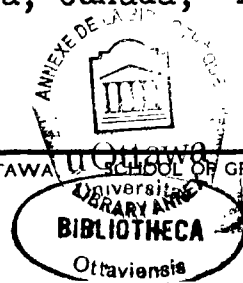


THE USE OF DRAMATIC IRONY AND SUSPENSE  
IN THREE PLAYS OF TERENCE

by James E. Trainor, O.M.I.

Thesis presented to the Faculty of Arts  
of the University of Ottawa (Department  
of Greek and Latin) in partial fulfill-  
ment of the requirements for the degree  
of Master of Arts in Latin.

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CURRICULUM STUDIORUM

Father James Trainor, O.M.I., was born in Charlottetown, Prince Edward Island, in 1928; his early education was obtained at Queen Square School, Charlottetown, at Souris High School, Souris, P.I.E., and at Prince of Wales College, Charlottetown. The degree of Bachelor of Arts was conferred in 1949 by St. Dunstan's University.

He then entered the Oblate Fathers' Novitiate, and, after five years' study of philosophy and theology at Holy Rosary Scholasticate, Ottawa, was ordained to the priesthood in 1954.

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## INTRODUCTION

## A Terentian Problem: His Success; His Lack of Success

The following quotations from the prologues of Terence's plays illustrate that he was not at all sure of a favorable reception for his presentations. These selections at first sight seem to contradict the universal conviction that he is one of the great literary figures of history.

Hecyra quom datast  
 Novae novom intervenit vitium et calamitas,  
 Ut neque spectari neque cognosci potuerit;  
 Ita populus studio stupidus in funambulo  
 Animum occuparat. First prologue to The Hecyra, lines 1-5

Nunc quid petam, mea causa aequo animo attendite.  
 Hecyram ad vos refero, quam mihi per silentium  
 Numquam agere licitumst: ita eam oppressit calamitas.  
 Eam calamitatem vostra intellegentia  
 Sedabit, si erit adiutrix nostrae industriae.  
 Quom primum eam agere coepi, pugilum gloria,  
 Comitum conventus, strepitus, clamor mulierum,  
 Fecere ut ante tempus exirem foras.  
 Second prologue to The Hecyra, li. 28-35

Primo actu placeo. quom interea rumor venit  
 Datum iri gladiatores, populus convolat,  
 Tumultuantur clamant pugnant de loco;  
 Ego interea meum non potui tutari locum.  
 Nunc turba non est; otium et silentiumst:  
 Agendi tempus mihi datumst;  
 Second prologue to The Hecyra, li. 39-44

Date operam, adeste aequo animo per silentium,  
 Ne simili utamur fortuna atque usi sumus  
 Quom per tumultum noster grex motus locost:  
 Prologue to The Phormio, lines 30-32

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These quotations from prologues of two plays of Terence indicate a quite unpleasant reception for some of his presentations. Today one rarely hears of such forthright opposition, even when a play is clearly lacking in interest; plays which may be much more unrepresentable are heard to the end with politeness and cold attention.

In the first quotation, Terence complains that his first presentation of The Hecyra was interrupted by some "vitium et calamitas" and, a few lines later says that the "populus stupidus" let its attention be taken up by a rope-walker. In the second prologue to The Hecyra, which probably refers to his second effort to have the play produced (he says "Hecyram ad vos refero"), he again mentions audience trouble; this time, the audience caused several types of disturbance: pugilum gloria, comitum conventus, strepitus, clamor mulierum; these things forced him to leave "ante tempus." Later in the same second prologue, he speaks of how a rumor spread through the crowd that there was going to be some kind of gladiatorial combat; the result was "populus convolat, tumultuantur clamant pugnant de loco." And, in the prologue to The Phormio, also quoted above, he seems to make reference to one of these previous performances of The Hecyra, when he asks them to pay attention so that his troupe will not have to leave off the performance as it had to do on another occasion because of

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a "tumultum".

There is other evidence, besides, that Terence was never sure of his audience, and, therefore, always tried to cajole or beg them into attentive silence before the production began:

Favete, adeste aequo animo et rem cognoscite,  
Ut pernoscatis ecquid spei sit relicuom,  
Posthac quas faciet de integro comoedias,  
Spectandae an exigendae sint vobis prius.

Prologue to The Andria, lines 24-27

Adeste aequo animo, date potestatem mihi  
Statariam agere ut liceat per silentium...

Prologue to The Heautontimoroumenos  
lines 35-36

Date operam, cum silentio animum attendite,  
Ut pernoscatis quid sibi Eunuchus velit.

Prologue to The Eunuchus, lines 444-5

Alias cognostis eisu: quaeso hanc noscite.

The first prologue to The Hecyra,  
line 9

Facite aequanimitas  
Poetae ad scribendum augeat industriam.

Prologue to The Adelphi, li. 24-25

It is surprising at first to find that such a great writer as Terence had such audience-trouble. And, while there were, perhaps, external circumstances which made the presentation difficult in the case of The Hecyra, one is prompted to look into Terence's plays themselves, and see if any of the qualities usually found in successful plays are lacking in his.

It is evident from the prologues that one of his constant fears was that the audience might not stay and

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listen to the play to the end. The fact that the audiences for the first two performances of The Hecyra made a disturbance, that the play could not go on, indicates that their attention was not arrested, that interest was not built up in them. This, then, leads to the questions: What is required in a play in order that it maintain the attention of the audience? Were these elements lacking in the plays of Terence? And, presuming for the present that suspense and dramatic irony are important elements for the arousing and maintenance of interest, we are forced to ask: Did Terence make use of suspense and dramatic irony? And, if he did, Did he make effective, and best, use of them? Did he make use of the other qualities that go into the making of a successful play?

It is with a view to answering these questions that this thesis has been undertaken.

But, before a study can be made of Terence's plays, and of his use of the devices mentioned, it will be necessary to clarify his position as a dramatist in the light of classical scholarship and dramatic criticism.

## CHAPTER I

## THE STUDY OF TERENCEAN DRAMA

## 1. Scholarly Opinion on Terence

It should be clear that this thesis cannot include a detailed study of all aspects of dramatic action. In this investigation, only the two factors of dramatic irony and suspense will be considered in detail, and these in only three of the plays of Terence: The Andria, The Phormio, and The Heautontimoroumenos. A summary of opinions on the other elements of his drama will be made here, but this Introduction is not envisaged as a thorough study of all these elements. The more important points which scholars have delved into in their studies of Terence are: his originality, the prologues, his attitude towards the education of young men, the character of old men, and irony of situation.

For this brief consideration of the merits and demerits of Terence, it will be useful to outline the various qualities which must exist in order that a play be a worthwhile work of art, and apply them to Terence.

We shall judge him on the basis of criteria that are generally used for all playwrights. The following paragraph, taken from a Film-Club Guide, sums up rather

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concisely what is to be expected of a first-class playwright:

For the measure of the great dramatist is not only to be found in his skill in creating memorable characters, dramatic situations or in his mastery of dialogue... but also in the breadth, precision, and validity of his view of life.<sup>1</sup>

A playwright must have a broad, valid, and precise view of life before he can write a worthwhile play. This is basic. But, further, the play he writes must have certain dramatic essentials without which it is not a play: without these elements it may pass as some other form of art, but not as a play. The essentials are conflict, dramatic action, and suitable characters. Also, since the play is for an audience, and since it has to communicate to that audience, theatrical success demands certain qualities: continuity, development, suitable dialogue, conformity to conventions, and a more-or-less receptive audience.

We shall now consider these various aspects of playwrights and playwriting, starting from the most essential, the playwright's view of life. The opinion of scholars on Terence's stature in each field will be given.

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<sup>1</sup> Guide for The Regis College Film Society, [Mimeographed sheets], Toronto, Canada, Feb. 1, 1962.

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## a. View of Life

A playwright with a warped, mean view of life cannot write a wholesome, life-sized play. The qualities most fundamental to a good playwright are that mental cultivation befitting a man, which the Romans called humanitas, and insight. A skill for manufacturing dramatic action or conflict is of no avail without a sympathy, knowledge, and deep feeling for human nature, although products from such writers are not an uncommon thing. The playwright who realizes that he must maintain suspense but knows little of the inner workings of the human personality is a technician, not an artist. He will turn out "formula" plays. He is to the good playwright what the versifier is to the true poet; he is the playwright whom reviewers label a "hack". From his works, one gets the impression that he looked through a list of plots until he found one with enough thrills and intriguing action to hold the audience; he changes the locale and the characters' names, and looks forward to a sure dramatic success. But such entertainment is not much above the level of acrobatics; a true play should be a distillation from life: the writer's skill and experience and humanitas should all work together to produce a reflection of human activity. Richard Gilman, drama critic for The Commonweal, has pointed out that clever ideas, and

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clever plotting do not take the place of this distillation from true life; his remarks appear in a criticism of a play by Pinter, The Caretaker:

... there is a weakness somewhere, an ultimate failure of establishment, a final deprivation of fullness, of the sense of inevitability and of the vision of reality freshly apprehended ... his play is too much a thing of jarring styles, characterization and motivations, not a consistent piece of relentlessly exhibited discovery.<sup>2</sup>

The playwright is not successful unless his play does present a vision of reality, and a piece of relentlessly exhibited discovery; plot-making is not sufficient.

Terence shows a great understanding of human nature in his characters; he causes the misfortunes in the plot to come about not because of some accidental event, but because of the human weaknesses of the hero.<sup>3</sup> His portrayal of young men in love and seeking to be married to their true loves has the ring of reality and truth to it; the attitude of the old men, the fathers, is also true to life and experience: the sons are constrained to live by the norms of old age, and they find this an insupportable burden.

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<sup>2</sup> Richard Gilman, in The Commonweal, October 27, 1961, p. 122.

<sup>3</sup> Cf. Gilbert Norwood, Plautus and Terence, New York, Longmans Green, 1932, p. 179.

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It will be found that Terence' has a wholesome view of life, but at times betrays an inability to metamorphose that view into dramatic action. It will be pointed out in the discussion of the individual plays that he is sometimes unsure as to the proper development of his play, whether to let a plot move along separate from the human problem he is concerned with, or fuse the two into one plot.

The perfect play fuses a noble view of life with dramatic action; the audience which sees such a play receives its joy and satisfaction from seeing human life accurately portrayed:

After all, the deepest form of recreation — the highest human function of art — is inexplicably bound up with the thrill of discovering a new truth or the joy of seeing an old and familiar one renewed before our eyes.<sup>4</sup>

## b. Dramatic Action

If a play is to be a play, and not a story recited on stage, nor a dramatic reading of a novel, there must be dramatic action. The idea and characters in the mind of the author must be acted out, not just talked about. The playwright must study his medium, which is the stage; he must re-make his theories and convictions into dramatic

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<sup>4</sup> Richard A. Duprey, "The Metaphysics of the Merry-Go-Round", in The Critic, December, 1962, p. 20.

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actions. A play must be its message; the truth of the play is not to be tacked on, as a moral to a Sunday School lesson. The play lives its message:

All art [...] is a symbolic projection of inner experience. It is an attempt to express the inexpressible, to show symbolically, as in a picture, something which cannot be said in words. The 'knowledge' that a work conveys consists essentially, not in what it says, but in what it conveys through what it says and its way of saying it. The meaning is the poem, is the novel, is the play. It is not its 'message': not the statement the poem makes, not the philosophy explicit or implicit in the novel, not the moral presuppositions of the drama.<sup>5</sup>

The quite frequent failure of new plays indicates that the playwrights concerned did not appreciate this. Just as the novelist must eschew writing a series of essays on his convictions, so must the dramatist re-work his ideas into a drama. Tyrone Guthrie speaks admiringly of Pirandello's Six Characters in Search of An Author because the writer has so successfully put his ideas into dramatic form:

Six Characters has always been one of my favourite plays [.....] I do not think the play's philosophy is very profound, but Pirandello manages to say something about the nature of reality in splendidly vivid theatrical terms. Instead of talking about various degrees of reality, he embodies them in highly colored characters who simultaneously lecture the audience and one another, and demonstrate the lecture in action.<sup>6</sup>

<sup>5</sup> Justin J. Kelly, "Catholic Literary Criticism," in The Critic, Dec 62- Jan 63, pages 51, 52.

<sup>6</sup> Tyrone Guthrie, A Life in the Theatre, New York, McGraw, 1959.

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It will be found that Terence's plays (as many plays of antiquity) lean heavily on narrative rather than on dramatic action. This is due no doubt to certain conventions of antiquity concerning unity of place and time; but, even within these limitations, it seems that there was more talk than necessary about what was happening or what had happened, when a good deal of it could have been acted out or argued out on the stage. This will be one of the points of weakness that will be found in the plays of Terence, though it must be admitted, with P. J. Enk<sup>7</sup>, that, even at this, Terence made improvements on the strict monologue-language of his predecessors.

This means that the plays of Terence's dramatic predecessors (in the view of Enk) contained monologues in which the actors spoke directly to the audience, giving them information about the plot, the characters, or the intrigue. According to Enk, Terence modified this system in two ways: first, by soliloquies, in which the information was given, but the atmosphere of phantasy was not broken by direct address to the audience; and second, by the changing of the monologues into dialogues: the same

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<sup>7</sup> P. J. Enk, "Terence as an Adapter of Greek Comedies," in Mnemosyne, XIII, 1947, p. 88.

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information was given by question-and-answer dialogue between two characters. This is clearly a more dramatic form than that of direct address to the audience.

## c. Conflict

An author may have a brilliant mind, a deep understanding of human nature, and a sensitive feeling for it, but still lack the qualities necessary to make him a successful playwright. What he needs is skill in the unfolding of a drama. Without this skill he might well become a writer of the bon mot, or reflections - isolated wise thoughts on human nature - or a writer of fiction, or of essays. When he enters the field of drama, he requires an added skill, for he is faced with the problem of holding the attention of an audience for a specific continuous period of time; the audience cannot put down the play and relax, returning to it later, as they could in the reading of a novel.

The important ingredient he must include is conflict. The audience must be so intrigued by the characters and their problems that they ask themselves, "How will it turn out?" and be so taken up with the question of "What will happen next?" that they wish to stay and find out.

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Conflict, of course, is not limited to the play's plot; it may arise out of character, or atmosphere, or theme, or any mingling of these four. Thus, plot is not essential to a play, at least plot in the conventional sense of "a good story". There may be very strong conflict between two characters, and this can well hold the audience for the full duration of the presentation, as has been demonstrated more than once. For this reason, it is difficult to accept without reservation the statement of Norwood that plot-construction is the "most fundamental task of any playwright."<sup>8</sup> It has been pointed out by Graham Greene that a novel can be harmed by too much plot-making, and this can be applied analogously to plays.<sup>9</sup>

Conflict takes place on the stage; suspense, strictly speaking, is an emotion felt by the audience. The purpose of conflict is to arouse suspense in the audience. This participation of the audience is of primary importance; a drama does not exist in a book, but on a stage, and for an audience; hence, the emotion of suspense in the audience is one of the important aims of dramatic technique. The importance of suspense has been demonstrated over and over again by plays which portray beauty and humanity, but still

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<sup>8</sup> Gilbert Norwood, Plautus and Terence, p. 67.

<sup>9</sup> The Listener, August 30, 1962, p. 311.

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do not "come off", that is, do not maintain the continued interest of the audience.

d. Character-Portrayal.

All his lovers, heroines, slaves, fathers, parasites, and pandars are alike, differing only in what happens to them.

This criticism of Plautus by Gilbert Norwood<sup>10</sup> not only points out Plautus' inability to portray character, but illustrates the connection between plot-making and character-building. A character is built up when an individual is shown to have his own peculiarities, not merely the peculiarities of his class or of all those persons sharing the same temperament, or of those persons of same profession. Someone has said - and correctly, I think - that a character can be considered an individual and not merely a type if he can be imagined in various other situations outside of the particular play in which he appears.

When Norwood turns to a consideration of characterization in Terence, he puts him in the same class with Molière for this ability to portray character, and says that even Menander was not quite on their level.<sup>11</sup> Terence

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<sup>10</sup> Op. cit., page 54.

<sup>11</sup> Op. cit., p. 134 and 135.

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and Molière, he says, are in that class of playwrights who have built characters who are both individuals and representatives of a social type. He picks out the specific characters in Terence who fulfill this double demand: in The Eunuchus, there is Thais; in The Phormio, there are both Chremes and Phormio himself; in The Hecyra, there are Sostrata and Bacchis; in The Adelphoi, there are Demio and Micio. Micio, says Norwood, is Terence's best-drawn character.

That the interest and suspense of the audience can be aroused and maintained by character-portrayal, without plot, is supported by the following quotation from The Listener;. The author had interviewed Graham Greene; (this excerpt is partly the words of the interviewer and partly the words of Greene himself):

...he was afraid of beginning to plot, "to succumb to that abiding temptation to tell a good story... My own wish is always to produce a central figure who represents some idea of reasonable simplicity - a mythical figure if you like. And the simplicity often gets damaged by plot-making."<sup>12</sup>

This will be of considerable importance in the study of Terence, since, as Martin says in the introduction to his edition of Phormio:

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<sup>12</sup> The Listener, August 30, 1962, p. 311.

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... It is not for his plot construction that Terence was renowned in antiquity, but for his depicting of character.<sup>13</sup>

That conflict can arise from character, and that it does not have to be limited to the "story" of the play is evident from the success and appeal of plays of the non-plot type for many centuries. An excellent modern example of this is Under Milk Wood of Dylan Thomas. Here is a play which deals almost exclusively with character. The audience is kept in hushed expectancy over what the various characters might do next, so fascinating is the picture and interest built up concerning them.

As long as characters differ only in "what happens to them" the play will be a soulless event; when the actions proceed from the characters and from the convictions and thinking and willing of the characters, the play will be deeper and of more value as a work of art.

e. Continuity and Development.

Each line of a play should contribute to the play's development. Conversely, in the ideal play, the conflict is advanced by each line. The advancement of the conflict is lost when the playwright lets himself wander from the very topic he has implanted in the minds of the audience as the great problem to be solved. The audience can feel

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<sup>13</sup> R. H. Martin (ed), The Phormio of Terence, London, Methuen, 1959, p. 15.

