions before her husband comes in search of her. I imagine she is clever enough to conceal her agitation since she has practiced deceit for several months past. Then in answer to his blustering remark she asks in a non-committal tone, "Are you talking to me, my dear husband?"⁶ An indignant outburst is her answer;⁷ for Phidippus is so thoroughly incensed that he disregards her feigned innocence and astonishment. And it is well for her that he does most of the talking or else she might find herself confused.

Phidippus is so thoroughly convinced that he understands his wife's reticence that he is not suspicious of her lack of frankness and directness. Even when the opportunity is afforded her to emphatically deny his accusation,⁸ she evasively exclaims. "I am

¹519.³516-21.⁵519-20.⁷524-6.²362-414, 566-776, 816-840.⁴Phor. 728-32.⁶523.⁸536.

wretched." Then she cleverly lets him fashion his own reason for her action and secretly rejoices that he does not chance upon the right cause.¹ At length she calmly advises him to consult his daughter's husband. If the young man is unwilling to take Philumena back then Myrrina's course has been right.²

Considered by itself this course is sensible, but Myrrina is only delaying the crisis. Many fears are struggling beneath her calm composure.³ Especially when Phidippus announces that the child is not to be exposed,⁴ her former plans are upset and her cup of misery is filled.⁵

Like Myrrina, Sostrata of the Adelphoe is in great anxiety because of her daughter's condition. But while Myrrina's chief concern is to conceal the family dishonor, Sostrata is harassed by want and the fear that her daughter will be deserted. When she appears engaged in conversation with her nurse, she is quite distracted.⁶ She wishes that ^aeschinus would come because he is her sole comfort in her affliction.⁷ But it is difficult to understand and appreciate what degree of comfort she can derive from such a youth. She seems to be in the same predicament that Sophrona is in where the need of support is paramount. But she has not interposed such a barrier between her daughter and Aeschinus as Sophrona used to safeguard Phanium. By this I do not mean that morality is dependent upon citizenship; but it is to be regretted that Sostrata was not equal to the advantages she possessed over Sophrona. Still her life and development have been dwarfed by her humble position in society.

¹ 540.

³ 566-71.

5571.

⁷ 294.

² 557-9.

⁴ 563.

⁶ 288.

While she is conversing with her nurse, her slave, Geta, appears.¹ He has learned about the abduction of the music-girl and now hastens to relate the news to his mistress. As he pauses occasionally to catch his breath Sostrata eagerly questions him and becomes impatient to hear the whole story.² Yet when he has stated definitely that a music-girl has been preferred to her daughter, she asks for more proof.³ To her it seems incredible that Aeschinus should act so. She has trusted him so implicitly that it is hard to destroy her faith. But when she concludes that Aeschinus has been false her faith in all mankind is gone. She knows not what or whom to believe. In her emotional outburst⁴ she dwells upon the points which have influenced her to place confidence in Aeschinus.

Evidently she gives way to tears; for Geta beseeches her to forbear weeping and to consider what is to be done.⁵ His reflections upon the situation are sensible. He advises that the matter be kept a secret in order to save her reputation and her daughter's character.⁶ But she thinks otherwise:-

"And not for the world. I'll not do it (keep still). I'll make it known."⁷

And she gives her reasons.⁸ Her daughter's situation could not be much worse, she has neither honor nor dowry. Besides she belongs to the respectable class of society and has nothing in common with the meretrices. Aeschinus' desertion, then, is such an outrageous insult that the additional disgrace of a court procedure will be

¹299.³329.⁵335.⁷343.²324-8.⁴330-1.⁶338-42.⁸344-50.

lightly borne.

This passionate resentment is natural. In consequence she appeals to her kinsman, Hegio, who settles the affair in the young girl's favor without the intervention of the court. And in the final arrangement she is not overlooked. The foster-father of Aeschinus, Micio, is urged to marry her.¹ He is reluctant even though she is represented as an honest and respectable woman who needs a home.² She has nothing to say about this marriage; but I am inclined to think she is not as reluctant as Micio. No doubt she is glad to have a bright and happy home for her declining years.

The matrons are characterized by a subdued harmony of tone in their delineation. The circumstances of each are skillfully varied so that greater individuality is secured than is possible among the young women. They are not the companions of their husbands; for the real life of the women and men of this period lay apart and the ideal relation between them was characterized by conjugal submission, truth, and tenderness on the part of the women. No single matron of Terence's creation is a model; Sostrata of the Hecyra is nearest the ideal. Her gentleness and affection imply more power than the indignant resentment of Sostrata of the Adelphoe. The sentiment of rectitude which the latter feels does not preserve the degree of feminine dignity which commands my respect. I do not seek to justify an intrusion of personal preference, but her character is not edifying. Critically speaking, though, it possesses artistic merit. The third woman to bear the name of Sostrata, the wife of Chremes of the Heauton Timorumenos, and Myrrina enter into deceptions which are prompted by maternal affection. And

¹ Adel. 929-42.

²930.

Nausistrata is so vastly superior to her husband that it seems absurd to have her subject to his caprice. But whatever regard the women may have for their husbands, they are fond of and affectionate toward their children. Those who have sons close their eyes to the youths' defects and consider the thoughtless fellows as superior beings. Those who have daughters share the maidens' sorrows; and if one has both, as Sostrata of the Heauton Timorumenos, she experiences the pleasure or pain unfathomable and inexhaustible, such as we are wont to associate with mothers.

The Courtesans.

Bacchis of the Heauton Timorumenos is a true representative of the meretricious spirit and is well equipped by nature and art to convince us of her intense reality. She has sprung from the depths of social darkness where parents and family ties are in the background of insignificance. She is self-sufficient. And in the elaboration of her characteristics we receive an impression not exactly pleasant but very powerful. Her own lover, Clitipho, in glowing epithets describes her as "head-strong, without self-control, haught^y, extravagant, (and) conspicuous."¹ He has allowed her to enchant him and he is so completely entangled that anxious presentiments find him an easy prey. For the dashing and extravagant^a

¹Heaut. 227.

young woman is wont to importune him for the means of indulging in luxuries. "Give me" and "bring me" are dinned into his ears repeatedly.¹ Unable to gratify her wishes he evasively replies "Oh! yes, certainly."² And perplexing as the situation is, the unhappy youth cannot rouse himself to action; in truth, action would not be consistent with his natural disposition.

