

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

(Cicero, *Ad Quintum* 1.1)

LIVRO-TEXTO

(versões em inglês)

língua latina I

Prof. Ricardo

PART ONE

Sections 1–3: Plautus and the Roman comic tradition

Plautus

Titus Macc(i)us Plautus probably lived from c. 250 to c. 180. He is said to have written about 130 comedies of which 19 survive. Like almost all Roman writers, he drew the inspiration for his work from earlier Greek models, which he freely translated and adapted to fit the Roman audience for which he was writing. For example, it is almost certain that he based *Aulularia*, the first play you will read, on a play by the Athenian Menander (c. 340 to c. 290), and *Bacchides* on Menander's *Disxapaton* ('The two-time trickster'). Plautus wrote comedies for production at Roman festivals (*feriae, ludi*), times devoted to worship of the gods and absence from work. The originals are written in verse.

Actors in the Greek originals wore masks which covered the whole head. Though it is not absolutely certain that Plautus followed this convention, we have illustrated the Plautine characters in the Introduction with Greek mask-types from around the time of Menander. Notes on these masks and on the other illustrations will be found on p. 154.

Plautus' *Aulularia*: a note

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

Section 1

Plautus' *Aulularia*

Introduction: *familia Euclionis*

quis es tū?



ego sum Euclio. senex sum.

quis es tū?



ego sum Phaedra. filia
Euclionis sum.

quis es tū?



Staphyla sum, serua
Euclionis.

quī estis?



familia Euclionis sumus.

Introduction *Plautus' Aulularia*

drāmaticis personae

Euclio: Euclio senex est, pater Phaedrae.

Phaedra: Phaedra filia Euclionis est.

Staphyla: serua Euclionis est.

Euclio senex est. Euclio senex auarus est. Euclio in aedibus habitat cum filia. filia Euclionis Phaedra est. est et serua in aedibus. seruae nomen est Staphyla.

Euclionis familia in aedibus habitat. sunt in familia Euclionis paterfamilias, et Phaedra filia Euclionis, et Staphyla serua. omnes in aedibus habitant.

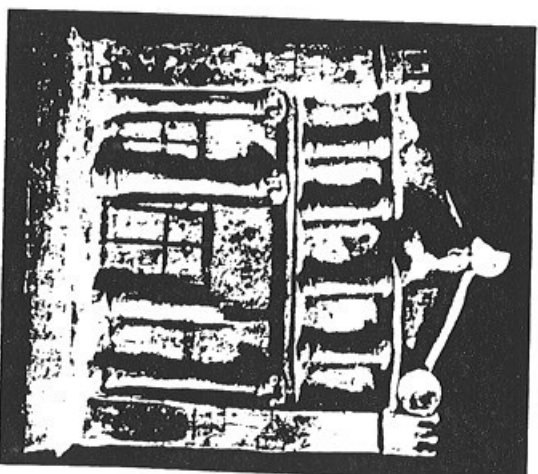
Section 1 A

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

drāmaticis personae

Demaenetus: Demaenetus senex est, Euclionis auus.

seruus: seruū nomen est Dāuus.



3. aedes (sacra).