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the lack of continuity in lines which are non ad rem. This is caused usually by a lack of skill or perception on the part of the playwright; but, too often, continuity is lost because of a desire to insert "good lines" - lines which he is too fond of to leave out, or to hold back until a suitable context is found. Lack of continuity for a few lines is not so difficult for an audience to accept, but an atmosphere of purposelessness for whole scenes or acts can spell absolute failure for a play. On this weakness, T. S. Eliot has the following comment:

The beautiful line for its own sake is a luxury dangerous even for the poet who has made himself a virtuoso of the technique of the theatre. What is necessary is a beauty which shall not be in the line of the isolable passage, but woven into the dramatic texture itself.<sup>14</sup>

And Somerset Maugham, a writer of no little success in the theatre, says:

The inclination to digress is human. But the dramatist must avoid it even more strenuously than the saint must avoid sin, for while sin may be venial, digression is mortal.<sup>15</sup>

One of the questions that will be asked in the chapters following - in the discussion of the individual

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<sup>14</sup> T. S. Eliot, On Poetry and Poets, New York, Farrar, Straus, and Cudahy, 1957, xii plus 308 pages; page 305.

<sup>15</sup> Somerset Maugham, The Summing Up, New York, Mentor Books, 1961, 191 pages; page 79.

plays - will be whether or not Terence maintained his continuity - in plot, theme, in characterization - throughout the entire play. Did he allow himself to be distracted from the story and characters he had built up, to sermonizing? Is his play divided into two separate compartments: the activities of the characters, and lectures by Terence on a philosophy of life?

Besides the weakness of wandering off the conflict-topic for a number of lines, two great structural faults can exist in the development of a play. One is that the conflict may be too slow in developing, so that the presentation is half-finished before the interest of the audience has been imprisoned; the other is that a gripping conflict which has developed early and well is resolved too early, with the result that the last half of the play is spent in disoriented verbiage. These two aspects of play-structure will also be of importance in the study of the three plays which follows.

Continuity may be achieved in many ways, and may exist in a great variety of presentations. Plays may run the whole gamut from a loosely-connected variety-show to a unified drama with an intricate and well-developed plot. The best test of continuity is the mood of the audience: if the audience wants to stay to the end, there can be no doubt

that the actors, and the playwright, succeeded with their entertainment. This emotion of the audience can likewise be quite varied and depend on several kinds of stage activity. For example, it is obvious that Plautus did not merely depend on plot to hold the attention of his audience; he made extensive use of buffoonery, jokes, and puns to keep them in their seats to completion of the play.

f. Language.

Another factor of no little significance in a play is the beauty of language; the fine phrases provide an entertainment in themselves, and help put the audience in a state of euphoria, by virtue of which they want to remain and drink in more beauty.

This factor, then, beauty of language, is not to be overlooked in the consideration of the effect of a play upon an audience; it is a factor of especial importance when Terence is being considered. For it is universally agreed that Terence was master of the Latin language; and a man cannot be a master of his native tongue by virtue of slavish copying from another mode of speech. Whatever may have come from the Greeks in the line of ideas, it must be stated that Terence developed his own original Latin style to clothe these ideas. The many epigrammatic quotations which are made from Terence's works cannot be attributed to any Greeks; he has brought these statements to life

by the felicity of the language he evolved to express them. It should be clear from the nature of authorship itself and from common experience that a mere translator, no matter how great the work he translates, always remains a translator, and, if he achieves any fame, it will be the result of his own private insight into the work translated and his personal ability and ease with his native language.

Terence's influence in the fashioning of the Latin language is especially evident in the elegantia that became such an important ingredient in the language of the later Latin writers: Caesar, Cicero, and Horace, to name but a few. This quality is revealed in the terseness of such epigrams as "dictum sapienti sat est."

Although audiences cannot be fed on epigrams alone, they can have their interest stimulated, for more of them, and their attention can be held, to some extent, by their hope of hearing more of them; epigrams have this dramatic value of arousing suspense in modern as well as ancient times:

Shaw's wit... quickly took advantage of Wilde's discovery that suspense in the theatre was often created by an audience waiting to hear the next epigram.<sup>16</sup>

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<sup>16</sup> Horace Gregory, "Wilde Playing Oscar's Part," in The Commonweal, Dec. 7, 1962, p. 274.

With this, we conclude the discussion of the factors internal to a play which can affect its success; there remain the other factors which are external to the play: stage conventions, and the extent of sophistication of the audience; these influence the success of a play to a marked degree. The next two sections will deal with these questions.

g. Conventions and Innovations.

A play is successful not only because of what takes place on the stage, but also from the audience's expectations of what should take place there. With this expectation of the audience in mind, the playwright will write his play always with an eye to the audience's previous knowledge and to their expected reaction. Over a period of years in any given cultural area, certain tacit agreements grow up between actors, audience, and playwright; for example, that a man will be the object of ridicule or laughter when he appears on the stage wearing, say, farmer's clothes. And so on for numerous other character-types, situations, ways of speaking, ways of pronouncing words, and types of jokes. These are the factors which go into the making up of theatrical conventions of any period and of any country; they include stock joke-types (such as the wisecrack, for the American-Canadian audiences), and stock resolutions of conflicts

(such as the recognition of a long-lost daughter, in ancient drama).

Conventions were as necessary in antiquity as they are today. Today, in weekly Television plays, the playwright does not have time, in one half-hour, to draw a complete picture of characters, plot, and atmosphere. The difficulty is solved by having well-known types established: as soon as one of these types appears on the screen, the audience identify him quickly by his way of speaking, or acting, or dressing. Likewise when an ancient Roman went to a play, several standard types were presented whose character was immediately known.

Scholars have expended a great amount of work and study on the question of Terence's degree of innovation and originality; no other aspect of his works seems to have undergone such a thorough investigation. Of course, the abundance of discussion follows from the fact that his originality cannot be settled with any certainty; only the discovery of the plays from which he is supposed to have borrowed can put the matter beyond the shadow of a doubt. However, without going into all the complications of this question, a few points can be made which sum up the scholarly opinion on it.

There are three chief ways in which Terence could have been original: language, plot, and dramatic technique.

His use of language has been discussed already; the techniques of suspense and irony will be treated in their proper place. Here we shall discuss his other points of originality.

P. J. Enk states, in an article from *Mnemosyne*<sup>17</sup> (already mentioned), that Terence improved on the originals of Menander in seven ways:

- 1 - he changed monologues to dialogues;
- 2 - he abolished personal intercourse between actor and audience;
- 3 - he omitted the informative monologue of a deity near the beginning of a play;
- 4 - he did away with marriage between half-brother and half-sister, which was considered incestuous in Rome;
- 5 - he abolished recognition-scenes;
- 6 - he introduced into his plays dramatic suspense, which "makes Terence a modern playwright";
- 7 - he introduced new characters into his plays.

Enk also enumerates four ways in which Terence tried to improve on Plautus:

- 1 - he preserved the character of the Attic originals;
- 2 - he kept a harmonious structure throughout his plays;

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<sup>17</sup> P. J. Enk, op. cit.

3 - he avoided allusions to Roman conditions, etc., to preserve Greek atmosphere;

4 - he reproduced the urbane speech of the Roman upper class.

Duckworth maintains that not only did stage conventions exist in ancient drama, but Terence's audience-trouble arose from his upsetting of some of these conventions. He says that Terence reversed some of the comic situations of ancient comedy; usually the father was the butt of trickery: but, in The Andria, it is the father who attempts the trickery. Again, in this play, the slave has not the usual success in his scheming and deceptions, but attempts tricks which do not work out.<sup>18</sup>

B. A. Taladoire lists several other points of dramatic technique which are new with Terence: there are no trick endings, e.g., the mistress turns out to be free-born and is thus free to marry, etc.; the women of loose virtue are made generous, and, generally, are painted differently than in the traditional picture; the peevish matron becomes self-sacrificing, having a calm influence over her children; the old men are not necessarily mean and selfish.<sup>19</sup>

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<sup>18</sup> George E. Duckworth, The Complete Roman Drama, vol. 2, page 142.

<sup>19</sup> "Terence, ou le théâtre de la jeunesse," in L'Information Littéraire, 1957, page 14.

William Beare<sup>20</sup> claims that Terence was, but pretended not to be, original: he was introducing new techniques into comedy before the convention-bound Romans, and tried to win them over by telling them in his prologues that he was merely translating from the Greek. Thus, he hoped, they would the more easily accept his changes.

Despite these weighty opinions in favor of considerable originality on the part of Terence, there are others who produce strong arguments for much borrowing. Some of these are: Helen Rees Clifford's article in The Classical Journal, "Dramatic Technique and the Originality of Terence;"<sup>21</sup> in which she argues for borrowing, from the fact that Terence neglects to keep the whereabouts of all characters clear to the audience at all times, something about which the Greek playwrights, she says, were very careful: when Terence took these Greek plays, he translated them into Latin, but left out the break between acts; when he did this, he forgot to "localize" his characters. This is an ingenious, and plausible, argument for borrowing. Beaujeu, in L'Information Littéraire, in an essay entitled,

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<sup>20</sup> William Beare, "Terence, An Original Dramatist at Rome," in Hermathena, vol. 71, pages 64-68.

<sup>21</sup> Helen Rees Clifford, "Dramatic Technique and the Originality of Terence," in The Classical Journal, XXVI, 1931, pages 605-618.

"Le problème de l'originalité de Térence," attempts to act as a referee between the two schools, and shows that both sides have a tendency to go to extremes in their conclusions; one of the points he finds fault with is the norm used in re-constructing a Greek play: all errors are from Terence, none from Menander. He finds the reconstructions of Havet, Drexler, Kuiper, and others highly imaginative, but not scientific.<sup>22</sup>

But, even with these safeguards, the weight of opinion seems to remain on the side of much borrowing from Greek originals. The arguments are so convincing that one may ask the question: Why study the plays of Terence? - Are they really authored by him? And the answer is that there is no need to presume one way or the other, either for or against originality. The plays of Terence can be studied as one body of good literature; their value can be decided on their own merits. This is the attitude of Gilbert Norwood, who states:

Borrowings, improvements, degradations have so long and so often been the chief theme of Terentian scholars that we are startled, not only delighted, to realize that all the time these plays themselves have been waiting for us, unchanged and smiling. If we can admire a birch forest in spring without a preliminary lecture on the geology of the district...

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Beaujeu, "Le problème de l'originalité de Térence," in L'Information Littéraire, Jan-Feb, 1959, 11<sup>e</sup> année.

then we may read and enjoy these six comedies with small misgivings.<sup>23</sup>

One of the debated questions is that of the expository prologue and the use of suspense: did Terence initiate its use? Did Menander originate it? Did Terence make any change in its use? Tenney Frank states that, Terence:

despite his fondness for the Greek originals and his outspoken claim of fidelity to them, seems consciously to have striven for a suspended dénouement. He does not entirely suppress dramatic irony, but he reduces its scope, he eliminates the expository prologue completely, he is chary about giving information to the spectator, preferring to keep him under tension for a part if not for the whole of the play.<sup>24</sup>

In the plays to be studied, the use of both of these techniques will be investigated, and the conclusions reached will be found to concur basically with Frank's statement.

#### h. The Audience.

The next factor which affects the success of plays, and yet is extrinsic to the play itself, is the audience. This is obviously closely connected with the matter of stage conventions, for conventions will change as the ideas of the audience change.

<sup>23</sup> Gilbert Norwood, Plautus and Terence, New York, Longmans and Green, 1932, 212 pages, page 119.

<sup>24</sup> Tenney Frank, "Terence's Contribution to Plot-Construction", in The American Journal of Philology, XLIX, pages 309-322.

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The importance of the role of the audience in a presentation has been well explained by William Gibson, in The Seesaw Log, a book in which he describes the development and production of a play from the time he started writing it to its final presentation on stage:

When a spectator sits to watch a play it is never of as "his" play, but it properly should be: none of the active hands so tyrannically molds the materials as does the behemoth's passive posterior, which has haunted the work from its inception, and in no other art or business is it couchant in the center of the workshop.... What it coughs at, however precious to its creators, disappears from the stage; ... In literary forms the author is entitled to his characteristic imperfections, including the right occasionally to bore his reader with a mammoth paragraph, but in the theater boredom is the one disease fatal to the behemoth, without whose viability there is no play; ... the one criterion which is invokable is theatrical effectiveness, and all concepts of improvement in meeting it become involuntarily concepts of surrender to the customary diet of the behemoth.<sup>25</sup>

It is clear from Terence's prologues that in the first two presentations of The Hecyra the "behemoth" was not pleased, but bored; from the other prologues, it is apparent that the Roman audience was a fickle and unpredictable group to entertain.

A barometer commonly consulted in judging audiences is their "sophistication"; the plays which will be successful will be so because of that audience's degree of

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<sup>25</sup> William Gibson, The Seesaw Log, New York, Alfred A. Knopf, 1959, 275 pp.; p. 115-116.

sophistication vis-à-vis the degree of sophistication of the play itself. The ancient audience did not see plays with any frequency; the few presentations on the occasions of the great festivals were their only opportunities, and therefore, we could expect that these would be enthralling attractions for them. Therefore, a lack of sophistication may be supposed, and the behaviour of the audiences at the performances of The Hecyra is the more surprising in view of this supposition. About audiences, a final question to be answered is this: How can a twentieth century student judge Terence's audience with any hope of drawing correct conclusions? In this discussion of these plays, it cannot be stated with scientific certitude how the ancient audience reacted to a particular line or to a particular development of conflict. The only clear evidence available is that given in quotations taken from Terence's prologues, where he himself admits that he failed to hold the attention of his audience, or else begs for their attention, thus implying that it is not at all certain that he will maintain their interest. Hence, as the various aspects of conflicts are considered in this thesis, their psychological effect will be deduced from the presumption that the normal audience would react the same way always, whether in antiquity or in modern times, allowing for the effects of stage conventions and audience-sophistication. There

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is a solid basis for this assumption. The fact that many dramas and writings from former times continue to entertain and enlighten audiences while many others have perished indicates that audiences of various eras react the same way, even though one such audience may be separated from the other by a period of twenty-one centuries.

In discussing, in the twentieth century, A.D., the "weaknesses" of second-century-B.C. plays, it is not easy to separate the dramatic customs of the playwright Terence from the dramatic customs of his time. A so-called "weakness" which is found in his plays may well exist in all ancient plays. Because modern drama has developed in the direction of suspense, it is not reasonable to repudiate the ancients for their emphasis on other aspects of drama.

Encouraged by the passages in the Terentian prologues which have already been quoted on page one, as well as by the assurance of Somerset Maugham<sup>26</sup> that, "Even the greatest (plays) have grave defects," and that "Only idolatry can refuse to see the great shortcomings in the conduct and sometimes in the characterization of Shakespeare's plays," this writer will presume to sit in judgement on Terence, and to attempt to assess the reaction of the Terentian audience to the Terentian plays.

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<sup>26</sup> The Summing Up, p. 101.

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Before proceeding with this, it will be necessary to define dramatic irony and suspense, and to point out the different types of irony which can be found in a play.

## 2. Definition and Division of Dramatic Irony and Suspense

Irony is the reversal of the truth or of a true situation. There are three chief kinds of irony: irony in speech, irony of situation, and dramatic irony. The distinction given here is of some importance, since this study will show that Terence was strong in his use of both irony situation and of dramatic irony.

In irony of speech, a person states the exact opposite of the truth; for example, when one says, on a rainy day, "What wonderful weather we're having." There is obviously no question of deception here: it is merely a sardonic way of expressing one's disenchantment with some fact or situation. In plays, a variation of this type of irony exists when a character makes some statement which he thinks is true, but which the audience knows is not true. Other variations on this are possible, such as a statement about a future event of the play, which event actually turns out to be the reverse of what was stated; and, in this case, the audience does not realize that there is any irony, until afterwards when events prove the statement wrong.

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The next type of irony is irony of situation, by virtue of which a person does the exact opposite of what he previously hoped and planned for. An example of this from real life would be the following: a person makes extensive plans for a day at the beach, and spends considerable time and effort preparing for an enjoyable day in the sun; he arrives at the beach, and his day is ruined by a downpour. This irony of situation is quite adaptable to stage use, and Terence makes extensive use of it, except that he raises the irony to the psychological plane: a person works hard toward a certain end, but, after all his effort and intrigue has been completed, he finds that he has brought about the reverse of what he had aimed at. For the audience, the irony arising from this situation is rather subtle, as they must have enough perception and memory to harken back to the earlier part of the play where it is made clear that the character was aiming at something entirely different from what he finally achieved.

However, Terence usually brings the irony into clear focus by having some character speak a few lines pointing out that the end achieved is not the end that was intended.

Irony of situation is universally considered the vis comica of Terence. Since it is not the purpose of this thesis to investigate his use of irony of situation,

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but of dramatic irony, there will be no detailed discussion of it here, but it will be mentioned as it occurs in the unfolding of these three plays.

The third type of irony, and the one with which this thesis deals, is dramatic irony. This irony is irony of situation, but used in a special dramatic way: a character is working towards a certain end, but the audience is informed by some means or other that this end will never be achieved; thus, the pleasure that is obtained from this device arises from the audience's watching some character working hard toward some end which he will never attain and the humor is heightened when the character not only works in vain to attain this end, but does things which actually frustrate his attaining it.

Suspense is a state of expectancy. Suspense is a very common element in modern plays, in fact, one of their most universal qualities. Some writers and directors have built up great reputations on their ability to produce suspenseful plays, for example, Alfred Hitchcock.

Despite its present-day importance, suspense was not always an element of drama; in most of the plays of antiquity, the play was based on a myth which all the spectators knew in advance. The actors merely acted out this well-known story. If there was any possibility that the people were not familiar with the story, it was

considered essential that it be explained in the prologue to the play.

It should be noted in passing that one aspect of dramatic irony is its suspense: the audience knows something a character on stage does not know; besides the delight they get from hearing him work at cross-purposes to his own aspirations, there is the suspense of wondering when and how he will find out how wrong he has been.