At all events it is Syrus who brings relief by an amazing bit of effrontery.³ Full of self-reliance he has given free course to his audacious scheme of inviting Bacchis to visit Clitipho.⁴ At first Clitipho wavers gelatinously between the fear of discovery and the pleasure of receiving so distinguished a guest.⁵ For Bacchis, he knows, has many wealthy lovers whom she is wont to scorn.⁶

At first one is reluctant to meet this fastidious lady staggering beneath the burden of uncomplimentary attributes, attended by a troop of maids⁷ and finely arrayed.⁸ One is tempted to condemn her as utterly despicable; but gradually she becomes less abhorrent. Her situation is painful and degrading, and yet in this degradation she deludes one momentarily by her fine sophistry.⁹

She is pretty and unprincipled; and she conforms quite nicely to Syra's ideal.¹⁰ Of course this ideal is lamentably common and vulgar, and Bacchis appears in an unfavorable light. She suffers by comparison with Thais or the Bacchis of the Hecyra. Both of these women show by their actions that they are not utterly depraved and devoid of human kindness. But Bacchis has only caught a few fine phrases the meaning of which she does not fully comprehend.

¹ 929-42.³ 311.⁵ 312-3.⁷ 245.⁹ 381-95.² 930.

4314.

⁶ 362-3.⁸ 248.¹⁰ Cf. Hec.

Still it is peculiar that she should distinguish between the meretrix and amica so definitely and concisely if she does not realize the significance of what she says.

However, she remains in her depravity while the truths she utters rise immeasurably above her. Each word is significant of the actual revolting aspect of social conditions. Bacchis is plainly a meretrix while Antiphila is an amica pro uxore. The former class of women are cognizant of their fascination; their paltry art is dependent upon external charm. But the latter also lack the energy to resist the corruption of society. Still on account of their inherent qualities they are not utterly crushed. Antiphila has caught a glimpse of a higher life, although we feel that she is scarcely aware of it. And with half-envious glances Bacchis beholds an ideal state:-

"When you have once resolved to pass your life with one man whose manners are especially like your own, the men become attached to you. By this kindness you are truly devoted to each other, so that no calamity can ever put an end to your love." ¹

But the poet has predestined Bacchis to run her course as a hardened worldling. Hence she weakly pleads ² that men with whom she associates will not permit her to be good. This of course has no force, it fails to convince just as does Chrysis' excuse ³ that poverty drove her to cast aside decency. In pursuance of her usual custom Bacchis indulges in an expensive dinner - much to the amazement of Chremes, Clitipho's father. The next morning he tells us:-

¹392-5.

²388.

³And. 76-79.

"I have given one dinner to her and her companions. If I must give another it's all up with me. Not to mention other things, the amount of wine she wasted merely in tasting! Saying 'So, so! This is tart wine, old man, please provide something mellowier.' I broached every cask and jar. She had everyone in a state of excitement, and this was only one night."¹

One would have to be a nabob, Chremes reflects, to withstand such expense.²

Nevertheless Menedemus, who also believes that Bacchis is his son's mistress, consents that all his wealth may be squandered upon this dashing lady if he only may have his son.³ Both Chremes and Menedemus are still unsuspecting of the true relations between Bacchis and Clitipho, Antiphila and Clinia. In fact the complications of the plot are quite amusing and puzzling. Moreover Chremes is annoyed to see his son openly flirt with Bacchis.⁴

Bacchis herself soon appears, impelled by her immeasurable thirst for gain and threatening to take vengeance on Syrus unless some money is forthcoming.⁵ She admits⁶ that Syrus' promises of money enticed her to pay this visit. And now by hook or crook she intends to have her desire gratified. Accordingly she pretends that she is about to solicit the help of another admirer, Charinus.⁷ The mere mention of a rival is sufficient to arouse Syrus. He promises the money immediately.⁸ At once Bacchis assumes a different attitude and she even tries to pretend that she is in no hurry about the payment.⁹ But she soon becomes indignant when Syrus informs

¹455-61.³465-6.⁵728.⁷730.²452.⁴561-2.⁶723.⁸737.⁹738.

her that she must go to Menedemus' house in order to further his scheme.¹ Yet since it is no practical joke, she consents and we see her no more. At length the prodigal Clitipho promises to give her up and we may suppose that she returns to the captain with whom Syrus found her at the beginning.

There is a peculiar touch to the character of Bacchis which reminds one of Bacchis of the Hecyra. Both frankly admire good women and they realize that morals can match beauty. One is impressed by the conversation of the sweet and innocent Antiphila,² the other by the grace of manner and mind of the young wife, Philumena.³ The fathers of the young couple, Philumena and Pamphilus, are vainly struggling to restore harmony between them. The old men have tried every possible means but to no avail.. Finally Phidippus concludes that his daughter's objection is connected with the former relation between her husband and Bacchis.³ Thereupon Laches, the young man's father, summons Bacchis, fully determined to appeal to her, expostulate with her, or even threaten her if she does not give up Pamphilus.⁴

When Bacchis and her attendants appear she acknowledges that the summons has caused her a little fear as she knows her profession prejudices one against her.⁵ Yet she is prepared to justify her conduct..But Laches is tolerant⁶ and refrains from insulting her.⁷ He kindly advises her to provide for the future and he lets her know what trouble she has caused.⁸ She is not greatly surprised to hear this for she suspected as much when she first ap-

1739.

³695-6.

5727,734-5.

⁷786-7.²Heaut. 381-2.

4716-20.

⁶736-40.⁸749.

peared.¹ In fact she knows she has caused some trouble, for we may be sure that her companion, Philotis, told her the gossip. And according to rumor Bacchis is to blame for the disagreement between Philumena and Pamphilus. Now she is ready to take an oath - or anything more sacred if there is such - and swear that she is innocent.² She consents to appear before Myrrina and Philumena in order to clear Pamphilus and herself. To appear before a married woman for such a purpose is more than any other woman of her class would do. Still Pamphilus has merited justification. Therefore Bacchis is willing to stand alone³ and belie her reputation in order to reconcile Pamphilus and Philumena. But she knows full well that Philumena will loathe the sight of her⁴ and she is ashamed to appear before the young wife.⁵

After a short interval she re-appears from the home of Myrrina. As she catches sight of Parmeno,⁶ she sends him after Pamphilus with the message that Myrrina has recognized the ring on Bacchis' finger.⁷ It belongs to Philumena. Oddly enough Bacchis does not satisfy Parmeno's curiosity about the significance of the ring; but in a soliloquy she joyfully relates what good fortune has resulted from the recognition of the ring.⁸ It restores Philumena and her child to Pamphilus.