If a play has a plot at all, it has either dramatic irony or suspense: either the audience is told about the plot at the beginning or early in the play, in which case, they know what is going to happen, and watch with some amusement as the character(s) concerned walk towards to their own destruction or the destruction of their plans (and thus there is dramatic irony); or else, the audience is not told what is going to happen; they are given hints, and all they can do is guess and suspect, and this expectancy which overcomes them and makes them wonder what is going to happen next, is what is called suspense.

Now, there is some question in the minds of scholars as to who first brought suspense into plays; it seems that Menander made some use of suspense, and that Terence developed it further, but the matter is not settled. The question of presuppositions of the plot is treated by

D. E. Fields in his work, The Technique of Exposition in Roman Comedy<sup>27</sup>, and by P. W. Harsh, in Studies in Dramatic Preparation<sup>28</sup>. W. A. Laidlaw's survey of this problem, how much information to reveal to the audience, and when to reveal it, is worth quoting at some length:

The traditional view that Plautus by his technique gave away tension and surprise, Terence the possibility of comic irony, has been shown from analysis to be untenable, or to need considerable modification.....

It has been argued that Caecilius was a transitional figure between Plautus and Terence, that he was responsible for the Terentian rejection of expository prologue and the development of the elements of suspense and surprise - and Norwood was of opinion [sic] that Menander himself was working towards this goal... But the hypothesis regarding Caecilius has been controverted by several. It might be that Terence was too faithful to Plautus' more subtle methods....

Terence has been regarded as a painstaking translator, but Norwood, Frank himself, Beare, and other writers have invoked Terence's dramatic technique as proof of his originality.<sup>29</sup>

As noted above, on page (25), Tenney Frank treats the matter at some length. This thesis does not try to settle the question, but the conclusion here concerning the extent to which Terence used these elements should help establish the background knowledge required before this

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<sup>27</sup> Chicago, University Library, 1938.

<sup>28</sup> Dissertation, University of Chicago, 1935.

<sup>29</sup> W. A. Laidlaw, "Roman Drama", in Fifty Years of Classical Scholarship, edited by Maurice Platnauer, Oxford, Blackwell, 1954, p. 245.

question of the origin and development of suspense can be decided.

### 3. Prologues and Their Value for Audience-Interest

Since there is a prologue for each play that is going to be discussed in this work, and since each one of them can be said to have the same general effect on the audience, it will be useful to make mention of them here, to avoid repetition at the beginning of individual chapters.

If one considers the prologues of the plays of Terence not from the point of view of their value for the history of Roman drama and its relationship to New Greek Comedy, but from their effect upon an audience, one cannot help but conclude that they would have an unfortunate, dulling influence.

It must be the experience of many that, when they go to see a play, or turn on the radio or TV to listen to a play, their expectations are often dulled by a preliminary dry, scholarly account of the play and the inner workings of it; the effect is worse if the prelude consists of an explanation of the author's sources, and the controversies in which he has been embroiled. If people wish to study the history of drama, they will go to a place and a person who will tell them about these things; but, when they want to see a play, they just want

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to be recreated. They do not wish to attend a lecture.

Therefore, while admitting the unparalleled value of his prologues for the study of his sources, and for information - however sketchy - about literary life and controversy at that period of Rome's history, we must conclude that Terence's use of prologues was not good for audience-interest.

With these preliminary remarks, the study of the individual plays can now begin.

## CHAPTER II

## THE ANDRIA

## 1. The Plot

The Andria is set in Athens. A girl from Andros had been looking after a friendless girl, also from Andros, who is called Glycerium; from the reference to her as "The Andrian" the play takes its title. Glycerium (the Andrian) is the mistress of Pamphilus, son Simo. Simo had previously arranged a marriage for his son with the daughter of a certain Chremes. Pamphilus does not love her, nor does he want to marry her; but Charinus does love her, and would like to make her his wife. Chremes had heard about the affair between Pamphilus and Glycerium, and has refused to allow his daughter to marry him. Simo wants to shame his son and put him in the wrong, thus making him more pliable for the future: to achieve this, he tells him that he is going to proceed with the marriage between him and Chremes' daughter, expecting him to rebel. However, his intention is that there will really be no marriage; it is going to be talked about, but never performed. Pamphilus' slave, Davus, deduces from the lack of wedding preparations that there is to be no marriage, but tells Pamphilus to assent to it when his father mentions it. He agrees to this proposition and, later, accepts calmly

his father's announcement that he is to be married that day to Chremes' daughter; Simo is astonished at his son's lack of objection or opposition. Now he sees that he might very well arrange the marriage after all; he speaks to Chremes, and asks his consent to the marriage, chiefly on the basis of a report from Davus that Pamphilus has had a disagreement with his mistress, Chremes agrees grudgingly. The wedding is to go on; now Davus finds out about this, and prevents it by letting Chremes discover that Pamphilus' mistress has just had a baby; Chremes withdraws his consent, and the marriage is off once more. The whole matter has a happy ending because of the arrival of a stranger who reveals that Glycerium is actually the long-lost daughter of Chremes. Thus Pamphilus marries his mistress, who is also the daughter of Chremes; the other daughter of Chremes, who had been Pamphilus' prospective wife, is thus free to marry Charinus.

## 2. The Sub-Divisions of the Plot

The structure of The Andria falls into five main sections.

The first section starts with the announcement by Simo to Sosia that the proposed wedding between his son and the daughter of Chremes is a counterfeit wedding; it is not to be held at all. It is only a ruse to put Pamphilus in the wrong.

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In this first section, much of the important information about the characters is brought out, and especially the painful dilemma in which Pamphilus finds himself: he is in love with an "Andrian", Glycerium, and she is going to have a baby by him. He has given his word to be husband and protector to her; now his father has arranged a wedding for him with some other girl.

The second section opens with the discovery by Davus, the slave of Pamphilus, of the fact that this is not to be a real wedding. From this discovery Davus evolves the idea of accepting the wedding proposal, and convinces Pamphilus that he should do this. Pamphilus does, and Davus, in order to make the acceptance sound more convincing, tells Simo that his son considers the amount of money being spent on the wedding preparations quite niggardly, and that he should be spending more on them; in this way, he convinces Simo of his son's sincerity in the assent he gave to the wedding proposal.

The third section starts when Simo, being convinced that his son was sincere in his acceptance, decides to get the assent of Chremes to make it a real wedding; he succeeds in convincing Chremes, chiefly on the basis that Davus has told him that Pamphilus has had a disagreement with his mistress. Soon Davus and Pamphilus find out this new turn of events.

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This puts Davus in the difficult position of having to find a way of forestalling this counterfeit-wedding-turned-real. His plans for this are not so carefully laid as usual; the audience is not clearly informed beforehand about what he plans to do. However, he takes advantage of an unexpected situation and convinces Chremes of the fact that Glycerium has had a baby by Pamphilus; this fixes Chremes' resolve to forbid his daughter to marry him.

Chremes' decision to call off the wedding once more is the start of the fourth section; he goes to find Simo, to tell him this. This state of the plot is not brought to completion of its own momentum, but by an external event, which ushers in the fifth and last section of the play.

This external event is the arrival of Crito, who is a homo ex machina; he has information of paramount importance, which leads to these important conclusions: Glycerium is not an Andrian, but an Athenian; her father is Chremes. Thus Pamphilus is free to marry his mistress, who is also the daughter of Chremes; the other daughter of Chremes is free to marry Charinus.

### 3. The Detailed Development of the Plot

Lines 28 to 45 have a strong moralizing tone: in this first play, Terence wishes to deliver to his audience

certain convictions about master-slave relationships. The master, Simo, has treated his slave, Sosia, with gentleness and justice: "apud me iusta et clemens fuerit servitus" (line 36). These eighteen lines of commentary by Simo on their mutual relationship are not essential to the rest of the play, and, coming at the beginning, would tend to lead an audience into thinking that the play was going to be built around some conflict of difference of opinion about slaves and masters.

Since this is an investigation of Terence's success or lack of it in holding his audience's attention, and, more specifically, a study of his use of dramatic irony and suspense, it is important to note that here, at the very outset of his first play, he leads the audience into a state of suspense over details which are not given any further development, thus frustrating that interest which he should have carefully nurtured from the beginning with each line of dialogue.

In lines 47 and 48 Simo gives some intriguing news: news which will be the basis for the development of the whole play:

hoc primum in hac re praedico tibi:  
 quas credis esse has non sunt verae nuptiae.

This piece of information gives rise to dramatic irony: Simo knows this but the persons involved in the counterfeit wedding, particularly Pamphilus and his slave, Davus, will

not find out about it for some time; a great deal of the interest of the play revolves around this irony.

These first forty-eight lines are followed by eighty-six more lines (lines 50 to 135) which get to the point of the play only very slowly. Simo's description of his son's love for Glycerium is helpful to the plot, but the whole episode of the death of Chrysis and the scene at the funeral pyre can only have the effect of leading the audience into believing that these details are important for the future development of the play: their memories are filled with details of little use in the play's plot. Along with this intrinsic defect, there is the added weakness that the events are only reported, not acted out. Thus, for these lines, the actors are story-tellers rather than actors.

Besides their relation to the main plot, these opening lines bring us to think about the education and freedom of young men who are still under the control of their parents. Terence was a young man himself when he wrote these plays, and had the young man's interest in problems affecting his own age group.<sup>1</sup> Therefore, his discussion of the details of Pamphilus' habits of life are in line with what we should expect from a man of his

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<sup>1</sup> cf. B. A. Taladoire, "Térence et le théâtre de la jeunesse," in L'Information Littéraire, IX, 1957, pages 12-16.

years, and no doubt this would hold a certain interest for his audience. But it is important for a playwright not to disrupt his play in order to put forth his views: he must weave his ideas and convictions into the very heart and story of the play.

Although the dialogue between Simo and Sósia is criticized, it should not be overlooked that this dialogue was quite probably a monologue in the original, and that Terence has made the improvement of inserting some remarks and questions by Sosia to put more interest into what would have otherwise been a one-man recital of events. While we blame him for not arousing enough audience-interest at the beginning, we must also praise him for making improvements on his dramatic predecessors. P. J. Enk has enumerated seven points in which Terence has improved on his Greek originals, and four others in which he improves on Plautus:<sup>2</sup> changing of monologues to dialogues, abolition of personal intercourse with audience, omission of the expository prologue, introduction of dramatic suspense, introduction of new characters; the maintenance of Greek atmosphere, the use of the urbane speech of the Roman upper class, the preservation of the

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<sup>2</sup> P. J. Enk, "Terence as an Adapter of Greek Comedies," in Mnemosyne, XIII, 1947, page 86.

character of the Attic originals.

I have said that lines 50 to 135 develop very slowly; however, within these lines, important facts are given, such as the revelation that Pamphilus is in love with Glycerium.

Within these lines, too, there is some temporary suspense; matters which arouse interest in some small point, and then satisfy that demand for information within a few dozen lines or so. The first instance of this is at line 115, where Simo says:

in funus prodeo  
nil estiam suspicans mali.

The very mention that he did not as yet suspect any trouble indicates to the audience that there was something to suspect, and their curiosity is stimulated as to what it could be.

More suspense is aroused at lines 124 and following, where he tells of seeing Glycerium for the first time:

quae sit rogo: sororem esse aiunt Chrysidis.  
percussit ilico animum. attat hoc illud est,  
hinc illae lacrumae, haec illast misericordia.

As soon as he sees her beauty, Simo suspects that this is the object of his son's affection. The audience does not yet know for certain that this is true, but they are given the hint here, and they will wonder about it. This "temporary suspense" is resolved at line 134, where it is made clear that Glycerium is the beloved of Pamphilus:

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"mea Glycerium," inquit, "quid agis? quor te is perditum?"

At line 168, a new hint is given which will cause suspense: this is Simo's belief that Davus will attempt some trickery to forestall this wedding. Another piece of suspense is given here: Simo instructs Sosia to watch his son, and to intimidate Davus (line 168). But P. W. Harsh points out that this is an instance of "false preparation" of the audience, since Sosia disappears entirely from the play at the end of this scene; as a result, the audience is left with the hope that Sosia will take measures to offset Davus' trickery, a hope which will never be fulfilled.<sup>3</sup>

The implausibility of the fake-wedding is not a hindrance to the play's acceptability; in a play, the audience enters a realm of fantasy, and the very incongruity of announcing a counterfeit wedding is a source of entertainment.

The entrance of Davus is the occasion of the first dramatic irony of the play: Simo and Sosia (and the audience) know that the wedding is counterfeit; Davus does not. Combined with this is an element of suspense, which intensifies the irony: Davus is expected to attempt some

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<sup>3</sup> P. W. Harsh, Studies in Dramatic Preparation in Roman Comedy.

kind of trickery to prevent this wedding which is not going to take place anyway.

In the dialogue between Davus and Simo, there is some comic suspense in the discussion about trickery, where Simo says that he does not wish to be tricked, and Davus tells him not to even mention the word: *bona verba quaeso* (l. 204). This dialogue leads one to the suspicion that if a prologue had existed in the original Greek, there might have been in it some mention of the ruses that Davus would indulge in to prevent the wedding: such a prologue would make these lines ironical, providing considerable amusement for the audience. But here, with the information withheld in the prologue, it arouses suspense: the expectation that Davus, since he enjoys such a reputation for deception with Simo, will engineer plots against this wedding.

In the soliloquy by Davus which follows, several important pieces of information are given: the idea of trickery is again mentioned by him, thus leading the audience to the hope or suspicion that he will make some effort to oppose the wedding. But it goes further than this: the audience is raised to the expectation of a battle of wits between Davus and Simo. Also, at this time Davus reveals the fact that Glycerium is about to give birth to Pamphilus' child (lines 215-216).

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However, the most important source of suspense is the hint given by Davus in lines 220-224:

et fingunt quandam inter se nunc fallaciam  
civem Atticam esse hanc: "fuit enim hinc quidam  
senex mercator; navem is fregit apud Andrum  
insulam; is obit mortem." ibi tum hanc eiectam  
Chrysidis patrem recepisse orbam parvam.

Thus, a hint to the real solution to the main problem of the play is given quite early. This is Terence's refinement of the convention of an expository prologue, in which a deity announces the later developments. The information given here by Davus would very likely have been given in the deity's prologue; another slight hint concerning Glycerium's origin has been given earlier by Simo, at line 122:

erat forma praeter ceteras  
honestata ac liberali.....

This probably had greater effect on the class-conscious Romans than it would have on a modern audience oriented to social-democracy: the suspicion left with the Romans would be that she is really not a slave-girl at all, but free. This contributes to the suspense concerning the girl's true birth.

However, the rumor about the Athenian origin of Glycerium, being only a rumor, has an entirely different effect than an announcement of it as a fact, in an expository prologue. In a prologue, the information would be given as fact, and all the events of the play

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would be fitted into that pattern, producing dramatic irony. Here, the case is quite different: it is only a rumor; therefore, there can be no question of certain knowledge, and, hence, of irony, but rather suspense as to whether or not this rumor is based on fact.

This is followed by Mysis' soliloquy (ll. 227-234), which is not of great consequence, but which brings out once more the fact that Glycerium is about to have a child. It also serves to introduce Pamphilus to the audience, and prepares them for the fact that he is quite frightened (l. 234). The announcement of the imminent child-birth raises suspense as to what Pamphilus will do, since this is his child, and the audience will be convinced that he will have some obligation to look after it, and to marry Glycerium, although he is supposedly engaged to another girl.

Within this situation there is the dramatic irony that, although he thinks he has to marry her, it is actually a fake-wedding: Pamphilus does not know that it is a pretence, but the audience does.

Pamphilus mentions the shameful treatment he has received from the hands of his father: he has been told by him that he has to marry that same day. This is followed by the interesting words (l.247):

nullon ego Chremetis pacto adfinitatem effugere potero?

This would seem to be good evidence that the original play from which Terence borrowed had an expository prologue. This line contains irony, but one which the audience cannot detect as yet, and hence, cannot appreciate; they will not see the irony of this statement until after the ancestry of Glycerium is revealed in the last act. Then, of course, it will be too late for any real appreciation, as a spectator cannot think back over each line mentally after the play is over, to discover ironic statements. If, on the other hand, the play had had a prologue which stated that Glycerium was the daughter of Chremes, the line would have great impact: Pamphilus, who wishes to marry Glycerium, states that he wishes to avoid marrying into the family of Chremes. This line, then, seems to indicate that Terence did not re-cast the original play with enough care.

At line 264, Pamphilus says: *incertumst quid agam*, and at line 265 Mysis says: *misero timeo "incertumst" hoc quorsum accidat*. This is a technique of Terence to emphasize a piece of suspense. The repetition of a key line or word by a second speaker is a very common device with him; the purpose of it here is to make certain that the audience has understood that Pamphilus is in a difficult situation, and encourages their suspense and wonderment as to what he will do to solve his problem.

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The seriousness of Pamphilus' dilemma is brought out by Mysis at lines 268 and 269, where she says that this was the day originally arranged for his marriage to Glycerium.

In the following five lines, Pamphilus speaks of his great love for Glycerium, thus expressing his anguish and increasing the desire of the audience for a solution to his problem. This anguish is re-emphasized by his recital of the promise exacted from him by Chrysis just before her death: she gave him to Glycerium to him as "virum, amicum, tutorem, patrem" (1.295).

Charinus and Byrria enter at line 301. It is brought out here that Charinus is in love with the girl who is supposed to marry Pamphilus; he plans to ask Pamphilus to postpone the wedding.

When Pamphilus enters and is told about Charinus' love, he assures him that he is as anxious to get out of this marriage as Charinus is to be a party in it.

The sub-plot which begins here has been criticized for being external to the main plot, and for having no effect on it: Charinus' attraction for Chremes' daughter has the weakness of being outside of the main story. Since it has only a tenuous relation to the rest of the plot, it holds up the development of the story which the audience is suspensively awaiting, and pulls their

attention away to a matter in which they are not interested. However, this by-play with Charinus does not really hinder the plot greatly, as it helps to complicate the already difficult situation of Pamphilus in that somebody else wants to marry the girl he seems promised to. It also provides an opportunity for a tidy solution to the complications at the end of the play; and it is likely that the audience vaguely perceives that this will help solve the problem. Nevertheless, its over-all effect would be to distract the audience from the matter in which they have been so intensely interested.