Bacchis rejoices that she is instrumental in bringing about this reconciliation. And she is proud that she is unlike other women who wickedly plot to mar the domestic happiness of others. Henceforth mercenary motives can never induce her to act such a

¹728.³786.⁵792.⁷811.²750-2.⁴788.⁶808.⁸816-40.

part. And in this respect she forms a pleasing contrast to Bacchis of the Heauton Timorumenos who possesses such greed for money. This Bacchis is discarded by her lover while the former becomes a friend of all concerned. She is especially dear to Pamphilus who greets her as his "dear Bacchis, my preserver."¹ He believes her when she expresses her delight at the happiness she has brought him. Thereupon he gallantly compliments her.² A coquettish response is not out of place, for back of it is resignation to her own fate and the generous appreciation of his wife.³ As a further proof of her unselfish solicitude she tells Pamphilus that Myrrina has believed her. In consequence he is acquitted in his mother-in-law's estimation.

It is true Bacchis was provoked with Pamphilus when he first deserted her, yet this shows that she is capable of sincere affection even though she is unprincipled. And her disposition is kindlier than that of Thais for she is making a personal sacrifice to restore her former admirer to his wife. But most of Thais' kindness is prompted by a selfish desire to gain friends in return for her favor.⁴ Bacchis at least has the good sense to accept the disadvantages of each circumstance as well as the advantages.⁵ And this is valuable because it secures for her the friendship of the families with whom she deals. Nor should it seem surprising that she is admitted to the friendship of so-called respectable people when Thais is accepted as a wife. These instances appear like a definite attempt to fuse the classes of society and base friendship and other social relations upon an appreciation of per-

1856.

2858-9.

3860-2.

⁴ Eun. 149.

5840.

sonal worth.

In the opening scene of the Eunuchus Phaedria is in despair because he had been refused admittance when he called upon Thais the day before. His slave now advises him to remain away for a few days¹ and perhaps the young lady of her own accord will call him back.² He is reluctant to follow this advice because he fears a wealthy captain who is also competing for Thais' favor. Besides he is very much in love with the lady and he is all of a quiver when he sees her approaching.³

Thais is greatly afraid that Phaedria has misconstrued her behavior.⁴ And when she sees him she greets him affectionately.⁵ Of course she suspects that he is jealous and her questions are intended to remind him of his usual welcome. At the same time she feigns innocent surprise as if nothing were amiss. His answers are jealous and ironical outbursts which she tries to silence by a calm and emphatic command to cease his petty fears.⁶ But his anger is not to be quieted so easily.⁷ He forces her to be more explicit and to use affectionate entreaty.⁸ Thereupon she explains, with impertinent interruptions from Parmeno, her reasons for tolerating the captain. It is because of the slave-girl, Pamphila. As she concludes she begs him to give way to his rival, Captain Thraso, for a few days in order to further the girl's interests. This request meets with a survey of personal grievances⁹ which Thais indignantly

¹ Eun. 1-6.

³ 84.

⁵ 86-7.

⁷ 91-4.

² 74-6.

⁴ 81-3.

⁶ 89-90.

⁸ 85-7.

⁹ 155-61, 162-71.

resents¹ but rather than torture him she is willing to sacrifice herself to obey him.² I imagine her excessive generosity is designed to show Phaedria how ridiculous he is; yet she is somewhat grieved that he is not more chivalrous. Still she claims to be sincere³ and probably is because she knows that the tender-hearted Phaedria will presently yield.

As Phaedria wavers⁴ Thais assumes a new attitude in which astonishment mingles with pity.⁵ She continues to plead and points out that he is unreasonable.⁶ Then she urges until he is completely disarmed and gallantly admits that her will is law.⁷ Such complaisance is deserving of thanks. Accordingly she expresses her gratitude by assuring him that his kindness merits her love for him.⁸ When he relinquishes his claim upon her for two days he bids her an affectionate adieu.⁹ His sentiment is effusively expressed¹⁰ but there is no emotional response of like nature on her part. She is not certain that she has convinced him of her sincerity.¹¹ Still she protests she is innocent since she really prefers him to anyone else.¹² But her attention is centered upon Pamphila rather than upon herself.

The next time Thais appears she meets Captain Thraso.¹³ And one wonders to what extent she will follow Phaedria's request, "When you are present with the captain, be as if absent."¹⁴ Were it not for Pamphila I believe she would not be courteous to the captain. She does not thank him for the present of the slave-girl until he implores her to show some affection in return for his gift.

¹162.²172-4.³179.⁴178.⁵179.⁶180-2.⁷186.

8186.

⁹189.¹⁰192-6.¹¹197.¹²200-1.¹³455.¹⁴192.

Then she politely assents and calmly admits that she admires him as he deserves.¹ And just as she is about to leave with the captain, Pheadria's valet comes up and inquires where she is going.² This question is very stupid especially since the captain is present. Of course Parmeno realizes full well the exaggeration of his pretended innocence, but Thais' answer offers him a splendid chance to say something mean and sarcastic about Thraso.⁴ With mocking humility he proceeds to beg permission from the captain to present a eunuch and an Ethiopian girl to Thais.⁵

As the eunuch (Chaerea in disguise) appears, he excites Thais' admiration⁶ and there is the possibility that her attention is completely absorbed for a short time in contemplation her new possession. One thing is certain, she says nothing to check Parmeno's tongue as he expresses his opinion of Thraso.⁷ Thraso himself is impatient to leave, but Thais waits to give instructions about her new slaves.⁸ Moreover, she does not forget to impress upon her servant that she should detain Chremes or send him to the captain's. This, I suppose, reminds her of Chremes' sister; for she adds as an afterthought that the girl should be carefully guarded.¹⁰ Then, too, she commands the servants to stay indoors during her absence.¹¹ This last precaution emphasizes the restrictions that were placed upon Greek women. They were not supposed to appear on the streets lest they should meet with harm.

While Thais is off with the captain Chremes comes reluctantly to pay a call.¹² He has misinterpreted her motive, hence he does her great injustice. The first time he called at her request

¹458.³461.⁵466-7..⁷480-4.⁹500-3.²462.⁴464.⁶474.⁸492.¹⁰505.¹¹506.¹²529.

she detained him on the pretext that she had been at a sacrifice.¹ Presumably her attention was occupied elsewhere and as she wished to have a lengthy interview she kept him waiting. Chremes became suspicious² and accuses her of undue familiarity and impertinent curiosity.³ Because she inquired into the circumstances of his life that were connected with his lost sister,⁴ he hastily concludes that she is desirous of passing as his sister.⁵ But, of course, the discrepancy in age renders this suspicion absurd even to him.

In such a state of mind as is due to these unpleasant reflections, Chremes encounters Pythias⁶ and is then sent to the captain's home. In the quarrel which took place⁷ Thraso was turned out and Thais soon followed him home.⁸ She is indignant at the captain's behavior; and she is prepared to defy him if he comes to carry off Pamphila. She is really so enraged that she vows to tear out his eyes if he should lay a finger on the girl.⁹ For she can endure his braggart words but if it comes to acts he will get a thrashing.¹⁰

Thereupon Thais tells Chremes that the quarrel has been on his account because she desires to restore him his sister.¹¹ For this reason she has endured many insults from the captain. And now she generously gives Chremes his sister and asks no more than his friendship in return.¹² She does, however, wish him to stand by her when Thraso comes to carry off Pamphila. But she soon learns that Chremes is a coward. Yet she tries to infuse courage by pointing out that Thraso is a foreigner and consequently at a disadvantage

¹ 510-3.³ 523.⁵ 524-25.⁷ 734.⁹ 740-42.¹¹ 744.² 515.⁴ 517-22.⁶ 531.⁸ 737-39.¹⁰ 742.¹² 749.

because he would not be likely to win in a law-suit.¹ It is clear that friends and influence determined the course of justice at Athens and foreigners were aware of this corruption as Crito can testify.²

Nevertheless Thais has to forcibly detain Chremes and then exhort him to speak resolutely.³ Finally she urges him to tuck up his cloak and make ready for action. But at heart she is disgusted and discouraged since her champion is himself in need of a protector.⁴ While Thraso is approaching, Chremes and Thais enter the house and appear at an upper window.⁵ The opposing parties meet in a battle of words during which Thais asserts her independence and shows her contempt for the captain.⁶ Then thoroughly disgusted, she brings the argument to an abrupt close by saucily telling Thraso to find some one else to answer his questions.

But her troubles are not ended; she soon learns what happened during her absence.⁷ Her vexation is increased by Pythias' obstinate refusal to speak coherently. After much questioning she elicits the truth and begins to scold Pythias for her negligence.⁸ But her anger is diverted into another channel when Pythias sees the eunuch.⁸ Thereupon she cunningly pretends to take Chaerea for the eunuch and her manner becomes gentle and kind. There is no trace of sarcasm or indignation as she upbraids him. She reasons with him in a kind and motherly manner;⁹ and by clearly pointing out what harm he has done she brings him to a contrite frame of mind. She is human enough and experienced enough to understand Chaerea.

¹ 756-60.

² And. 810-12.

³ 764-69.

⁴ 770.

⁵ 784, 786-7.

⁶ 795-6.

⁷ 817-29.

⁸ 830.

⁹ 835.

Hence she readily forgives him and even defends him against Pythias.

Naturally Chaerea praises her and rejoices that she has found favor with his father. She put herself under the patronage and protection of his father and now they are all one household.¹ This does not mean that the captain is vanquished. Both Chaerea and Phaedria consent to allow him to supply the means of indulging Thais' extravagant taste.² This arrangement is far more shocking and vulgar than the final arrangement in the Adelphoe or Phormio.

In many ways Thais reminds one of Chrysis, especially since both have foster-sisters whom they care for tenderly. Three years before the action of the Andria Chrysis moved from Andros to Athens, accompanied by her little sister, Glycerium.³ As her parents were dead and her relatives neglected her,⁴ she was compelled by poverty to earn a living; and for this reason she journeyed to Athens. She was a young woman of surpassing beauty and in the bloom of youth.⁵ At first she lived modestly and eked out a frugal existence by weaving.⁶ But as time went on she preferred the glamorous life her admirers offered her to thrift and hardship.⁷ And she had several admirers at the same time.⁸ It was one of these admirers who introduced Pamphilus into the set and consequently to Glycerium.⁹

This is the brief knowledge that Simo has of Chrysis and he uses it as an introduction to the story of Glycerium. According to this version Chrysis was once a beautiful and innocent girl who is to be admired for her unselfish devotion to her adopted

¹1038-9.

²1083.

³And.71-2.

⁴72.

⁵73.

⁶675-6.

⁷73.

⁸80-8.

sister. Although not much older than Glycerium, she cared for the young girl tenderly. And when necessity compelled her to leave Andros to earn a living she did not abandon her. At this point the thought naturally arises that there was no need of leaving Andros to earn an existence. This suspicion that perhaps Chrysis was not a model of virtue in the beginning is confirmed by Crito's statement.¹ He is Chrysis' cousin² and he expresses the opinion that she deliberately chose an evil life at Athens to poverty at home. If, then, she were ever good and virtuous such goodness must have been the result of impulse and intuition. At the same time she was vain and shallow with a strain of common vulgarity.

By accepting Crito's judgment the character of Chrysis is more credibly unified than it would be according to Simo's view. Still Simo gives an incidental excuse for her weakness without dwelling on her vulgarity:-

"being human, her disposition had a downward tendency from industry to pleasure."³

And her melancholy position at the loom was soon changed to one of brightness and laughter amid the guests at the dinner table.⁴

In the death scene of Chrysis we have one of the finest and most characteristic bits of portraiture in Terence. She stooped to folly, still her life held firm to one ideal which was shown in her love for Glycerium. Her last thoughts are of her sister; and her devotion springs from a kind and tender heart and an intimate understanding of the young girl's needs. She neither condemns nor condones Glycerium, hence the manner of showing her sympathy

¹797.

²801.

³77-8.

⁴75, 81, 89.

is significant. She desires, if possible, to avert the fate which usually terminates such a life as Glycerium has begun. She feels responsible for the maiden and in consequence appeals to Pamphilus. Her endeavors to interest him in Glycerium's future are subtly calculated to awaken his finer senses and enable him to see clearly what course he must take.

As Chrysis' story comes to a close our attention is next occupied by the minor characters who belong to the same class of society. From the young music-girl to the aged Syra they form an addition to the plays which is unpleasant to contemplate. The music-girl of the Adelphoe is of slight value. There is, perhaps, a sense of charm but no character revealed in the outward circumstances of her life. Her situation is similar to that of the music-girl in the Phormio. Ctesipho's heart has slipped away from him and nestled securely in the possession of the humble musician. But Ctesipho has a reputation ¹ to sustain and a very strict father, ² hence he is somewhat ashamed. ³ He also has an obliging brother, Aeschinus, who imperils the remnant of his own reputation ⁴ in order to secure the music-girl for Ctesipho. He steals ⁵ the girl and naturally the procurer who owns her follows. In the struggle which ensues Aeschinus triumphs. ⁶

When Ctesipho's father learns of his son's relation to the music-girl he is furious. ⁷ He vows that he will take her to the country and treat her in the following manner:-

"And with cooking and grinding I'll have her covered with ashes, smoke, and mill-dust. Besides at the very mid-day I'll make her

1 94-5.