Davus now enters and makes known to both Charinus and Pamphilus that he has come to the conclusion that there is to be no wedding (l. 352); this he has deduced from the lack of wedding preparations at both the houses of Chremes and of Simo.

Although he entered with this important news at line 338, he manages to put off revealing it until line 352, thus arousing temporary suspense: Charinus, Byrria, and Pamphilus all see that he has exciting news, and they try to get him to tell it; but he holds them (and the audience) in suspense for these fourteen lines before announcing it.

After the exit of Charinus, Davus explains to Pamphilus that his father is trying to put him in the

wrong by having him refuse the marriage. Therefore, says Davus, the simple thing to do is to assent to the wedding, and then Simo will have no cause for complaint. Pamphilus agrees to say yes to his father (l. 400), but tells Davus not to mention that a child has been born to his mistress.

This is the crux of the play's tempo: Davus' cleverness in getting Pamphilus to assent is to boomerang at him and Pamphilus. The suspense here can be heightened by the expectation that Simo may say that the wedding should go on. The very complexity of the plot at this point leaves the audience with the feeling that so many things have been piled up and very delicately balanced that a slight change from any of the main characters could upset the entire situation.

In the following scene, Pamphilus tells his father that he will go ahead with the wedding; this is overheard by Byrria, the servant of Charinus; he is surprised at the perfidy of Pamphilus, who said only a few minutes ago that he was anxious to get out of this wedding. Byrria, of course, thinks that Pamphilus' acceptance of the wedding arrangements is real; he then soliloquizes about the untrustworthiness of men.

In the next scene, Simo expresses to Davus his surprise at how well his son accepted the wedding proposal. Davus, wishing to go along with a "good thing", agrees

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with Simo, but expresses the idea that Pamphilus felt that too little money was being spent on the wedding (ll.443-456). This is, of course, pushing his cleverness and knowledge of the facts too far; it makes the father feel that his son has really had a change of heart. At the end of the scene, it is likely that the audience feels that Simo might well go ahead with the wedding now. Such expectation on the part of the audience would constitute suspense.

At line 459 Mysis, the servant of Glycerium, enters with Lesbia, the midwife, discussing the fact that Pamphilus is faithful to his mistress. Davus and Simo are unseen witnesses to this; Davus is very perturbed to have Simo hearing all this, since it is all the exact truth, and he, Davus, has told Simo that Pamphilus has had a disagreement with his mistress. However, Davus is saved by a humorous development: Simo considers that this is a trick to make him call off the wedding. The subtlety here is quite delightful: Simo overhears the women discussing what is true, but he is deceived by the truth! He thinks that this is a trick by Davus, and tells him so. Davus says in an aside (l.495):

certe hercle nunc hic se ipsus fallit, haud ego.

With these words, the irony of Simo's being deceived by the truth is made clear to the audience by Davus.

Even the wails of the new-born child are heard, and simo is merely amused by the elaborateness of the attempted trickery, as he considers it. His doubts as to the truthfulness of the situation arise when he realizes that all these things are happening too perfectly.

This is excellent dramatic irony. The audience knows that what the women are saying is the truth, yet they see Simo allowing himself to be deceived by the truth. And the irony is given an added twist, and made more enjoyable, by the exchange which takes place between them (1,500):

Davus: eho, an tute intellexti hoc adsimulari?  
Simo: inrideor.

Thus, Davus sees that Simo has deceived himself, and goes along with this, in what amounts to congratulations for his cleverness on detecting it. We have here not only irony, but a double-irony, where Simo thinks he is being ridiculed for being so slow to catch on to the deception; which, of course, is not a deception at all, but the truth.

At this point, Davus goes a step further and predicts that they will take a child out of the house (1.507); he says that he heard them plotting this. But this statement is awkward.

It seems to be another example of Terence's modification of old techniques. In the original, the prologue

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probably explained that a child would be taken out of the house. Terence has omitted this exposition in his prologue but now feels that he must give the audience this information before the actual occurrence. But Davus' statement here that he overheard it is not a logical development of events, but an obvious contrivance. What makes it awkward is that it is an attempt by Davus to justify a later action that he will take. The audience does not know what he will do later; they only know what has happened until now, and they can see no logic of events to lead Davus to announce that he overheard such a plot. The elaborate attempts to justify his statement (11.511-516) about the baby does not make it less confusing.

At this point in the play, where the counterfeit wedding has been discovered, the irony is joined with suspense as to how the rebounded deception will be resolved; the delight of the audience comes from the expectation of seeing Simo's face at the point when the truth is revealed to him.

It should be noted that at line 524 Simo shows that he is not entirely convinced by what he has seen and heard, and this leads the audience on in suspense, almost to the brink of denouement, where Simo would find out that all those things which he had suspected to be false were true.

However, putting his suspicions aside, Simo says that he will go to find Chremes, and (1.527):

crabo gnato uxorem.

The next scene opens with the entrance of Chremes. Simo talks Chremes into allowing his daughter to marry Pamphilus, although Chremes has some reservations about it. The consent is given on the grounds that Davus has told Simo that Pamphilus and his mistress have disagreed. Now the suspected event has happened: Simo has arranged to turn the fake wedding into a real wedding; Chremes consents (11.572-573). And it should not be forgotten that one of the chief factors used to convince Chremes was Davus' allegation that the two lovers had disagreed; thus, Davus is largely responsible for the wedding, the very thing he has worked continuously to avert. Now, there is, besides this dramatic irony, suspense as to how Pamphilus and Davus will react when they are told that the wedding is to go on.

Now Davus enters and not knowing that his plans have been entirely reversed, continues playing his matchmaking role with bravado (1.581):

quor uxor non accersitur? iam advesperascit.

This delights Simo; he tells Davus that he almost trusts him now.

What follows between Simo and Davus is a very fine comedy situation. First Simo tells Davus that the wedding he had been talking about was only a pretence. Davus feigns great surprise at this. The audience knows that Simo has already agreed with Chremes to turn it into a real wedding. Now Simo proceeds to tell Davus that he has obtained the consent of Chremes to go on with the wedding, and that this was done on the word of Davus about the quarrel between the two lovers; he congratulates Davus for having brought it about (ll.587-596):

Simo: non fuerant nuptiae futurae.

Davus: quid? non?

Simo: sed ea gratia  
simulavi, vos ut pertemptarem.

Davus: quid ais?

Simo: sic res est.

Davus: vide:  
numquam istuc quivi ego intellegere. vah consilium  
callidum!

Simo: hoc audi: ut hinc te intro ire iussi, opportune hic  
fit mi obviam.

Davus: hem,  
num nam perimus?

Simo: narro huic quae tu dudum narrasti mihi

Davus: quidnam audio?

Simo: gnatam ut det oro, vixque id exoro.

Davus: occidi.

Simo: hem,  
quid dixit?

Davus: ego optume inquam factum.

Simo: nunc per hunc nullast mora.

Chremes: domum modo ibo, ut adparetur dicam, atque huc  
renuntio.

Simo: nunc te oro, Dave, quoniam solus mi effecisti has  
nuptias,

Davus: ego vero solus.

Simo: corrigi mihi gnatum porro enitere.

Davus: faciam hercle sedulo.

This point of the play is the last in which there is any really comic suspense; from this point on, the suspense is no longer connected with dramatic irony, and this has a great effect on the humor of the situation. The hilarity and merriment go out of the play here, since the audience is not "on top of" the plot, that is, they are no longer aware of things of which the characters are ignorant. This lessens the humor greatly; the suspense is no longer comic, as there is now a different type of anticipation: the audience is now hoping for a serious solution to the dilemma of the two lovers; they can no longer take pleasure in simulated plans for weddings, or in simulated consent to simulated weddings, which then become real weddings. There remains only the serious business of watching Pamphilus and Glycerium getting out of the difficulties in which they have been so humorously involved. This change might cause a let-down in the feeling of the audience: it is a change from the hilarity and comic suspense to serious concern over a serious matter.

Any humor from now on is "artificial", in that it does not grow out of the previous developments, but is manufactured for a particular scene; the most noteworthy example is the scene with Mysis, Chremes, and Davus, concerning the baby on the doorstep.

In the next scene, Davus and Pamphilus are alone on the stage. Pamphilus has heard the news and accuses Davus of having brought ruin on him. Now, this leaves the audience in a state of suspense as to how Davus and Pamphilus are going to solve their problems. Davus promises to find a way out of this unfortunate situation.

At line 625, Charinus enters, and begins a soliloquy which is overheard by Davus and Pamphilus: he laments his betrayal by Pamphilus. The speech here by Charinus has the same effect as his previous entrance: the audience has been following the affairs of Pamphilus with avidity, and now they are distracted by a side-issue. It is an issue which is related to Pamphilus' problems, but does not help the plot to develop: it neither solves nor complicates these problems. This is frustrating for an audience; they can only sit and wait for the play to resume its main course.

Charinus' soliloquy is overheard by Davus and Pamphilus; they come forward and speak to him. In the course of the dialogue, Davus is thoroughly abused for the trouble he has caused; he promises to find some way out of the difficulties.

At line 704, Davus gets an idea; this causes suspense as to what solution he has in mind. He does not say what his idea is, but acts confident that it

will work. This, of course, is the source of some suspense.

At this point Mysis comes to tell Pamphilus that Glycerium wishes to see him. Pamphilus still shows his anger towards Davus, and expresses contempt for his schemes.

At this point in the play, the events working against the interests of Pamphilus have gone full circle: the arch-contriver Davus has been found wanting. His clever plans have defeated the young people's purposes; now the same Davus will reverse the march of events.

He begins at line 715 to put his plan into effect. He goes out, and returns shortly, carrying a baby; Mysis is there, and he tries to get her to put the baby on Simo's doorstep. Though the purpose of this action is not stated, it could only be to have Simo find the baby on the doorstep, and discover that it is the child of Pamphilus and Glycerium; then it could be expected that he would call off the wedding. This gives the audience a good source of expectation and suspense.

But as Mysis puts the baby on the doorstep, Davus sees Chremes coming. He quickly alters his plan (1.733):

repudio quod consilium primum intenderam

This line is confusing until his purpose is stated. But, as it turns out, he has quickly made full use of this

unexpected event. He leaves the baby at the door and disappears, explaining to Mysis that he intends to arrive as if unexpectedly.

The plan is successful: just as Chremes notices the baby, Davus comes in sight, pretending not to notice Chremes, and begins to question Mysis about the baby. The purpose of this questioning is to bring Chremes to the conclusion that the baby is Pamphilus' and Glycerium's, and thereby cause him to break off the wedding.

Davus asks Mysis out loud whether or not she put the baby there, and whispers instructions to her to say that it is Pamphilus' child, to make sure that it will all be clear to Chremes. Mysis does not know why he is asking all these questions to which he already knows the answers; she does not cooperate, and comic confusion results. In the scene which follows, the Asides are clearly given, since the effect of the comedy here depends very much on the contradiction between the instructions he whispers to Mysis, and what he says to Chremes and Mysis out loud (11.741-766):

Chremes:		sed quid hoc?
	puer herclest. mulier, tu adposisti hunc?	
Mysis:	(looking for Davus)	ubi illic est?
Chremes:	non mihi respondes?	
Mysis:		nusquam est. vae miserae mihi.
	reliquit me homo atque abiit.	
Davus:	(entering)	di vostram fidem,

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apud forum quid turbaest. quid illic hominum  
litigant. tum annona carast. quid dicam aliud  
nescio.

Mysis: quor to obsecro hic me solam?  
hem, quae haec est fabula.  
eho Mysis, puer hic undest? quisve huc attulit?

Mysis: satin sanu's qui me id rogites?  
Davus: quem igitur rogem  
qui hic neminem alium videam?

Chremes: (aside) miror unde sit.  
Davus: dictura es quod rogo?  
Mysis: au!  
Davus: (whispering) concede ad dexteram.  
Mysis: deliras: non tute ipse...?  
Davus: (interrupting and whispering) verbum si mihi  
unum praeter quam quod te rogo faxis: (aloud)  
cave! male dicis? undest? (whispering) dic clare.  
Mysis: a nobis.  
Davus: hahae!  
mirum vero, inpudenter multier si facit  
meretrix!

Chremes: (aside) ab Andriast haec, quantam intellego.  
Davus: adeone videmur vobis esse idonei,  
in quibus sic inludatis?

Chremes: (aside) veni in tempore.  
Davus: propera adeo puerum tollere hinc ab ianua.  
(whispering) mane: cave quoquam ex istoc excessis loco!  
Mysis: di te eradicent! ita me miseram territas.  
Davus: tibi dico an non?  
Mysis: quid vis?  
Davus: at etiam rogas?  
cedo, quonium puerum hic adposisti? di mihi.  
Mysis: tu nescis?  
Davus: (whispering) mitte id quod scio: dic quod rogo.  
Mysis: vostri.  
Davus: quoius nostri?  
Mysis: Pamphili.  
Chremes: hem.  
Davus: quid? Pamphili?  
Mysis: eho, an non est?  
Chremes: (aside) recte ego semper fugi has nuptias.

The dialogue goes on in this vein, with Davus  
wringing every possible bit of helpful evidence out of  
Mysis, even to the rumor that this girl, Glycerium, is  
a native Athenian.

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This whole scene is based on a type of irony: Davus accuses Mysis of deception; she is trying to pretend (he says) that this is the baby of Glycerium and Pamphilus, in order to get Chremes to call off the marriage. But Mysis protests that she is telling the truth, and that this really is the child of the two lovers. Thus Davus, by saying that it is a borrowed baby, succeeds in forcing the truth out, thereby convincing Chremes that he must not let the wedding go on. The irony consists in that Davus knows the facts, and, by pretending to believe the opposite, brings the facts out. By this ruse, he manages to get Chremes to believe something he would not have believed if he was told it in a straightforward way.

At this point in the play, then, the fake-wedding-turned-real has been called off by Chremes, and this solves the great problem which was vexing Pamphilus: how to be free of a marriage arranged for him by his father and Chremes. This means that the great obstacle to his happiness with Glycerium has been removed, and this knowledge brings satisfaction to the audience. The audience could conceivably be satisfied if the play ended there, since it would leave the two lovers free to be happy with each other, even if unmarried. But un-  
much "happier ending" is in store.

Although several hints have been given about Glycerium's Athenian birth, there is no gradual development of information about it; certainly, not enough to prepare the audience for the arrival of Crito, an Andrian, and for the information he brings with him.

Crito arrives at l. 796; he is the "homo ex machina" who eventually reveals that Glycerium is an Athenian. For modern audiences, this would be an unsatisfactory way to find out such information. Although it is true that various hints have been given about this matter, the sudden arrival of a stranger is outside of the play's normal development and beyond<sup>the</sup> expectations of the audience, unless one considers that the Roman audience was conditioned to this technique at the end of a play. But in itself, it makes the completion of the play artificial and contrived.

Of course, the most reasonable explanation of this contrivance is that Terence deleted the expository prologue: hence the audience did not know about Glycerium's origin. The method he uses to announce this fact is the arrival of Crito and his statements. Even though this may be somewhat clumsy, it would not be right to condemn Terence, since he was following what was then a new trend in dramatic technique: that of suspense. This represents a fundamental change in the dramatic effect:

with an expository prologue, the audience knows the facts, and watches as the players unfold the action. Without this type of prologue, there are only hints, and the result is that people are held in suspense, not knowing what is going to happen, but anticipating several alternative outcomes to the plot.

The facts which will be revealed by Crito are: Glycerium is an Athenian; and is the daughter of Chremes. But these facts are not announced in a single speech: they are revealed with great dramatic effect, in such a way as to keep the audience curious and in a state of suspense, both as to the facts to come, and to the effect the information will have on the other characters.

Crito first arouses suspense by asking about Chrysis (l. 796); now the audience will probably remember, from the long opening descriptions of the play, that Chrysis was the guardian, and ostensibly the sister, of Glycerium; it was she who made Pamphilus promise to protect Glycerium before she died.

The suspense is soon intensified by the question (l.806):

quid Glycerium? iam hic suos parentis repperit?

This arouses a whole new field of suspense: Glycerium, then, must have parents in Athens; who are they? how will this affect her relationship with Pamphilus? Crito goes

on to say about Chrysis (l. 806):

semper ei dictast esse haec atque habitast soror,  
which implies that Glycerium was, perhaps, not the true  
sister of Chrysis. All this information leaves the  
audience in a high state of suspense over the true  
ancestry of Glycerium.

Now, at l. 819, Chremes and Simo enter; Chremes  
is attempting to call off the wedding, and Simo is trying  
to make him adhere to his promise. When Chremes states  
his reasons: that Glycerium is rumored to be an Athenian,  
and that a child has been born to her, Simo urges him not  
to listen to such lies, made up by persons who want to  
stop the marriage (l. 834). There is irony in this  
situation: Simo believes that these true statements are  
lies. And, when Chremes assures Simo that there was no  
imposture, that neither Davus nor Mysis was aware of his  
presence when they were arguing about the baby, he is,  
of course, stating what he thinks is the truth, but  
which in fact not at all so. In other words, Davus'  
deceptions have worked perfectly in this instance. But  
Simo does not believe this, as he recalls that Davus told  
him that somebody would bring a baby out of the house as  
a ruse. Thus, temporarily at least, Davus' schemes have  
brought about Simo's opposition to the wedding, thereby  
contravening his other schemes. The wedding-question

remains undecided for the present.

Now Davus enters (1.841) and immediately arouses suspense - at least the suspense of Simo and Chremes, by his cryptic statement (1.844):

ego commodiorem hominem adventum tempus non vidi  
When Davus is forced to confess that Pamphilus is in the house with Glycerium, Simo reminds him that he reported that they had had disagreements. Now Davus tells them that a gentleman has arrived who says that Glycerium is an Athenian (1. 860). But Simo will not believe this from him; he calls Dromo, and orders him to seize Davus and carry him away in chains.

Simo now calls Pamphilus, and berates him for keeping a mistress in spite of the law of the country and of his father's wishes (1.879-880). Simo will not listen to Pamphilus' pleas, and accuses him of suborning a man to say that Glycerium is an Athenian. Eventually Simo is prevailed upon to let the man from Andros come and speak.