2 283.

3 274.

4 263-4.

5 88-90.

6 628-9.

7 789.

gather stubble. I'll make her dry and black as charcoal."¹
 This is the harsh threat of a righteously indignant man. He is shocked at his son's immorality, but unfortunately he does not remain that way. Before long he consents to his son's relation with the girl.² Such a course is unexpected though not unusual. It is not even so surprising as the ending of the Phormio where the youth's father and mother both consent to their son's depraved mode of life.³

Phaedria, the son of Chremes, during his father's absence fell desperately in love with a music-girl who belonged to an abominable procurer. Since he had no money to purchase her, he contented himself by showering attention on her.⁴ He escorted her to and from school and spent the interval in a nearby barber-shop. Though thwarted in every effort to get possession of the girl, he has remained faithful and hopeful. For several months he has been promising the procurer money for his Pamphila;⁵ and a time has been appointed for the payment.⁶ Now the owner has found a purchaser who will pay before the time appointed by Phaedria.⁷ Hence entreaties and appeals to his sentiment are useless. The first to pay will receive the girl. Thereupon Phaedria eloquently laments his fate:-

"Is another to take her into an unknown land from before my eyes? Alas! Then, while it is permitted and I am present speak to me Antipho, look upon me."⁸

And his affections are so deep-rooted that he vows to follow her or perish.⁹ But if possible, his cousin, Antipho, wishes to save him from such a perilous course. He desires Geta, his

¹ Adel. 846-9.

² 997.

³ Phor. 1045.

⁴ 80-6.

⁵ 520-1.

⁶ 522.

⁷ 532-3.

⁸ 548.

⁹ 551.

slave, to procure the money to purchase the girl. Geta is amazed at the price she commands, but Phaedria thinks she costs very little. And she is obtained by the expedient of Phormio; he purchases her with the dowry of Phanium¹ and entrusts her to Phaedria. At this point complications in the plot exclude further interest in her.

At best we have a maiden created out of thin air. It is because her hazy delineation is merely symbolic of someone whom a youth may love. After all, though, the mere mention of the word music-girl suggests daintiness and grace combined with sufficient vivacity to produce a reality. It seems reasonable for the poet to keep the girl in the background to enrich the setting by an allusion to profligate splendor.

Syra of the Hecyra is presented in sharp contrast to the young music-girls. She is a vulgar old crone who has lost all faith in mankind. In her conversation with Philotis she earnestly urges and conjures the younger woman to have no pity on any man.² She believes in plundering, worrying, and harrying every one alike.³ These sentiments are the expression of disappointed old age. Perhaps when she was young she thought that human nature was good; but years of bitter experience have hardened her heart. She would be blotted out of life entirely were it not that she realizes her harshness and severity. "Ah, wretched me," she exclaims, "why haven't I your youth and beauty or you my sentiments."⁴ Indeed, she might well be blotted out of the story were it not that she enlightens us upon the ideas and ideals of her class. Hers is not a lovely old age

¹829-30.

²63-5.

³67-70.

⁴74-5.

though it epitomizes briefly and vividly the development of a nature in which the moral and intellectual sides are practically overlooked.

Philotis of the Hecyra is a pretty young courtesan, imagined upon very common lines. During two years previous to the action of the play she lived at Corinth with a certain captain.¹ He was a brute and so inhuman that he allowed her to say nothing but what was pleasing to him.² This was disagreeable and contributed to her life of unbroken misery.³ And it was doubly hard to endure such existence since she had formerly enjoyed a life of free and easy revelry at Athens.⁴ Hence she is delighted to return to her old associations.

The experiences of these two years has not embittered her; for in her conversation with Syra she shows that she still has some faith in mankind.⁵ And the fact that Pamphilus has not remained faithful to her friend, Bacchis,⁶ has not impressed her seriously. It would be more wonderful to her if men were faithful to her class. Still she is unwilling to agree with Syra that all men without exception should be ensnared.⁷ She is far too good-natured to hate all mankind; and I think she is so fond of talking about her troubles that she does not feel their burden. At least she glibly tells Parmeno, the slave of Pamphilus, all the sorrows she has recently endured. I think she has calculated nicely that one should confer a slight favor when one expects a greater favor in return. Maybe, though, it is only natural effusiveness. However that may be, Philotis questions Parmeno concerning Pamphilus' desertion of Bac-

¹86-7.²86, 94.³87.⁴92-3.⁵71.⁶58-61.⁷71.

chis.¹

Now Parmeno knows Philotis' reputation for gossiping, but he dearly loves to indulge in gossip too.² He hesitates³ and she importunes. Her reason for desiring to know why Pamphilus' marriage is uncertain is that she may secretly rejoice about the news.⁴ Parmeno has his doubts, yet he is⁵ eager to tell about the disagreement between Philumena and Sostrata that he can't resist the temptation. Occasionally Philotis makes a satirical comment,⁶ otherwise she is content with the information Parmeno imparts. She is satisfied when he finishes and proceeds on her errand.⁷

Most of the courtesans of Terence's creation are truer to life than his good women. He represents them directly at their worst; but with all of their wickedness they are ostensibly kept within certain limits of decency. At times they are selfish like Bacchis of the Heauton Timorumenos, but more often they are generous like Bacchis of the Hecyra even when a good action is a disadvantage to them. They were born bad and then spurred on by necessity or tempted by ambition. We find them pretty and unprincipled. We cannot plead in extenuation that they are young and inexperienced. They are not black-hearted and the exposure of their ugliness is not horrible for they have received justice at the hands of the poet. He has clearly divined that the good are not always good and the wicked are not wholly depraved.

¹ Hec. 97-100.

³ 106-7.

⁵ 140, 152, 159.

² 111.

⁴ 108-9.

⁶ 195-6.

⁷ 571, Phor.

The Nurses.

Sophrona is Phanium's kind and faithful nurse. For many years she shared the miserable life of poverty and neglect that was the lot of Phanium and her mother. And she accompanied them from Lemnos to Athens in their search for Chremes.¹ But they were at Athens only a short time when Phanium's mother died of grief.² Sophrona then had the care of the maiden; but she was a lone old woman and among strangers.³ As a result she and Phanium were in great distress. A temporary relief was found when Phanium was married to Antipho.⁴ But now that Demipho, the father of Antipho, has returned Sophrona's distress is increased.

As she appears coming from Demipho's home she soliloquies⁵ upon her wretchedness. She is uncertain what to do in regard to Phanium's situation and she is afraid that her mistress will sustain some injury in consequence of her ill-advised marriage. But Sophrona, so it seems, is more deserving of sympathy and pity than the young girl. The ^tThought that she advised the marriage for pecuniary reasons is now tormenting her. And it is even more harassing to feel

¹750.

³733-4.

⁵728-31.

²751.

⁴728-31.

that the innocent girl must suffer because of her perverted idea. Still she seeks to console herself and justify her action. The analysis of her motive is an interesting bit for reflection:-

"Poverty compelled me to do it- although I know these marriage ties are weak - to plan this that meantime life might be safe"¹ Self-preservation is imperative and natural and under the circumstances one does not condemn Sophrona. Years of experience have given her a fine understanding of human nature; yet her ideas on this account are prosaic. It is difficult to see in what way she considers the marriage insecure, for all that was lacking was the consent of the young man's father. She may fear that the father will compel his son to divorce his wife. And even if the young man's father should not take this step the young wife would be of little importance in the household since she had no dowry.² At the most Sophrona only regarded the marriage as a tentative solution to their miserable situation, fully confident that if Chremes were found he would aid them.³ She has more faith in him than one would expect to find. He has not been very solicitous of their welfare, but possibly he has given sufficient proof of his kindness to warrant her trust in him.

Her distress changes to surprise when she hears some one mention her name.⁴ Turning around she recognizes Phanium's father, Stilpho. But innocent surprise becomes bewilderment when Stilpho denies his identity.⁵ Then Stilpho, otherwise Chremes, explains

¹733-4.

Cf. Phor. 652-3.

733-8.

⁴
739.

⁵
746.

his embarrassing position and the need of caution to keep Nausistrata in ignorance. His explanation is accepted and interpreted by Sophrona in the light of her own needs. She neither censures him for his duplicity nor condemns his behavior. She only regrets that his assumed name has prevented her from discovering him earlier.¹

Since Shoprona's chief concern is for Phanium, no doubt she is glad to see Chremes in any disguise whatsoever; and she is cunning enough to play upon his sympathy. Her exclamation of self-pity arouses his curiosity² and in answer to his questions she relates that Phanium is married to Antipho.³ This puzzles Chremes; he thinks that Antipho, like himself, is encumbered with two wives, his relative and Phanium.⁴ But when he hears that both are the same he is overjoyed.⁵ Sophrona, however, recalls him to his senses by laying all the responsibility upon his shoulders as she intended to do.⁶ She wishes him to take up the impending struggle with Antipho's father. Chremes, of course, realizes that there will be no struggle; he is far more concerned that no one hears of his relationship to Phanium.⁷ And in return for his kindness Sophrona hastens to assure him that no one will ever hear it from her.⁸ For this she is not to be condemned as she is only a servant.

Her fidelity to Chremes and his family differ little from that shown by any other servant. But in addition to her loyalty each possesses a distinguished trait - just as Sophrona is shrewd so is Mysis stupid. The latter is the nurse of Glycerium and she

¹746.

³752-3.

⁵757-6.

⁷763-4

2749.

⁴754.

⁶762-6.

⁸765.

is on her way to fetch Lesbia¹ when she chances to meet Pamphilus and overhear his soliloquy.² She listens to him as he excitedly dilates upon the misery his father has caused him by commanding him to prepare for his wedding.³ At first Mysis is naturally curious; then as she comprehends the significance of his speech she is terrified with anxious forebodings.⁴ But she is quick and clever; consequently when Pamphilus admits⁵ he is uncertain what to do in regard to his marriage she reflects quite philosophically:-

"When the mind is in doubt, it is swayed here and there by a slight impulse."⁶

And she is spurred on by her affectionate regard for Glycerium to endeavor to keep Pamphilus interested in his mistress.

No sooner has she resolved to speak⁷ to Pamphilus in behalf of Glycerium than he catches sight of her. By this time Pamphilus' emotions have subsided but Mysis betrays her excitement in her greeting.⁸ Then in answer to his solicitous inquiry⁹ about Glycerium she frankly and artfully touches upon her mistress' wretchedness. She does not hesitate to state the reason for Glycerium's anxiety¹⁰ because she is eager to influence him and direct him toward a definite resolution. And through this cunning appeal to his sympathy she obtains what she wants, that is, an

¹ And. 228.

² 234.

³ 252-63

⁴ 251.

⁵ 265.

⁶ 266.

⁷ 265-7

⁸ 268.

⁹ 268.

¹⁰ 269.

ardent confirmation of his promise never to desert Glycerium.¹ Still Mysis is not content; she is suspicious of the influence that the youth's father may have upon him.² Therefore she wishes to sound him upon his ability to withstand compulsion; for though the youth is sincere he must consider his father's authority.

Upon this point Mysis receives the greatest assurance that he will keep his faith.³ Then as if bent upon having the last word she reminds him that Glycerium is deserving of his lasting devotion. This remark shows that Mysis is not sure how the affair will end. There still lingers a doubt in her mind whether Pamphilus is as noble as his words. However, her hopes revive when Pamphilus vows to protect Glycerium. "Indeed I hope so,"⁴ she replies and is impatient to be on her way because she is satisfied that there is no need of saying more at present.

Mysis has been more deeply impressed by Pamphilus' words than one would suppose from her quiet manner of accepting his emotional outbursts. She is really quite enthusiastic about him; and as she and Lesbia are returning to Glycerium she entertains her companion by praising Pamphilus.⁵ It is evident, though, that Mysis cares for Pamphilus only because he is faithful to Glycerium.⁶

As time passes both Mysis and Glycerium are not so confident about Pamphilus' fidelity as they would like to be.⁷ Still Mysis fondly reassures Glycerium and sets out in search of Pamphilus.⁸ Her hopes revive as soon as she meets him⁹ and she is anxious to return to Glycerium but Davus detains her.¹⁰ In as much as Davus

¹270-6.³277-80.⁵459-61.⁷684-5.²276-7.⁴298.⁶461.⁸685.⁹698.¹⁰714.

is a fellow servant and faithful to Pamphilus, she remains.