The entrance of Crito brings an immediate and startling effect: Chremes recognizes him as an old friend and calls him Crito of Andros. This causes the audience to ask themselves: how does he know Crito? What can this mean for the others in the play?

But Simo will not let them continue: he immediately accuses him of leading his son astray. Crito becomes angry, and in his anger blurts out the story of the shipwreck of Glycerium and Phania (11.923), and in the discussion which follows, Chremes makes the very important exclamation (1.934):

certe meast.

In the ensuing events various pieces of information are exchanged which affirm that this girl is truly the daughter of Chremes. At 1. 948, Simo says:

iam dudum res redduxit me ipsa in gratiam.

Now Chremes goes to see his daughter; Davus is unbound, and Pamphilus tells him the good news, and that there is nothing to keep them from marrying (1.972). Meanwhile, Charinus has arrived, and has heard this news also; now he is free to marry the other daughter of Chremes, the one who had been promised to Pamphilus.

#### 4. Summary

The summary of the uses of suspense will follow, generally, the main division of the plot as given in section ii of this chapter.

In this summary, only sustained suspense will be reviewed; temporary suspense will not be included, since instances of it are too numerous, and would require almost as much space in summary as in the body of the chapter.

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The first sustained suspense starts at lines 47 and 48 where Simo tells Sosia that it is a simulated wedding: this suspense holds the audience's attention for some three hundred lines. Now, the pretence of a wedding has three aspects: first, that Davus and Pamphilus are deceived; second, that Simo knows that Davus and Pamphilus are deceived; third, that the audience knows both of these things. It is this knowledge of the audience which constitutes this situation as dramatic irony.

As the play develops, these three aspects of the pretended wedding change.

At l. 352, where Davus concludes that it is a fake-wedding, there is a change in the first aspect of the suspense - the deception of Pamphilus and Davus; they are no longer deceived. However, the second aspect is changed also: Simo's knowledge that Davus and Pamphilus are deceived; now that Davus and Pamphilus are undeceived, it automatically follows that Simo is laboring under the deception that they are still deceived. The position of the audience is changed by the knowledge that now it is Simo who is deceived. By this, the former dramatic irony is wiped out, but a new one begins, concerning the audience's knowledge about Simo. To this is added the irony that Simo's deception has boomeranged to deceive himself.

These sources of suspense are soon strengthened by Pamphilus' agreement (at l. 400) to Davus' idea of saying yes to the wedding-proposal made by his father. This does not nullify the suspense generated by Davus' uncovering of Simo's plans, but intensifies it.

There is also some expectation that Simo may make the fake wedding a real one; this expectation is intensified by Davus' "needling" of Simo about the lack of money being on the wedding preparations (ll. 448-456). The expectation is fulfilled at line 527 where Simo says that he is going to ask Chremes for a wife for his son; this is followed at line 572-573 by Chremes' assent. The situation is once more changed, indeed, reversed, and this brings about a change in the expectations of the audience: Davus and Pamphilus were clever enough to see through Simo's plans, but went too far in giving simulated assent; Simo has taken the fiction for the truth, and, as a result, has changed his fictitious wedding into a real one. Now, the anticipation of the audience centers on two things: when and how will Davus and Pamphilus find out this latest change? How will they escape from the wedding?

The dramatic irony contained herein adds to the humor: the audience knows what Davus and Pamphilus do not know; therefore, they can watch the plots and actions of

the young man and his slave, before the two of them find out that they have put themselves into a difficult situation. One of the comic delights of the audience is the hope that the two conspirators will be found working against their own interests.

This suspense is resolved however, at line 593 where Simo tells Davus that Chremes has agreed to the wedding. It immediately raises the new suspense of what Davus will do to nullify the plans for this simulated-wedding-become-true. From this line on, there is no more dramatic irony about the wedding; but there is dramatic irony about some minor matters, such as Glycerium's baby.

The suspense over the wedding-predicament is resolved with the statement by Chremes at line 766 that he has been right in trying to stay out of this wedding; this statement leads eventually to his outright repudiation of the marriage.

One chief source of suspense now remains: the hint that Glycerium is an Athenian by birth. The rumors have been repeated often enough to make the audience wonder, and anticipate the possibility that she is an Athenian; if this expectation comes true, she will be legally allowed to marry Pamphilus.

This point of suspense has been repeated throughout the play. It seems to have been handled

rather awkwardly, almost as if the lines hinted at her Athenian origin were inserted after the main plot had been composed. The suspense on this matter is sustained from line 221 to line 934, that is, from almost the beginning until nearly the end of the play. But it is not woven into the thread of the wedding-plot; the rumor really does not develop, but is simply repeated with slight variations.

The suspense over this matter of her birth is finally relieved by Crito's information about the shipwreck many years previous, on the island of Andros.

The duration of each of the sustained periods of suspense was as follows: from Simo's announcement to Sosia of the simulated-wedding, until the discovery of the pretence by Davus: three hundred and five lines; from Davus' discovery to Simo's decision to make it a real wedding: two hundred and twenty lines; from Simo's decision to make it real to Chremes' decision to be a party to it: one hundred and ninety-four lines; from the arrival of Crito to the revelation that Glycerium is the daughter of Chremes: one hundred and thirty-eight lines.

By these four periods of sustained suspense, Terence holds the attention of the audience from shortly after the beginning, to the end of the play.

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Besides reviewing the points of suspense in the play, we should also point out those places in the play where the interest of the audience was not maintained, or places where their attention was drawn to some event of no consequence.

These were, briefly, the opening forty lines where the normal suspense arising from interest in the very opening of the story is diverted to a discussion of the relations of slave and master; and, later, to unnecessary details about Chrysis' death, and the events at the funeral pyre.

The Charinus episode distracts the audience from the main flow of suspense. However, the appearance of Byrria later, when he overhears Pamphilus giving his assent to the wedding is not a serious distraction, even though this is part of the Charinus sub-plot. It is not of sufficient length or importance to take the attention of the audience away, or to cause them to be annoyed by the digression.

## CHAPTER III

## THE PHORMIO

## 1. The Plot

The play opens with the entrance of two slaves, Geta and Davus. What has happened before the start of the play is explained to the audience through them: Demipho and Chremes, two "senes", brothers, have gone away on business trips. Each has a son of marriageable age, and these sons have been left under the care of this trustworthy slave, Geta. Chremes' son, Phaedria, soon fell in love with a "citharistria", that is to say, a prostitute; she was owned by a slave-dealer, and, since Phaedria had no money either to buy or borrow her, he could do nothing more than "oculos pascere/sectare, in ludum ducere et reducere." (lines 85-86)

At first Phaedria's cousin, Antipho, kept out of mischief, but soon afterwards fell in love with a beautiful young poverty-stricken girl, whose mother had died only recently, and who was being cared for by her nurse. Since this girl had no relative to look after her, her nurse was her only guardian; and she would not let him near her unless he married her first. But Antipho succeeded in marrying her, through Phormio, a parasite. Phormio made use of an expedient provided by

Athenian law, by virtue of which an orphan is obliged to marry her next-of-kin, and the next-of-kin is likewise under obligation to marry her. Phormio said that he would declare in court that Antipho was next-of-kin, and thus the wedding would be held. When Demipho, the father, returned home, he might object, but he would have to accept the fait accompli.

When Demipho returns home, he is highly incensed at the news of the marriage; he gets Phormio to promise to marry this girl for a certain sum of money, in order to take her off his son's hands. Phormio agrees, intending to use the sum of money to give to Phaedria to buy his citharistria from her owner and marry her. However, this leaves him with a further problem: he is taking the money from Demipho as a payment for marrying his son's wife; therefore, the son, Antipho, will be without the lady of his choice. If he refuses to marry her, he will have to give the money back, and Phaedria will not have the lady of his choice.

## 2. The Sub-Divisions of the Plot

There are five main sections in the plot of The Phormio. The scenes marking one section off from the other are not as striking as those in the two plays already considered.

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The first section lasts from the opening of the play to line 183. In this section, only three of the main characters are introduced (Geta, Antipho and Phaedria); the situation of the two young men and their loves is explained.

The announcement at line 183 that Demipho, father of Antipho, has returned is the beginning of the second section of the plot. The chief matter of suspense in this section is: what will Demipho say and do to his son and his nephew for his misdeeds? This suspense reaches a turning-point, though not a conclusion, when Demipho offers Phormio money if he will marry Antipho's wife, and thus free Antipho. Phormio refuses.

At line 533 Dorio promises to put off selling the slave-girl until the next day, in order to give Phaedria time to collect money to buy her. This introduces the third section of the plot.

This section lasts until the discovery that Antipho's wife is the daughter of Chremes, and therefore his first cousin at the same time (1.753).

This discovery introduces the fourth section, which lasts until line 942, where Phormio tells the old men that he has found out about Chremes' second wife, and daughter.

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This revelation by Phormio introduces the fifth and last section of the play. In this section, there is no great object of suspense, or even important business as far as the plot is concerned; but, in it, Chremes is humiliated by Phormio, and is forced to invite him to dinner; Chremes is likewise berated by his wife for his bigamy; finally, several other inconsequential finishing touches are added to the plot.

This difficulty is supposed to be removed by Phaedria; he is to gather the required amount of money together, give it to Phormio, and Phormio will return it to Demipho, thus escaping the responsibility of marrying the son's wife. Phormio will think up various excuses for putting off this marriage, thereby giving Phaedria time to collect the money for re-payment.

The problem of obtaining money, however, is solved by Phormio's discovery of the true ancestry of Antipho's girl: she is the daughter of Antipho's uncle Chremes, by a secret wife in Lemnos; she is thereby first cousin to her husband. When the old men find this out, they try to get the money back from Phormio, because they now want the marriage of the first cousins to stand. But Phormio insists that he has already used it to pay off some debts (lines 924-925) and has already broken his marriage-promise to another girl because of their

scheme, and, for this reason, could not change everything. Once Phormio reveals what he has found out about Chremes' bigamy, the old men agree to let him keep the money, and are, of course, quite happy to allow Antipho to keep his wife. Thus all turns out perfectly: Antipho has the girl of his desires, and Phaedria has the means to buy his girl from the slave-dealer.

### 3. The Detailed Development of the Plot

With the entrance of the first character, Davus, the play gets underway, but haltingly: Davus delivers a fifteen-line monologue on the folly of the custom of giving gifts to the rich. From the whole speech, only one fact of importance to the plot is produced: the son of the household, Antipho, has recently been married.

Then, at line 51, Geta enters; he is the slave of Demipho, and has been put in charge of the son Antipho, in his master's absence. The first hint of difficulty, and hence, of suspense, comes with Davus' question (ll. 57-58): *sed quid tu est tristis?* and Geta's answer: *egone? nescis quo in metu/ quanto in periculo simus.* This exchange is aimed at gaining the audience's attention, and, from there, the unfolding of the plot proceeds.

In the ensuing conversation, Geta points out the essentials of the plot: how the old men went away,

leaving both their sons in the care of Geta. At first, Geta tried to restrain the boys, but they eventually wore him down, and he allowed them more freedom. As a result of this, Phaedria, the son of Chremes, fell in love with a music-girl, but could not marry her, because she was owned by a slave-dealer, and he did not have the required amount of money to purchase her. Antipho, son of Demipho, fell in love with a poor girl who had no living relatives.

Although this is an intriguing story up to this point, there are certain weaknesses in its presentation: first, the love-troubles of both Phaedria and Antipho are told in one long speech, without so much as an interjection or a question added by the other character who was listening to this. The only redeeming feature is that Terence is most likely making an improvement on the technique of Plautus and Menander in that they probably would have had these facts divulged in a monologue with the audience, i.e., spoken directly to the audience, with no incidental remarks or questions by a second character. We have seen that Terence has made the same improvements in some of the narration-dialogues in The Heautontimoroumenos and in The Phormio, and these are interspersed with some dialogue in the form of further questions; but in this dialogue, there

is nothing very constructive. Davus has only an inorganic role in this particular scene, making such remarks, or asking such questions as the following (lines 136-146, *passim*):

quid narras?....  
 o Geta/ quid futurumst?...  
 laudo....  
 non multum habet/ quod det, fortasse?  
 pater eius rediit an non?

The effect of this type of dialogue is to relieve the monotony of listening to the same voice, and to add a little to the audience's expectations, by having the inorganic character put into words the very questions which come into their mind as the narrative moves along.

This kind of dialogue is commonly found in ancient drama, and the modern audience might have some difficulty adapting to it, since they are accustomed to having things acted out for them, rather than narrated. For example, in this passage, Geta gives considerable detail about how Antipho came to fall in love with this girl. There are several other ways in which this passage (lines 80-110) could have been constructed: by inserting much more dialogue; by omitting details which have no value for plot-development or character-portrayal; by having the entire business transposed so that the events would not be narrated but acted out.

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By the end of the scene, Geta has revealed: the poor girl who had no immediate relatives finally married Antipho through the wiles of a certain Phormio; he made use of an Athenian law stating that an orphan must marry her next-of-kin, and the next-of-kin must marry her. They went to court: *ventumst: vincimur/ duxit* (line 135). By the remarks of Davus and the answers given him by Geta, certain points come out which are of importance for the element of suspense in the play: the marriage of Antipho and Phaedria's desire to marry will make their fathers angry when they return and find out about it; the slave Geta will be beaten, and punished by getting harder work to do.

By the end of Scene 2 (line 152) the audience is held in suspense over the question: what will the fathers do when they return and find out? what will the sons do to keep their girls, and not be punished? Another more subtle suspense exists in the audience's anticipation of how the fathers will learn about these facts, and what steps the sons and Geta will take either to keep them hidden or to make their faults sound as innocent as possible.

Scene 3 adds little to the meat of the plot, but it does bring out for the audience the fact that Antipho is very worried about meeting his father. Some

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philosophizing is supplied by Phaedria, and the irony inherent in the situation of Antipho is stated by him: Antipho is married to the girl he loves, which is what he wanted most in life; now, because his father is coming home, he is very upset in spite of the fact that he has the object of his desires. Antipho answers by saying that he is caught in the position where he can neither keep his girl (because of his father) nor let her go (because of the legal procedure by which he got her and married her). This irony of situation is the favorite technique of Terence; his plots are usually built in such a way as to bring out such a dilemma.

Now, Geta enters (l. 179) and the two cousins listen while he rambles on, telling his troubles to himself out loud; he gives out the information that Demipho, father of Antipho, has just arrived. This is followed by some dialogue which emphasizes once more how frightened Antipho is; also, Antipho and Geta go through a burlesque routine in which the young man strikes various poses, and asks Geta which will be the best to convince Demipho that he is not in trouble. Finally, Antipho is overcome by his fear, and runs off, leaving Geta and Phaedria to smooth things over with Demipho. Phaedria puts himself in the hands of Geta, relying on him to think of something to get them out of their

difficulties.

At this point, the audience is left in suspense as to the outcome of Demipho's homecoming and his confrontation with his son. Up to this point, however, there has been no trace of dramatic irony, since all things known to the audience are known to the characters on stage.

At line 231, Demipho comes onstage, and reacts to the marriage in the manner that was predicted. This soliloquy is turned into rather good comedy by the asides of Geta who is standing by, listening to all that Demipho has to say, but is unseen by him. When Demipho concludes by saying that a man who goes away on a trip should return home expecting the worst, Geta, in his aside, points out that he (Geta) is very wise because he has already figured out the worst: all the punishments that will be coming to him for letting Antipho get married.

In this scene, Demipho knows what his son and nephew have done; therefore, there is no dramatic irony here.

Then, with the appearance of Phaedria onstage, pretending that he is surprised that Demipho is angry about the wedding, Geta, in another aside, congratulates him on his good acting: *artificem probum* (line 259).

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Phaedria feigns innocence when Demipho talks about the court case; then, Geta comes forward, and points out that he, as a slave, is not allowed to plead in court. Demipho's complaint is that his son married a dowerless girl; and from this, Terence produces a humorous piece of irony of situation, with Demipho insisting that Geta should have done something, anything at all, to stop the wedding: if the court maintained that she was a penniless relative, then Geta should have gotten her a dowry somewhere, in order to avoid the marriage to Antipho. The slave and the young man take advantage of his statements to harp upon the old man's reputation for close-fisted avarice. In this way, Terence manages to mention one of his common themes: the miserliness of old age (lines 293-303):

Demipho: mitto omnia ac  
do istuc: inprudens timuit adulescens;  
sino; tu servo's. verum si cognata est  
maxume, non fuit necessum habere; sed  
id quod lex iubet, dotem daretur,  
quaereret alium virum. qua ratione  
inopem potius ducebat domum?  
Geta: non ratio, verum argentum deerat.  
Demipho: sumeret  
alicunde...  
Geta:8 alicunde? nihil est dictu facilius.  
Demipho: ...postremo si nullo alio pacto, faenore.  
Geta: hui! dixti pulchre. si quidem quisquam  
crederet te vive!

Demipho insists on finding out the name of the man who though up the scheme for the marriage, who is, of course, Phormio. He goes off to prepare a confrontation.

The next scene opens at l. 315 with Geta explaining to Phormio the state of the matter up to the present. This is the first appearance of Phormio on the stage. He does not try to deny his responsibility in the matter; he is rather amused at the prospect of solving the problem. He says (lines 317-318):

at te summa solum, Phormio, rerum redit;  
tute hoc intristi, tibi omne est exedendum;  
accingere.

Martin has a precise sketch of the character of Phormio:

From the moment he first appears he is completely in command of the situation. We are never for a moment in doubt that Phormio will come out on top. The air of sure success that attends him is important for the understanding of the nature of the play to which he gives his name. By relieving us of all anxiety about the outcome of the intrigue, the poet shows us that he wishes us to concentrate on the 'bravura' with which the intrigue is conducted, rather than on the characters who are involved in it.<sup>1</sup>

Phormio expands on the function of a "parasite": how he must extort money out of those who have it, and arrange to have himself invited to their sumptuous dinners. At this point, Demipho enters, with three advisors: for the first fifteen lines or so, each group carries on conversation for the other to hear, and each pretending not to hear the other. This, of course, was an ancient dramatic convention rather than Terentian technique.

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<sup>1</sup> Martin (editor) Phormio, page 21.

Although it would not pass in our modern theatre, it was permissible in that of Rome, and was a quite useful technique.

Since Antipho's marriage was arranged on the basis of a blood-relationship between he and his girl (Phanium), the ensuing discussion between Phormio and Demipho centres around this question. Phormio claims that Phanium's father was called Stilpho, and that he was a relative of Demipho; Demipho denies this categorically. Phormio tells him that if he wishes to deny this and have it take effect, he will have to go to court to prove it; Demipho does not want to pay the expenses of court cases, so he makes an offer of money to Phormio if he will take her and marry her. Phormio refuses; when Demipho threatens to throw her out of his house, Phormio warns him that he will take him to court for it if he does.

In this scene, the audience receives one pertinent piece of information, the offer of money to Phormio to take the girl (Phanium) off their hands. Here the dialogue is interesting from the point of view of the introduction and development of character, and the use of ironic situations, such as that noted at line 299, where Demipho, though a miser, insists that his slave should have borrowed money to give to the orphan girl, so that she would not be penniless, and thus have no

claim on Antipho. Although irony of situation is interesting, it is not likely to hold the attention of an audience for very long, since, by nature, it has no element of suspense in it.

Scene 4 shows Demipho asking the advice of his three advisors, Hegio, Cratinus, and Crito. They do no more than provide an amusing interlude by asking questions and giving answers in a professional, formal, way; the comedy of this scene lies in the fact that, despite all the pomposity of their advice, they say nothing, and leave Demipho with nothing to work on, except to wait for his brother's return.

Line 465 finds Antipho with Geta, who explains to him all the events concerning him, his wife, and his father's plans. Geta names the people who have been arguing and working to keep his father from taking drastic action: himself, Phaedria, and Phormio. When it is explained that Demipho is waiting for the return of Chremes to get advice, Antipho trembles at the thought of his uncle's return. Thus, in this scene, nothing of any consequence happens; the audience may feel a certain degree of expectation and suspense about the arrival of Chremes, but since they have no knowledge of him or of his views or background, the suspense is not very strong.

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The next scene starts at line 485 with the entrance of Phaedria and Dorio, the slave-dealer who owns the girl he wishes to marry. They are arguing violently about the girl; Phaedria is begging him to allow him just three days to get the money together to pay for the girl. Dorio has been listening to these requests for some time now, and refuses to listen any longer. When Antipho comes on the scene, Phaedria tells him that Dorio has sold the girl, whose name is Pamphila. To this, Dorio ably replies (l. 511): *Quam indignum facinus! Ancillam aere emptam suo!*<sup>1</sup> After several more lines of threats and abuse by Phaedria, Antipho finally gets Dorio to come to a compromise (ll. 531-533)

cras mane argentum mihi  
Miles dare se dixit; si mihi prior tu attuleris,  
Phaedria. Mea lege utar ut potior sit qui prior  
ad dandumst. Vale.

This leaves the lover with some hope, and leaves the audience with some suspense as to the outcome of the promise: Will Phaedria be able to raise the money? Will the slave-dealer keep his promise? Where will Phaedria get the money?

Immediately after the exit of Dorio, Phaedria asks this very question: where will he get the money? Antipho turns to Geta and tells him that he has to find a way to get the money. Geta answers that he got himself

into enough trouble by letting Antipho get married, and did not intend to make matters worse now. They find out how much is required to pay for her, and after a few moments Geta says that he has an idea, but will have to consult with Phormio first.

At the end of this scene (l. 566), the audience has two sources of suspense, which are maintaining their interest: there is the suspense concerning Geta's plan; but the suspense is not as great as it would be if he had revealed what the plan was; the second suspense concerns Phaedria's attempts to raise enough money to buy his slave-girl, Pamphila.

At line 567, Demipho and Chremes enter; Chremes has just returned from his business from Lemnos. In the very second line, a new and important piece of information is revealed: *Adduxtin tecum filiam?* (line 568) This fact, that Chremes has a daughter, is followed by another arresting bit of news: the daughter had previously arrived at Athens (where the scene is set). After this, more information pours out so quickly that it is doubtful that the audience would absorb everything as it comes: Chremes indicates that this daughter is his illegitimate offspring, and, if he tries to marry her off to anybody, that party will naturally want to know who her father was, and, thus, his secret would be found out. To avoid

this eventuality, he would like to have his daughter marry Antipho, her first cousin, in order to keep the scandal in the family. But, now that Antipho is already married, this solution seems out of the question. Demipho promises to do his best (lines 589-590):

Neque defetiscar umquam adeo experirier  
Donec tibi id quod pollicitus sum effecero.

This piece of information, and especially this promise cause suspense, making the audience wonder who the daughter of Chremes is, and how this promise will be carried out.

The sudden mention of Chremes' Lemnian daughter for the first time at a point half-way through the play is taken by some as evidence that the Greek original must have had an expository prologue, in which the spectators were acquainted earlier with her existence. Martin comments on Terence's supposed change:

To the modern critic it is dramatically much more effective that news of the Lemnian intrigue should be deferred to the point where knowledge of it can be used to extricate both adulescentes from their troubles. If the Greek original had an expository prologue, Terence has made an improvement by eliminating it.<sup>2</sup>

Geta now enters, (at line 591) praising the cleverness of Phormio, who went along with his plan for getting the money. This advances the play somewhat, as it leaves the audience with the idea that some plan

<sup>2</sup> Martin, Phormio, page 14.

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is being hatched, and that it will soon be revealed; this gives rise to a short period of suspense about the nature of the plan.

It would seem that Demipho and Chremes, although they are on the stage with Geta, do not hear what he is saying; in any case, there are no asides from them to indicate that they do, although Geta indicates that he sees them.

Now Antipho enters (l. 606) and, when he sees Geta, Chremes, and his father, he steps aside, thus becoming an unseen witness to the ensuing dialogue.<sup>3</sup>

Geta welcomes Chremes home, and, after a few lines of conversation, launches into his plan: he says that Phormio agrees to forget about taking the matter to court and to marry Phanium himself, provided that they can give him a certain sum of money (which is considerable); Demipho keeps refusing to pay, but Chremes, who is interested in having Antipho free in order that he may marry his daughter, says he is willing to pay the sum demanded. When Antipho hears this from his hiding-place, he considers his life and love wrecked: (ll. 672-673):

Ei mihi  
Geta, occidisti me tuis fallaciis.

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<sup>3</sup> This is according to Marouzeau's stage directions: Marouzeau, Terence, Comedies, ii, p. 161.

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To add to the irony of the situation, Chremes is going to pay this money from the amount he collected at Lemnos for rents from property which is not his, but his wife's. Again, it is noteworthy that this is irony of situation, and not dramatic irony; this means that there is none of the delight of suspense or of seeing a character acting against his own interests, in this situation.

Demipho and Chremes go into Chremes' house, leaving Antipho with Geta. Antipho immediately comes forward and demands to know what Geta is trying to do. He is quite indignant at the reckless manner in which Geta seems to be ruining his life. Geta hastens to point out that Phormio is not going to marry Phanium; he will put it off as long as possible with lengthy wedding preparations, and when the date is finally set, he will again have it postponed because of bad auguries. Meanwhile, Phaedria, who was to use the money to buy his girl from Dorio, will gather enough together to pay Phormio back, and Phormio will use this to pay Chremes and Demipho back, and thus his obligation to marry Phanium will no longer exist.

Antipho exits (at line 712), and Demipho and Chremes enter, carrying the money for Phormio; they ask Geta to go find Chremes' wife and tell her to have a talk with Phanium to put her in a good mood for taking her new husband, Phormio. Geta leaves to find Chremes' wife.

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The next scene opens at line 728, with Sophrona entering, and with Chremes already onstage: Sophrona is complaining and lamenting, dropping some thing about her mistress being in trouble. The audience does not know who she is, or who her mistress is, and this is the source of some suspense. Chremes soon identifies her by stating that she is his daughter's nurse; this immediately intensifies the suspense. Who is the daughter that he is speaking about? Where is she now? Could it be Antipho's wife?

Meanwhile, Sophrona has rambled on, talking about how she advised her charge to marry because of poverty (ll. 733-734):

Quod ut facerem agestas me impulit, cum scirem  
infirmas nuptias. Hasce esse, ut id consulerem,  
interea vita ut in tuto foret...

Chremes calls her, and she comes over to him, asking, *estne hic Stilpho?* Chremes quickly calls her away from his house, where his wife might see and hear them, and then warns her never to call him Stilpho again (l. 743): *ne me istoc posthac nomine appellassis.* This is, of course, the great revelation of the play. Stilpho is the name which Phormio mentioned back at line 389; Stilpho was the name of Phanium's father. When Phormio mentioned it to Demipho, Terence saw to it that the name was repeated several times, so that it would remain in

the minds of the audience. With this emphasis, it is likely that the audience would remember the name.

But now all the secrets come out: Chremes explains to Sophrona that he has a wife in that house; Sophrona explains that she married off the daughter because they were poor, and married her to the young fellow who lives in the house next door (l. 753). Thus, it is revealed to both Chremes and the audience that Antipho has married Chremes' daughter. This is the type of situation which Terence always work towards: irony of situation. Chremes and Demipho had been going to great lengths to arrange a marriage between their son and daughter, and to break up the present wedding in which the young man is involved; now, after spending money to have it broken up, they find that this very marriage they are trying to break up is also the one they have been working to arrange.

Now, it is important to note that there is no dramatic irony in all this; indeed, up to this point, there has been no indication of dramatic irony whatsoever. There is, in this revelation by Sophrona, the element of surprise, which is, without doubt, the poorest and weakest effect that can be used in a drama, since it has no prolonged effect, and is on the same level as a magician's trick as far as audience reaction is concerned. This news does produce a certain element of suspense,

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since the audience is now concerned about how Demipho and Chremes will get the money back.

The surprise which is used at this point may be called irony in a certain sense, but it is not dramatic irony; it is irony of situation, rather than "dramatic irony". Chremes has paid a large sum of money in order to have his nephew's wife removed, leaving the nephew free to marry his daughter; after the money is paid, it turns out that the wife he paid so much to remove is his daughter, the one he wants the nephew to marry. There would have been dramatic irony if the audience had known from early in the play that Phanium was the daughter of Chremes; thus, they would know something that Chremes and perhaps others on the stage did not know, and would have derived considerable pleasure from this knowledge and from watching Chremes and Demipho go on trying harder and harder to achieve something which was already a fact. As it is here, much of the value of the situation is lost and is reduced to one moment of surprise, instead of the potentially-drawn-out, and highly comic spectacle which it could have been.

The element of surprise could have been lessened by an earlier revelation by Chremes that he had a second, secret, wife, and a daughter by her. From the first mention of this, it is possible that the audience suspected

a connection between the wife-daughter and Antipho-and-Phaedria; although no internal reason for such a suspicion is even hinted at, yet, because of the plot-conventions of the time, the audience may have suspected such a connection. It is difficult to know for certain, then, whether this revelation is a complete surprise to the audience, or a surprise which was preceded by a certain element of suspicion about it, or a resolution of a definite piece of suspense implanted in the consciousness of the audience at the very first mention of the fact of Chremes' secret wife and daughter.

The scene ends with Sophrona's promise not to reveal to anyone that this is the daughter of Chremes; then the next scene opens with the entrance of Demipho and Geta. Demipho is complaining about giving money to Phormio, and Geta aggravates the uneasiness of the old men by suggesting the possibility that Phormio might not marry her after all. But, as Geta says in a soliloquy, things are not really much better. Phanium does not have to leave right now; Phaedria has his money to buy his girl; but this situation will only last a few days and then they will all be back where they started from. Of course, at this point, Geta does not know the true origin of Phanium, while the audience does. Hence, we do have, for some lines at least, an element of dramatic irony.

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The next scene opens with line 784; Demipho and Nausistrata (Chremes' wife) enter. Demipho is trying to get her to go over and comfort Phanium. But they are met by Chremes, who says that it will be better to leave Phanium with Antipho and not break up their marriage. Demipho, of course, cannot understand this, and Nausistrata even less. But the audience does; it knows that Chremes has found out that Phanium is his daughter, and now wants to leave things as they are. This is a source of confusion to Demipho, since he does not know the identity of Phanium, and since Chremes has now reversed his original scheme, which was to get Phanium off Antipho's hands. When they finally get Nausistrata off the stage, Chremes says (1.817):

gnatam inveni nuptam cum tuo filio,

and, at line 819,

Ne filii quidem hoc nostri resciscant volo.

They then enter Demipho's house.

Now Antipho enters, and, in a soliloquy, tells how happy he is to find that Phaedria now has the object of his desires, but also realizes what a bad position he is in.

Phormio enters at line 829, with Antipho still on-stage, and reviews the state of the intrigue up to that moment: how he has obtained the money and thus enabled

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Phaedria to buy his girl and marry her; Phormio himself plans on making a little trip to get away from observation by Chremes and Demipho for a while, since he still has to get the money to pay back Chremes. Now Geta enters, full of some kind of good news which he can hardly keep to himself; he wants to find Phormio and tell him about it. There is some temporary suspense while the audience waits to hear what Geta has to say; they do not know for certain that Geta knows about Phanium, but there is sufficient suspicion to arouse suspense. He eventually gives his news: he has overheard the two old men speaking, and found out that Phanium is the daughter of Chremes, and that they are going to let Antipho keep her. All are pleased with this news. Now Phormio indicates in a soliloquy that he has a plan to let Phaedria keep the money which he borrowed, but he does not state what that plan is. The audience will be suspenseful as to how Phormio will be able to keep the money now.

The next scene, starting at line 894, finds Chremes and Demipho coming out of the house, very anxious to find Phormio and get the money back from him; there is nothing unusual about this: they no longer intend to have him marry Phanium; therefore, there is no obligation to pay him to do so. But Phormio has different intentions. He protests that he has already told the other girl that he

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could not marry her; he cannot go back to her now and say that he has changed his mind. Also, he has used some of the money to pay off some of his debts. When the old men insist, Phormio reveals what he knows about Chremes and his second wife, and their daughter, Phanium. Until this revelation is made, the scene is one of dramatic irony, since the two old men are not aware that Phormio knows what he does.

The old men threaten Phormio with a lawsuit, but when he cheerfully walks in the direction of the court and asks them to follow (l. 981), they quickly change their minds and get him to stay where he is.

As Marouzeau points out<sup>4</sup>, the central problem of the play is now solved; it could very well end here, but the audience is allowed the added enjoyment of seeing the punishment and humiliation of Chremes in detail. Phormio is shown to advantage here in relation to the old men; their meanness, their aggressive conduct towards him lead to his revelation of Chremes' fault to Nausistrata. Since Chremes has been a bigamist, Phormio wishes to inform his wife about it. He calls Nausistrata, who comes out, and he tells her the whole story of Chremes' second wife; this is done with very good comic

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<sup>4</sup> Marouzeau (ed), Térence, Comédies, tome ii, page 188, footnote.

effect, Chremes stammering and trying to deny it. Demipho's attempt to make it look as if the second wife was only a chance encounter are of no avail: Nausistrata berates Chremes for his infidelity. Now Phormio goes a step further with his story and tells how he used the money obtained from Chremes to give to their son Phaedria so that he could buy the girl he wishes to marry. At this, Chremes is indignant, but Nausistrata says (lines 1040-1042):

Adeo hoc indignum tibi videtur, filius  
Homo adulescens si habet unam amicam, tu uxores  
duas? Nihil pudere! Quo ore illum obiurgabis?  
Responde mihi.

Before he finishes, Phormio has one item to complete: back at lines 330-342, Phormio lectured Geta on his way of life, how he liked to make money out of those who had it. But after making this money, what he enjoys most is to force the cheated rich man to invite him to a wonderful dinner, one which is so good that it is hard to know what to eat first. Now, Phormio is asked by Nausistrata if there is anything she can do for him; he answers that he would like very much to be invited to dinner at their house. Nausistrata agrees; Phormio's contentment is supreme.

#### 4. Summary

The main plot of The Phormio concerns Antipho and Phanium; the sub-plot concerns Phaedria and Pamphila.

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Although the two plots are separate events at the beginning of the play, they become integrated as the plot moves along, until, at the end, both are resolved by one event.

The first source of suspense is the love of Phaedria for his slave-girl; and this is followed in the same scene by the announcement of the love and eventual marriage of Antipho and Phanium. The actual cause of suspense is the fear of their fathers who are away on business.

The two problems maintain the suspense of the audience for almost the entire play. The problem of Antipho is solved at l. 942 where Phormio reveals to the old men that he has discovered that Phanium is the daughter of Chremes; the problem of Phaedria is finally solved at line 947 where Phormio is given permission to keep the money paid him. Thus, this basic source of suspense lasts from l. 87 to l. 947, in other words, almost for the entire play.

Several lesser matters of suspense are built into the two main problems; the two young men go through several high-points of fear and anticipation, which add somewhat to the original source of suspense. The first of these added suspenses is the fearful anticipation of their father's arrival home: first, of Demipho, whose

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arrival is announced at line 183; and later, of Chremes, who arrives at l. 567.

The need to raise money for Phaedria's purchase of his slave-girl is interwoven with Antipho's problems and is a source of continuous suspense, but there are four high-points over this matter: first, Phormio refuses the offer of money by Demipho if he will marry Phanium; second, the need to raise the money is intensified by the promise of Dorio to put off selling the girl until the next day, to give Phaedria a last chance to gather the money; third, Chremes agrees to pay Phormio to marry Phanium; fourth, Chremes is forced to let Phormio keep the money even though he has not married Phanium.

We have seen that this is a play of suspense, and also that there is no sustained dramatic irony in it; there are scenes where temporary dramatic irony exists, lasting only until one of the characters receives information which the audience has already received. This lack of dramatic irony leaves The Phormio without the sparkle that was found in The Andria and without the hilarity of The Heautontimoroumenos.

This play is remarkable, however, for its use of irony of situation. The solution of the entire play is ironic: Demipho was angry because his son married a dowerless girl; he plans on having him marry his cousin,

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the illegitimate daughter of Demipho's own brother, and thus keep the scandal of her birth within the family. He goes to some pains to break up the son's first wedding, only to find, eventually, that he has been trying to break up the very match he had his heart set on from the beginning.