From this point on there is a decided change in the behavior of Mysis. Heretofore she has lived and spoken only for her mistress. Her whole being seemed to be centered in Glycerium. This is no less true for the remainder of the play, but one catches a glimpse of Mysis herself in connection with Davus' plan. This fellow is determined to extricate Pamphilus from his matrimonial tangle at any cost. Hence he proposes to place Glycerium's child at its grandfather's door as a silent claim upon him. And in furtherance of this design he has detained Mysis.

When he appears with Glycerium's child¹ Mysis is astonished and naturally asks him what his intention is.² For it is characteristic of Mysis throughout this scene that she acts with more natural freedom while talking to her fellow-servant than at other times when she feels the restraint of her inferior position. But she has learned to obey without questioning too minutely; hence she takes the child as Davus orders.³ Still she hesitates to comply with his direction that it be placed on the ground⁴ because she is too tender-hearted for that. Her objection only calls forth another command,⁵ then, exasperated by the impudent and audacious fellow, she indignantly exclaims "Why don't you do it yourself?"⁶ And she receives his answer with an ironical comment upon his newly acquired conscience.⁷ Her resentment soon changes to bewilderment which is not relieved by anything further that Davus says. He has seen Chremes approaching⁸ and his scheme is now frustrated. Of course Mysis does not understand the situation but she generously agrees to remain and do

¹721.

²724.

³730.

⁴726.

⁵726-7.

⁶727.

⁷730.

⁸732.

all she can to help.¹

Since Davus must act quickly he has no time to coach Mysis in the part she must play. In consequence she is greatly distressed and perplexed. And in her excitement she forgets to answer Chremes when he addresses her. Then, when Davus appears as if coming from the forum, she stupidly asks him why he left her so suddenly.² She fails to understand his feigned surprise at seeing the child. And her senses are utterly confounded by whispered commands³ from Davus to guard her speech and loud indignant demands⁴ to know why the child is there. Slight wonder that she thinks him intoxicated.⁵ But in her amazement she has revealed to Chremes a sufficient amount of the truth⁶ to convince him that he does not want Pamphilus as a son-in-law.⁷

Nothing could be more gratifying to Davus than to have Chremes impressed by the natural and spontaneous replies of Mysis.⁸ And when Chremes has gone in search of Simo, Davus evidently attempts to caressingly congratulate her upon her successful acting - "Don't touch me, you rascal!" she angrily commands⁹ and adds a threat to tell Glycerium the whole story. Gradually, however, she becomes calm as he explains the significance of what has happened.

She has now cleverly though unconsciously secured for Glycerium the undisputed right to Pamphilus' affections. One thing, however, is still lacking to Glycerium's happiness and that is the confirmation of her belief that she is a citizen. For this purpose Crito, Chrysis' cousin, appears;¹⁰ and from the mutual recognition¹¹ between Crito and Mysis one may infer that she, too, lived in Andros.

¹737-9.

²747.

³751-6.

⁴759-60. ⁵779.

⁶771-2.

7782.

⁸794-5.

⁹789.

¹⁰790.

¹¹801-2.

Mysis predisposes one to regard Lesbia with great disfavor. According to her description which is decidedly uncomplimentary though doubtless true, Lesbia is a rash woman, addicted to drink, and untrustworthy.¹ She is the pot-companion of Archylis and for this reason Archylis wishes to employ her, although Mysis thinks her entirely unfit to care for Glycerium.² Nevertheless Mysis goes after her.

As Mysis and Lesbia appear³ they are discussing the subject of man's fidelity. Lesbia apparently holds the opinion that men are seldom faithful - a commonplace sentiment based upon observation, no doubt. And, when Mysis relates that Pamphilus is an exception, she calmly remarks that he has a good disposition. Her interest is not aroused beyond that point for her mind is occupied otherwise.

In a short time Lesbia appears from Glycerium's home sincerely enthusiastic about Glycerium's child and Pamphilus' excellent character.⁴ Such is the slight sketch the poet has given us. It has a two-fold purpose; she is essential to the plot because her professional presence is supposed to convince Simo that he has a grandchild and her attributes, in no way flattering, suggest the common quality of her class.

Canthara is a nurse in the household of Sostrata. She is sympathetic, cheerful,⁵ and optimistic especially in her judgement of Aeschinus.⁶ Her state of mind shows that she has caught the spirit of making the best of any difficulty which arises.⁷ This is an indication of common-sense, nothing more, but it is interesting to notice how this attitude compares with that of Sostrata upon

¹229.²229-33.³459.⁴481-58.⁵289-90.⁶296-7.⁷295.

the same point. Both mother and nurse are agreed that Aeschinus is a splendid young man until they hear the rumor that he has deserted Pamphila. Whereupon Canthara remains cautious and conservative while Sostrata's emotional resentment is of an opposite nature. Canthara is horrified¹ at the suggestion that Pamphila's disgrace should be made known to the world. And she pleads with Sostrata to consider the consequences of its disclosure.² But Sostrata will have none of her stupid unfeeling reserve. Of course Canthara has learned submission from her life of servitude; besides, she does not experience the same deep emotion that Sostrata does because she stands in a different relation to the offended girl. Nevertheless the course she advises is sensible and shows a higher intellectual appreciation of the situation than Sostrata's view.

Sophrone, the nurse in the Eunuchus, is of slight importance; she recognizes trinkets which belong to Pamphila and thus firmly establishes the girl's identity. She is old and stout; hence Chremes' witticism:-

"I pray you to move quickly, dear nurse."

"I am moving."

"I see, but not forward."³

This last expression, I believe, conveys the idea a little more forcibly than the literal translation - "you do not accomplish anything."

The nurse is necessary to confirm Sostrata's belief that she has recognized the ring which was placed with her child when it was exposed. The nurse assures Sostrata that she knew it as

¹336.

²343.

³912-13.

soon as she saw it. It is evident, then, that she has remained in the family many years.

All the nurses are enthusiastic in their affections for their mistresses and are zealous to serve them. Their warm-hearted natures make them fearless and energetic in action; and in consequence a great measure of the action of the play depends upon them. They sacrifice their own personalities - in so far as it is permitted a slave to have any - in loyal, ungrudging service. Their individuality is, however, conspicuous during the action of the play; a few bold strokes are sufficient to characterize them and the rest of their personality must be inferred from their actions.

The Maid-servants.