It is this irony of situation rather than dramatic irony which Terence uses in The Phormio. Irony of situation is less useful dramatically, that is, less useful in providing, in maintaining suspense, since it does not have any quality of progressiveness about it, but simply causes the audience to bask in the contradiction of a given situation; yet Terence uses it very cleverly, and to great advantage in pointing out the stupidity of human foibles and failings.

## CHAPTER IV

## THE HEAUTONTIMOROUENOS

## 1. The Plot

The plot of The Heautontimoroumenos is as follows. An old Athenian, by the name of Chremes, has a son, Clitipho, who appears to be respectable, but who has a mistress, Bacchis. Menedemus, the next-door neighbor to Chremes, also has a son, and has been so strict with him that he has driven him away from home; Menedemus is now remorseful over his strictness, and punishes himself by working hard, and getting along without his former retinue of slaves. It is from Menedemus' self-punishing trait that the play gets its name, Heautontimoroumenos, which is Greek for "who punishes himself." This son of Menedemus, Clinia, now returns home because of his great love for his girl, Antiphila; but he does not dare to go back to his father's house, but stays at Chremes' house, with Clitipho, his friend. At the suggestion of Syrus, the slave of Clitipho, the following arrangement is made: since Chremes would not permit his son to have a mistress under his very roof, Bacchis, the mistress of Clitipho, will come into the house as the mistress of Clinia. Likewise, Clinia's real mistress, Antiphila, will also come to stay at the house, but as some sort of maid-servant. Thus, both Clitipho and Clinia will

be able to live with their mistresses, or at least in close proximity to them. When Menedemus finds out that his son is back, he welcomes him into his own home along with his supposed mistress, Bacchis, and her maids, among whom is Antiphila, the mistress of Clinia. Syrus convinces Clinia to tell Menedemus that he is in love with Antiphila, who has turned out to be the daughter of Chremes, whom he thought had been exposed many years before. Soon it is revealed to Menedemus, and eventually to Chremes, that Bacchis is the mistress of Clitipho, not of Clinia. Finally, Clinia is permitted to marry Antiphila, and Clitipho is allowed to take a wife of his own choice. Most of the scheming in the play is the work of the slave, Syrus, who comes to the brink of severe punishment, but, in the end, is forgiven.

The play's plot can be considered from another aspect.

Although the comic atmosphere is maintained by means of dramatic irony (arising from the deception concerning the two mistresses) yet an important part of the play is the exposition of the contrasting characters of Chremes and Menedemus, and the different ways in which they treat their sons.

Chremes' meanness, and his attempts to have Menedemus save his money, have adverse results for

Chremes: by encouraging Menedemus to keep money from his son (so that he will not waste it on his apparent mistress, Bacchis), Chremes is costing himself more money, since Menedemus' son will later marry Chremes' daughter. Likewise, Chremes' harsh words to his son at the end of the play contradict the principles contained in his own advice to Menedemus on the proper treatment and training of sons.

This contrast of character is very cleverly interwoven with the main plot concerning the love affairs of the young men, so much so that there is no point at which Terence can be accused of digressing. This shows an improvement over The Andria, where the Charinus sub-plot seems to be "tacked on" to the main plot, and not made an integral part of it.

## 2. The Sub-Divisions of the Plot

The plot of The Heautontimoroumenos falls into six main sections.

The first section lasts from the opening of the play to line 131, that is, to the scene where Clitipho informs his father, Chremes, that Clinia, the son of Menedemus, is staying with them, unknown to Menedemus.

The second section starts with this information about Clinia and continues to line 351, where the two young men agree to Syrus' plan for keeping both

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mistresses under Chremes' roof: Bacchis (the mistress of Clitipho) will pose as the mistress of Clinia; Antiphila (the mistress of Clinia) will pose as a member of Bacchis' retinue, who will become under the supervision of Chremes' wife.

The third section continues from this point to line 614, where Antiphila is recognized as the long-lost daughter of Chremes and Sostrata.

The fourth section starts with the recognition of Antiphila and continues to line 722, where Syrus convinces Clinia that he should tell his father that he is in love with Antiphila and wants to marry her.

This action of Syrus ushers in the fifth section, which has two sub-divisions: the first starts at line 722. In this section, Syrus convinces Bacchis to move over to Menedemus' house along with her train, and then tries to convince Chremes to follow his plan of pretending that Antiphila will marry Clinia. The second division starts at line 797 where Syrus finally convinces Chremes to go along with the scheme, and to pay off the money owing for Antiphila, who had to be bought from the old Corinthian woman.

The sixth section starts with line 909, when Chremes finds out the truth: that Bacchis is his son's mistress, and that his new-found daughter, Antiphila, is

Clinia's mistress. This section continues to the end, where both Clitipho and Syrus are forgiven, and the two young men make satisfactory marriage arrangements.

### 3. The Detailed Development of the Plot

At the beginning of the play, suspense is immediately aroused by the opening speech of Chremes, who talks about the hard work of Menedemus, and tells him that all this work is unnecessary for a man of such means. Right away, there is an element of suspense: why is this man working so hard, when he is rich and has many servants?

And, before this question is answered, a new point of interest is brought out: Menedemus asks Chremes, rather politely, why he does not mind his own business. Chremes' answer (line 81) has become a famous quotation, perhaps the most famous of all Terentian epigrams:

homo sum: humani nil a me alienum puto.

However, these words come from a foolish old man; he has the words which indicate wisdom, but not the habits or thinking for it. This character is somewhat similar to the Shakespearean character, Polonius, who is able to toss off words and sayings full of wisdom, but incapable of wise behaviour. That this type of person is not unknown in the wide world is evident from these words of

The Book of Proverbs:<sup>1</sup>

Wise words in the mouth of a fool, and it is all  
fair legs and no walking.

The pompous use of wise words throws light on the character of Chremes, at this early stage of the play, though it would be important that the actor take care to deliver them correctly: the delivery must not indicate a truly wise man, worthy of respect, but rather a garrulous and stumbling old man.

Finally, Chremes convinces Menedemus that he should reveal why he continually punishes himself, and Menedemus proceeds with the story of his son, whom he drove away because he did not wish to make the effort to understand him or his youthful love-affair. He, Menedemus, prated so much on the son's misbehaviour that finally the son went off to military service in Asia. From that moment on, Menedemus was smitten with remorse for what he had done, and decided that he must punish himself by working hard all the time, and by doing with as small a number of servants as possible.

The only weakness in these lines is that the whole story is related by Menedemus to Chremes in what amounts to monologue-form, since there is very little interruption by Chremes: the whole story is told in two

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<sup>1</sup> The Book of Proverbs, Chapter 26, verse 7.

passages, each of more than twenty lines length. However, because they are so interesting, they are not very hard to follow, and interest is not lost; but, it would seem that an exchange consisting of questions and answers, and parenthetical remarks by Chremes would have been better dramatic technique. However, Terence was not out of tune with the conventions of his age, and, as it was pointed out in Chapter I, he made improvements on those conventions; one such improvement was the changing of soliloquies and monologues with the audience into dialogues. This scene shows this method, although unperfected as yet.

Menedemus, in the course of telling about his son, mentions "e Corintho advena anus paupercula," (1. 97) whose putative daughter was the object of his son's love. This old woman will be mentioned again, and will be of some little importance in the plot, even though she never appears on stage. Thus, the audience hears mention of this person early in the play so that later her name will not have to be introduced in a forced or contrived manner.

The very mention of a Corinthian woman suggests the idea of prostitution; it is therefore an ingredient in the element of suspense and surprise. When, later in the play, at lines 625-630, Chremes and his wife are

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discussing their daughter, and how she was supposed to have been left in the open to die, the wife says that she did not follow her husband's bidding, but gave her away to a Corinthian to be exposed, but adds "haud impura" (line 629) as if it would be presumed immediately that she was a prostitute unless it was made clear.

This opening scene develops very satisfactorily: the first problem - the self-torture of Menedemus - is answered, but the answer brings forth another question, and therefore, further suspense. That is, the answer that Menedemus is torturing himself because of what has happened to his son, leads to the question of what is the father, or the son, going to do to get out of this unfortunate situation?

Also, at this time, there is a good preparation for Chremes' later activities: he is giving unsolicited advice about how the son would be compliant and the father would be happier if only Menedemus handled him with fairness and tact (lines 151-153). Chremes, who is so full of good advice, will not follow this advice when it comes to handling his own son (line 1032 and following).

The next scene, which starts with the entrance of Chremes' son Clitipho at line 175, keeps audience-interest at a high peak by its surprises and new causes for suspense. Menedemus has just finished lamenting the

fact that his son is far away in Asia; now, it develops that he is back home, but staying with his neighbor's son, because he is afraid of his father's anger. As soon as Clitipho tells his father this, Chremes wants to rush over and tell Menedemus that his son has returned; but Clitipho convinces him that he should not do it, and Chremes says, in an aside, that it will be just for the son that he be left with the impression that his father is still extremely angry with him: here Chremes contradicts his own advice of lines 151-156. (This is a type of irony.) Before the end of this scene, Chremes delivers himself of a bit of advice on the evils of intemperate living, something which he will also contradict by his actions. These words lay the foundation for a later ironic act.

Line 213 opens with Clitipho soliloquizing about how unjustly fathers judge their sons, expecting them to act with the wisdom and experience of old age. He also implies that his father does not really understand him and his problems (lines 217-218):

*mihi si umquam filius erit, ne ille facili me  
utetur patre; nam et cognoscendi et ignoscendi  
dabitur peccatis locus.*

He also accuses him of a lack of candour (line 219):

*non ut meus, qui mihi per alium ostendit suam  
sententiam.*

These statements imply a certain irony concerning Chremes' behaviour: he preaches one thing (lines 153-161), but if what his son says is true, he lacks the very qualities he preaches about.

The emphasis of the play is on this aspect of Chremes' character; the "solution" will consist in his bringing about the destruction of his own schemes because of his easy advice and contradictory behaviour.

Continuing his speech, Clitipho makes mention of his mistress and of the troubles he has been having, trying to keep her supplied with money and gifts.

Then Clinia enters, and within a very few lines it becomes evident that he is of a pessimistic and "jittery" temperament which is not very different from that of his father. He has returned from Asia, and is now waiting for his mistress (whom he had left behind) to appear, but is in constant fear and anxiety that she may have become a prostitute in his absence.

This state of affairs holds the audience in suspense, because they will want to see how the son is going to conceal the fact that he is still in love with this girl; that is why he had to leave home in the first place.

Syrus and Dromo, two slaves, have gone to get Antiphila; they have brought Bacchis back with them.

They talk about the great load of dresses and trinkets that the mistresses have brought with them. This convinces Clinia this his own former girl-friend has become a prostitute, for there is no other way that she could have obtained the money to buy such an abundance of worldly goods. But Syrus says that Clinia is evidently under a misapprehension about his mistress and proves it by describing how poverty-stricken she appeared when he first presented himself to bring her here to the house of Chremes. During Syrus' lengthy recital of the event, Clinia interrupts to indicate that he does not want to be made too happy in case it all turns out to be false.

Then Clitipho asks Syrus who the other girl is whom he mentioned as accompanying Antiphila, Clinia's mistress; Syrus tells him: it is Bacchis, the mistress of Clitipho. This throws Clitipho into a passion of anger and fear: he could not possibly allow his father to know that he has a mistress. But Syrus silences him after some time with "his plan", along with the promise to obtain money to enable Clitipho to indulge the whims of Bacchis. The plan of Syrus is the key to the comedy situation of the play; they will pretend that Bacchis is the mistress of Clinia; and Antiphila (l. 335):

immo ad tuam matrem abducetur

Thus, Clitipho will not come under his father's displeasure for having a mistress, yet both Clinia and Clitipho will have their mistresses living in the house with them. Of course, Clitipho is afraid that it will not work, and he asks Syrus for an alternative plan. Syrus has one: go and tell the girls to turn back to where they came from. Clitipho does not want that, so he gives in with the proviso that the girls must be careful that they do not forget themselves and give away their connection with the two young men.

Without any doubt, Terence has developed an excellent comedy situation here. After building up suspense over the son who has gone away because of an affair with a mistress, he has the son return home, or at least to the house next to his home. The object of suspense is that his father is opposed to his having a mistress (at least in the son's understanding of the situation) - this object of suspense is compounded by the fact that his next-door friend has somewhat the same problem: a mistress and a father who would not approve if he found out about it. To this mixup, the slave, Syrus, adds more suspense and confusion by announcing that the two mistresses are on their way, now, to the friend's home. And to avoid arousing the hostility of

the parent, he will pretend that his son's mistress is the mistress of the other; and that the true mistress of the other is a housemaid.

Great satisfaction and amusement are aroused by this because of the complicated situation; the original problems, brought up at the opening scene of the play, are not solved and disposed of, but are developed into further complications.

When complications and confusion are mentioned, it is important to note that this is not the state of mind of the audience, but of some of the characters on stage. The audience sees clearly what the source of the confusion is, and are delighted and amused to watch these characters confused and frustrated, but this delight can exist only when there is clear dramatic irony: any confusion on the stage which the audience does not understand has a very bad effect: it causes them to lose contact with the playwright's meaning and intention, and the contact is lost because the playwright did not succeed in putting his meaning and intentions into dramatic words and actions. Such lack of clarity is rarely found in Terence.

This point high point of comedy which is under discussion has been brought about by the combination of dramatic irony and suspense - dramatic irony in three

facts: Clinia has returned thinking his father is still hostile and still opposed to his love-affair, whereas the audience knows from the opening that his father is willing to take him back under any conditions; secondly, Menedemus does not know that Clinia is living next-door; thirdly, there is the irony resulting from the mixing up of mistresses to deceive Chremes. The audience is in a state of suspense over the outcome of these deceptions, and are also in a state of expectancy that Chremes will say and do things which will be - unknown to him - against his own interests.

Bacchis enters at line 382, delivering a lengthy dissertation; she praises Antiphila for her good qualities. The scene in which Clinia and Antiphila see each other, although short, demonstrates the love that exists between them. Syrus hurries them indoors, before the "senex" comes and finds them in each other's arms.

The next scene takes place the following morning, with Chremes saying "lucescit hoc iam." (l. 410). Chremes then goes and tells Menedemus about his son's arrival, and that he is staying at his (Chremes') house. It is noteworthy that Chremes appears on stage with this information, although his actual discovery of it was not shown on stage.

Chremes, true to character, tells Menedemus the news, even though it was supposed to be kept secret. When Menedemus asks him if Clinia knows that he has changed his attitude, Chremes says that he does not, and advises him not to let the son know about the change. His reason for such advice is the extravagance of Bacchis, who, according to what Chremes thinks, is the mistress of Clinia; if Clinia finds out his father's true concern for his son, and his willingness to be generous with him, then, in Chremes' thinking, the son will extort large sums of money from him to please his wasteful mistress. Chremes suggests that, if Menedemus is determined to help his son financially, he should do it secretly; if he were to do it openly, the son would keep looking for more and more. He even suggests that Menedemus allow himself to be deceived by the plots of Syrus and Dromo, who are planning some means of extracting money from him. To this, Menedemus replies (ll. 495-497):

quod sensisti illos me incipere fallere,  
id ut maturent facere: cupio illi dare  
quod volt, cupio ipsum iam videre.

Chremes' inclination to be a "busybody" is clearly indicated by his words (ll. 491-492):

somnum hercle ego hac nocte oculis non vidi meis,  
dum id quaero, tibi qui filium restituerem.

The words spoken by Menedemus bring about a situation of dramatic irony: he is going to be the butt of plots and deceptions, and wants them to come soon, so that he can give his son money. This means that, when the slaves are working under the impression that they are doing something which he would not like, getting money from him, they are in fact bringing about exactly what he wishes.

And combined with this is the ironic situation that Chremes is deceived: he tries to get Menedemus to save himself money, but his attempts will result in keeping money from himself.

Also, the contrast of characters in this scene provides a certain type of suspense; not suspense arising from the development of a "story" within the play, but from the expectation that some kind of clash will take place between these two very different characters: one humble and self-punishing, and wishing to give his son money; the other full of vain advice, prone to interfere in other people's business, and unwilling to part with his money.

This scene ends with an awkward bit of dramatic technique: Chremes excuses himself on the grounds that he has some business with his neighbors; he is to arbitrate a dispute about boundaries. After his exit, Menedemus

makes a short speech about how well one man's problems can be solved by someone else, and, at the conclusion of these six lines, Chremes reenters, saying that he got out of that job. Then Menedemus exits, and Syrus enters.

This exit and almost-immediate reentrance seems to serve only the purpose of allowing Menedemus to recite his five lines, which have small value in the play, since they are only of a general, philosophizing nature. In any case, if they were considered important enough, there would surely be other places where they could have been included more easily. It is hard to avoid the conclusion that this is a piece of clumsy technique.<sup>2</sup>

The next scene is between Syrus and Chremes, and Syrus does a fine job here of bantering with Chremes. He first refers to his deep drinking of the previous night; Chremes maintains that he did not drink too deeply. From this, Syrus goes on to comment on the beauty of Bacchis, to which Chremes agrees, adding some remarks about her figure. Then Syrus points out that she is not like the ladies of his day, but then, not bad for these days (l. 524).

Now, as they discuss Clinia and his problems, Chremes makes it known that Clinia's slave should have found some means of preventing this trouble, or of getting money for presents for his master's mistress.

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<sup>2</sup> cf. Marouzeau (ed.), Térence, Comédies, tome ii, p. 50, footnote.

Syrus does not know whether Chremes is jesting or not, and Chremes comes right out and says that he should do something to help get money for his Clinia. And he goes to the point of saying that it is all right on occasion for a slave to deceive his master for such a good purpose as this (lines 537, 549-557):

Syrus: Eho, quaeso, laudas, qui eros fallunt?  
 Chremes: In loco  
 Ego vero laudo.  
 Syrus: Recte sane.  
 .....  
 Syrus: Non est mentiri meum.  
 Chremes: Fac ergo.  
 Syrus: At heus tu, facito dum eadem haec  
 memineras, Si quid huius simile forte  
 aliquando evenerit, Ut sunt humana,  
 tuos ut faciat filius.  
 Chremes: Non usus veniet, spero.  
 Syrus: Spero hercle ego quoque.  
 Neque eo nunc dico quo quicquam illum  
 senserim...., Sed si quid...., ne quid...  
 Quae sit eius aetas vides, Et ne ego te,  
 si usus veniat, magnifice, Chreme,  
 Tractare possim.  
 Chremes: De istoc, cum usus venerit,  
 Videbimus quid opus sit; nun istuc age.