Thais is expecting a call from Chremes whom she supposes to be the brother of Pamphila.¹ As she sets off for the captain's home she reminds her maid, Pythias, to ask Chremes to either call again, wait for her, or come to the captain's house.² There is urgent need of interviewing Chremes in regard to his sister. Therefore when Chremes comes at the appointed time Pythias dutifully requests him to come again the next day.³ He refuses, nor will he agree to remain until Thais returns⁴ because he is suspicious⁵ of Thais and now Pythias' offensive words strengthen that suspicion.⁶ However, he is willing to go to the captain's and meet Thais there.⁷ In performing her duty Pythias serves Thais faithfully. She has not only obeyed the minute particulars of her order but she adds the personal touch of endearing terms of entreaty as a mark of her own interest in the affair.⁸

But in regard to the other command of Thais, that Pythias take good care of Pamphila,⁹ the result is disappointing. Yet the cause is not neglect but rather a too literal interpretation of

¹ 204-5.

² 501-3.

³ 532.

⁴ 534.

⁵ 507.

⁶ 532.

⁷ 537.

⁸ 531.

⁹ 505.

Thais' words.¹ For Chaerea in the guise of a eunuch wrought havoc in the household during Thais' absence. When Pythias learns this she rushes out of the house in great excitement. She is so madly indignant that she would like to tear the rascal's eyes out.² Luckily she does not find him; but instead she encounters the donor of the eunuch, Phaedria, to whom she relates the facts. While so doing her emotions fluctuate between keen sarcasm, bitter remorse, and suspicion.³ She earnestly entreats Phaedria to go home in search of the wicked fellow.⁴

While Phaedria is engaged in this search, she endeavors to ease her conscience and justify her seeming neglect. For it never occurred to her that this eunuch was like others whom she had always heard spoken of as powerless lovers of women.⁵ And as the innocent eunuch, Dorus, appears dragged along by Phaedria, she immediately perceives that this eunuch is not the one she means.⁶ Curiously, though, she does not forget that the roguish fellow with whom she is so provoked is young and handsome.⁷ She even favors him as she effectively contrasts him with the real eunuch before her.⁸ Still she cannot convince Phaedria that a trick has been played upon them by substituting Chaerea in place of the real eunuch. However, her efforts fail merely because Phaedria is unwilling to be convinced. He, too, believes that his slave, Parmeno, sent Chaerea to Thais in place of the real eunuch. Besides Pythias is positive that Parmeno is guilty. She is determined to pay him back;⁹ but before giving her attention to this, she must consider what to do about

¹831.³653, 655, 661.⁵665-7.⁷682.²648.⁴663.⁶678.⁸685-8.

Pamphila. Her indecision closely resembles Geta's of the Adelphoe. No weighty argument is necessary to convince her that the most suitable course is to remain silent.¹

This reticence delays the scolding which she expects to receive from Thais until Pamphila is identified as the sister of Chremes. Then fortunately Pythias is able to turn Thais' attention to Chaerea.² When the maid-servant sees the young man again all her former rage³ is renewed.⁴ The face she once thought nice to look upon⁵ is now brazen and impudent; and her tongue is unrestrained in sarcastic mockery.⁶ Indeed it is well for Chaerea that Thais is present or perhaps Pythias might not hesitate to pull his hair as she desires to. As it is, Thais has considerable difficulty in quieting her.⁷ Still her sarcasm becomes milder.⁸ To the very last she views Chaerea as an untrustworthy rascal against whom she must be on her guard.⁹

No sooner has she shown that she will not forgive Chaerea than she plans to pay Parmeno like for like.¹⁰ Perhaps, though, it is unfair to say that she desires revenge; for she possesses a peculiar sense of humor and she is unwilling to miss the opportunity of having fun. Accordingly in an imaginative and clever manner she excites Parmeno by telling him that Chaerea has been subjected to harsh treatment for his offense¹¹ and that worse punishment is to follow.¹² Thereupon Parmeno tells the whole story to Laches,¹³ the father of Chaerea, and the old man rushes excitedly into Thais'

¹ 720-5.

³ 859-60.

⁵ 838.

⁷ 889.

⁹ 902-4.

² 825.

⁴ 687.

⁶ 862-3.

⁸ 907.

¹⁰ 911-12.

¹² 957.

¹³ 981-93.

house.¹ The effect is delicious in the estimation of Pythias.² According to her report a few minutes later she had the laugh all to herself because no one else knew why Laches was excited. She has laughed so heartily that she has become tired.³ And not satisfied with laughing at Parmeno she cruelly taunts him for being misled by her practical joke.⁴

She possesses far more animation than her fellow-servant, Dorias; she is mischievous and garrulous, and in a serious matter she is easily influenced by her somewhat stupid companion. It is Dorias who conducts Chremes to the captain's house where Thais is dining.⁵ The girl returns home after a short time and describes the welcome which Chremes receives.⁶ For when the captain saw Chremes he thought a rival was being introduced and he became very angry with Thais. A quarrel ensued during which Thais slipped off her jewelry and gave it to Dorias to carry home. This, of course, was understood by Dorias as a sign that Thais would soon depart for home. And now Dorias is wretchedly afraid that the captain will raise a disturbance or injure Thais.

The immediate excitement which Dorias witnesses is of a different nature. Chaerea has been the cause and Pythias relates the result to Phaedria.⁷ Occasionally Dorias expresses her simple but heart-felt sympathy in a most decisive manner.⁸ And when Pythias asks her about the advisability of disclosing the trouble, she gives the following advice:-

"Indeed if you are wise, what you know you don't know either

¹966.

²1002-4.

³1008.

⁴1009-16.

⁵538.

6615-29.

7643.ff1.

⁸656-64.

concerning the eunuch or the girl. By this means you free yourself from all trouble and do her (Pamphila) a favor. Only say that Dorus has gone off."¹

This is sensible and it is prompted by a sincere and delicate regard for the innocent victim. It reminds one of the answer given to a similar question in the Adelphoe.² There Geta is really endeavoring to be sincere and frank; and the reason he gives for insisting upon silence is plausible. But Dorias is more cunning and wily than Geta.

These maid-servants are prototypes of those on the modern stage; they have been slightly changed to meet the demands of present society but they retain the characteristic pertness and liberty of tongue. No doubt Pythias and Dorias are drawn from real life. They are somewhat clever, quick in thought, and voluble. Their position in the household naturally admits them into the family secrets; but their freedom of speech even then is not easily accounted for. I suppose it may be due to the intimacy and confidential relations between owner and slave and partly as a dramatic device to impart necessary information without tedious soliloquies.

¹722-4.

²Adel. 338-41.

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