In this piece of dialogue, Chremes in effect gives Syrus permission to deceive him, despite the tongue-in-cheek protest and objections of Syrus; Chremes feels sure that such an occasion will never arise, saying: Non usus veniet (l. 553). The irony of this statement is that the situation has already arrived; he has already been deceived, and is, at that very moment, living in the midst of the deception concerning his son, his neighbor's son, and their mistresses. Syrus intensifies the irony,

and the humor, by telling Chremes what might happen if the occasion were to arise (ll. 555-556):

Et ne ego te, si usus veniat, magnifice, Chreme,  
Tractare possim.

Besides the deception of which he is not at present aware, Chremes will be the butt of a further deception, and he has even given Syrus tacit permission for such a scheme. This "deception" will be the truth about Clinia and Antiphila, but Chremes will be deceived into thinking it a lie.

These lines show Terence at his most humorous, making the optimum use of irony. For, besides the ironic statement and ironic situation, there is dramatic irony here as well: the audience know much that Chremes does not know; they know about Chremes' son, about his neighbor's son, and about the mistresses of both. Thus, the audience gets the added pleasure of hearing Chremes speak in direct opposition to his own plans and interests; they see Chremes giving advice and implicit permission to carry out plans which are already in effect. Furthermore, they know that Syrus has plans to deceive his master even more, in order to get money from him for his son.

The scene which follows - between Clitipho and his father - is highly amusing: Chremes has just detected

his son carrying on in a familiar way with Bacchis, the supposed mistress of Clinia, (but, in reality Clitipho's mistress). Chremes upbraids him for such behaviour, as an injustice to his friend who is living under their roof. Chremes, who knows nothing about the great deceptions that are underway, goes on to brag about how well he keeps secrets.

Then, in asides, Syrus reproaches Clitipho for not obeying his orders to keep away from his mistress while she is masquerading in their house as Clinia's mistress.

After Clitipho exits, Syrus puts forth to Chremes the story about Antiphila (lines 600-606):

fuit quaedam anus Corinthia  
 hic: huic drachmarum haec argenti mille dederat mutuom.  
 .....  
 ea mortuast: reliquit filiam adulescentulam.  
 ea relicta huic arrabonist pro illo argento  
 .....  
 hanc secum huc adduxit, ea quae est nunc apud uxorem tuam.  
 .....  
 Cliniam orat sibi uti id nunc det: illam illi tamen  
 post daturam: mille nummum poscit.

The next piece of dialogue is confusing: Syrus asks Chremes to tell Menedemus that Antiphila is a wealthy captive from Caria, and wants him to get Menedemus to buy her. Chremes says that Menedemus will not do it, because he is not a buyer. And Syrus says that that is the answer he wanted. When Chremes asks why, Syrus says that he will explain it in a moment. It is very probable

that Syrus is dropping a hint to Chremes to get him interested in buying her. This is a point which is not clear from the text, but which could be brought out well by actors. For example, when Syrus makes mention of Antiphila as a wealthy captive, Chremes could show his surprise and immediate interest by some kind of sudden, startled movement, indicating clearly to the audience that the fact of her wealth is of especial interest to him. Although the dialogue does not make this interpretation clear, any other would cause confusion in the minds of the audience. Marouzeau considers these lines confusing, and can find no clear explanation for them.<sup>3</sup>

Line 614 is the beginning of the recognition scene; the facts are brought out in a dialogue between Chremes and his wife, Sostrata. Some years previous to this time, Sostrata had a child, a girl; Chremes ordered that it be exposed; but Sostrata did not expose it herself. Rather, she gave it to a Corinthian woman who was to expose it; before taking leave of the child, she took a ring off her finger and put it on the child's; this was given to the child as part of the parents' possessions, and Chremes agrees that she did the right thing. But now Sostrata produces the ring, and says that she found it on Antiphila.

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<sup>3</sup> cf. Marouzeau, Térence, Comédies, tome ii, p. 58, footnote.

Thus, it is deduced that Antiphila is their daughter.

The recognition of Antiphila comes to the audience as a great surprise, indeed as a shock. Besides the element of surprise, it has the double effect on the audience of satisfaction and suspense: it is satisfying to the audience to know that Clinia's beloved is free-born, and that she is the daughter of Chremes; they will be in suspense as to how the mistress-scheme of Syrus can now be undone so that the two can get married.

This recognition automatically ruins Syrus' plans to pass Antiphila off as a slave girl from Caria who was captured. He now tries to think of another plan (ll. 668-678); he turns several ideas over in his mind, but rejects them, ending his deliberations with (ll. 677 & 678):

euge habeo optumam  
retraham hercle opinor ad me idem illud fugitivom  
argentum tamen.

But he does not reveal his plan. This leaves the audience with the hope that he is going to produce a solution.

Then Clinia enters, overjoyed at the news about the true origin of Antiphila which he has just heard; Syrus says he was present when the news was reported; he then asks Clinia to help him in return.

Syrus shows him what will happen if Clinia goes to his father's house and leaves Bacchis behind: Chremes

will realize that Bacchis is his son's mistress. So he suggests that Clinia take Bacchis with him, but tell his father that he wants to marry Antiphila. Clinia does not quite understand: he thinks that Syrus wants him to win his father over, but asks him to keep it a secret from Chremes. Syrus explains that this is not what he wants: he wants Menedemus to tell the whole truth to Chremes, who will not believe it, since he has already told Syrus to think up some kind of deception. When Clinia objects that Chremes would not give his daughter to a man who has a mistress, Syrus assures him that he needs only one day of the deception-within-a-deception in order to get the money from Chremes. Clinia agrees: "age, age, traducatur Bacchis." (line 722)

Now Bacchis enters, and pretends to be leaving because she has not received the money promised her by Clitipho and Syrus. She has her servant run off to arrange to see a certain "miles", and the servant has already started off in that direction.

Syrus makes her call her back by saying that the money is all ready for her and even gets her to move to the house of Menedemus by promising to get the money to her.

Then, in case the audience does not follow the intrigue, Syrus makes it clear when he tells Dromo to

conduct all Bacchis' maids across to Menedemus' (lines 745-748):

ecferant quae secum huc attulerunt.  
 sperabit sumptum sibi senex levatum esse harunc abitu:  
 ne ille haud scit, hoc paulum lucri quantum ei damni  
 adportet. tu nescies quod scis, Dromo, si sapias.

Now, Chremes enters, expressing his sorrow for the plight of Menedemus, who has to bear the burden of Bacchis and her train. Syrus enters and tells Chremes that Clinia has told his father that Bacchis is Clitipho's mistress, and that he brought him to their house to keep Chremes from finding out. Chremes is quite satisfied with this "deception." Then Syrus proceeds to the second part of the truthful "deception": Clinia, he says, has told his father that he wants to marry Chremes' new-found daughter, and is going to ask his father to ask Chremes for her. But Chremes will not even agree to a pretended betrothal; he, who had counselled Syrus to deceive where necessary, is now shocked at the thought of pretending his daughter is betrothed to someone who is keeping a mistress. He refuses to deceive, but does not object to Syrus doing so (ll. 782-784):

Chremes:            Non meast simulatio;  
                       Ita tu istaec tua misceto ne me admisceas.  
                       Egon, cui daturus non sum, ut ei despondeam?

However, Syrus does manage to convince Chremes to pay the money which is owed to Bacchis for Antiphila; but

he does it only by wheedling him, and by taking advantage of the fact that this is his new-found daughter (ll. 790-796):

Syrus:                    sed illud quod tibi  
 Dixi de argento quod ista debet Bacchidi,  
 Id nunc reddendumst illip neque tu scilicet  
 Illuc confugies: "Quid mea? Num mihi datumst?  
 Num iussi? Num illa oppignerare filiam  
 Meam me invito potuit?" Verum illud, Chreme,  
 Dicunt: "Ius summum saepe summa est malitia."

He also succeeds in convincing Chremes that it will look more probable if he gives the money to Clitipho to give to Bacchis (ll. 800-801):

Quia enim in eum suspiciost  
 Translata amoris.

By this time, the three original ironic situations have been wiped out: the first irony, that Clinia was living next-door to his father without the father's knowledge, has already been nullified by Chremes' informing Menedemus about it; the second irony, that Clinia thinks his father is still hostile to him, has been nullified by his sincere welcome back home; the third, the only humorous irony of the three, concerns Chremes: by this irony, Chremes was deceived about the mistresses; now, three more ironic situations develop concerning this matter. One is that now the truth is told to Chremes (i.e., that Clinia has told his father that Bacchis is the mistress of Clitipho, and that he wants to marry

Antiphila), and he thinks it is a deception; the second is that Chremes had told Syrus to think up some deception, and when he hears this story about the mistresses, he is sure that Syrus has made up the story, in perfect accordance with his advice; the third irony is that the purpose for which Chremes told Syrus to think up a scheme was to make it easy for Menedemus to give money to Clinia without Clinia's knowing it: again, this truthful "deception" about Bacchis and Antiphila seems to be in accord with the advice of Chremes about Menedemus' money. These three ironies of situation are at the same time dramatic ironies, since Chremes does not know the truth underlying them, while the audience knows the complete story.

Clitipho enters, and has a few harsh words for Syrus for his bungling; but Syrus tells him that he will soon give him the money to take to Bacchis; that he will get it from his father. These words are no sooner spoken than Chremes comes in and gives his son the money. The maximum humor has been obtained from the short scene, with Clitipho obeying orders from Syrus like an automaton. Syrus and Clitipho leave with the money in their possession, and Chremes is left alone complaining about the amount of money he will have to keep spending on his daughter.

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The next scene finds Chremes and Menedemus. Menedemus asks Chremes to allow his daughter to be betrothed to his son. Chremes tells Menedemus that this is the trick which Syrus has hatched, and Menedemus has fallen for it; they must want to deceive him into giving money, and once his son, Clinia, gets it, he will give it to Bacchis, his mistress. But Menedemus does not want to cause annoyance to his son in any way, so he would like to let him have his way with the wedding, even if it is only make-believe. So, to please Menedemus, Chremes gives him permission to say that he is agreed to the wedding, and even to the betrothal. He does this so that Menedemus will give them money and get it over with. As a parting warning, he tells Menedemus (ll. 870-871):

*sed haec uti sunt, cautim et paulatim dabis,  
si sapias.*

Here, the irony, and the humor, of the situation lies in the fact that Chremes is warning Menedemus not to give much money to Bacchis, who, in reality, is his own son's mistress. If Menedemus did give money for her, it would thus be ultimately saving Chremes money; Chremes unwittingly opposes this act.

The next scene begins at line 874: Menedemus enters, and by his words, it is clear that he has found out the true story, and the deception that Chremes has allowed to

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develop; he speaks about the abysmal stupidity of Chremes. When Chremes enters and asks if he has told Clinia about his permission for the betrothal, Menedemus says that he has, and that Clinia was extremely happy about it. At this, Chremes cannot resist laughing, as he thinks about "servi Syri calliditates" (lines 886-887), and remarks, "voltus quoque hominum fingit scelus." (line 887) In this ironic situation, Chremes does not realize that all the "calliditates" have been turned on himself. Chremes asks how much money they tried to squeeze out of him, and Menedemus says they did not put any pressure on him at all, but just wanted to get the wedding celebrated that same day if possible. Chremes is astounded at this; Menedemus goes on to describe in some detail the humorous proof that Bacchis is Clitipho's mistress (lines 903-909):

Men: est mihi ultimis conclave in aedibus quoddam  
retro: huc est intro latus lectus, vestimentis  
stratus est.

Chr: quid posquam hoc est factum?

Men: dictum factum huc abiit Clitipho.

Chr: solus?

Men: solus.

Chr: timeo.

Men: Bacchis consecutast illico.

Chr: sola?

Men: sola.

Chr: perii.

Men: ubi abiire intro, operuere ostium.

Chr: Clinia haec fieri videbat?

Men: quid ni? mecum una simul

Chr: fili est amica Bacchis, Menedeme; occidi!

Men: quamobrem?

Chr: decem dierum vix mihi est familia.

Now that Chremes sees through what has happened, Menedemus naughtily refers to the deception which he suffered - that of Clinia leading Bacchis to his house as mistress (line 914). Chremes now sees how stupid he was to be deceived when there were so many opportunities for him to catch on (ll. 915-917).

This review of the events continues, but now more on the point of Chremes' character rather than his scheming: Menedemus chides him for being so capable of giving advice to others, yet so incapable of handling his own son properly. Menedemus recommends that Chremes, with regard to his own son, Clitipho, act on the advice he gave to him on being fatherly and sympathetic. But Chremes now refuses to have any mercy on Clitipho. Menedemus warns him that if he does not do it now, he probably will have to later, when it will be much more difficult.

Menedemus allows this point to pass, but goes on to the question of the betrothal, and stuns Chremes with: "quid dotis dicam te dixisse filio?" Chremes offers "duo talenta," but he wants his son to be told that he has offered all his possessions. When Menedemus asks why, he says that he intends to teach his son a lesson (lines 945-946):

Egone? ut eius animum, qui nunc luxuria et lascivia  
diffluit, retundam, redigam ut quo se vortat nesciat.

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After the exit of Menedemus, Chremes, in a soliloquy, expresses his intention to lecture Clitipho and have Syrus beaten.

Next, Clitipho enters, having just heard that his father has given all his property to his daughter as a dowry, thus dispossessing him completely. Chremes explains to him that he did this so that all these possessions would not become the property of Bacchis. When Chremes leaves, Clitipho and Syrus are both left wondering where they will get their daily food in the future.

Now Syrus hits upon an idea: Clitipho is to claim that he never was the true son of Chremes; since they have found their long-lost daughter, they have seized the first excuse to disown their son.

Immediately after the exit of Clitipho and Syrus, Chremes and his wife, Sostrata, enter, and apparently have heard Clitipho's arguments about not being their son. Because some time would be needed for this information to get to them, it is probable that some sort of *entr'acte* occurred between line 1002 and line 1003.

At this point of the play, we are not yet led on to the solution of the marital problems of Clitipho and Clinia, but it is clear from what follows now, what intention Terence had, and what message he wished to get across in writing this play. Besides the portrayal of

old men and their weaknesses, principally that of miserliness, he wants to illustrate that fathers should be more understanding of their sons, and that they should make an effort to bring them up with more freedom.

Here, in this last act of The Heautontimorouenos, the father has disinherited his son, by transferring all his property to his new-found daughter. The son attempts to retaliate by claiming that he is not their true son at all; this has a certain logic, in that he is being disowned as far as the family inheritance is concerned. And the reason for the disinheriting is his scandalous affair with a prostitute.

Terence's moral as well as dramatic preoccupation is illustrated in this final scene: the question of harsh treatment and misunderstanding of sons by their fathers. The words spoken by Clitipho here are redolent of some of the lines spoken by him earlier in the play (ll. 213-216):

Clitipho: Quam iniqui sunt patres in omnes  
 adolescentis iudices! Qui aequom esse  
 censent nos iam a pueris ilico nasci  
 senes. Neque illarum adfinis esse rerum  
 quas fert adolescentia. E sua libidine  
 moderantur, nunc quae est, non quae olim  
 fuit.

Chremes and Sostrata have a vulgar fight over the matter of the legitimacy of Clitipho, Chremes claiming that he is her son definitely, because he has the same faults as she has. When Sostrata says that Clitipho is

claiming to be in the same state as his sister - a foundling - Chremes shows his perversity by saying, "confitere" (line 1015). But Marouzeau says that this could be a question, "confitere?", and this would change the entire import of it.<sup>4</sup>

Clitipho now enters, and plays for the support of his mother; this was Syrus' original plan. When Clitipho admits that he has committed all kinds of faults, his father finally gives in, and admits that he is their son, but makes a quick review of the trickery he has indulged in. And, although they have had their reconciliation, there is still no agreement about Bacchis. Chremes still refuses to allow his property come under her control in any way. Finally, Clitipho agrees to give up Bacchis; Chremes then says that he has a lovely girl in mind for a wife for him: a certain Phanocrata's daughter. To which Clitipho makes this humorous response (ll. 1061-1062):

rufamne illam virginem,  
caesiam sparso ore, adunco naso? non possum, pater.

After a few exchanges, Clitipho makes his own suggestion for a wife for himself, and Chremes agrees to it.

After this, Clitipho makes one last request of his father, and it is granted: that Syrus be forgiven. Chremes says, "Fiat" and the canto says, "vos valete et plaudite!"

<sup>4</sup> cf. Marouzeau, Térence, Comédies, tome ii, page 91, footnote.

#### 4. Summary

The ironic and suspenseful situations which occurred throughout the play have been mentioned as they were met in the study of the plot; now a brief resume of these devices can be made.

There are six periods of sustained suspense, which make up the six main divisions of the plot, as given in section ii of this chapter.

The first sustained suspense arises from the hard work of Menedemus; this makes the audience ask themselves: "Why is he working so hard, when he is rich and does not have to work?" The absence of his son answers this question, and quickly raises new suspense as to his present state and whereabouts.

Dramatic irony first enters with the discovery that Clinia is living at Chremes' house (l. 181). With this discovery, the previous sustained suspense is resolved: the audience had asked themselves about Menedemus' son and his welfare; now, their question is answered, but, in first-class dramatic fashion it is answered with another situation even more suspenseful than the first, viz., Clinia's dwelling at Chremes' house.

The suspense about Clinia is maintained for some one-hundred and fifty lines; another piece of dramatic irony is begun at line 335 which likewise arouses further

suspense without destroying the previous suspense: Syrus sets forth his "consilium" for the keeping of both mistresses. This plan is the comic high-point of the play, chiefly because it is suspense conjoined with dramatic irony. The audience has several sources of delight and amusement: the dramatic irony arising from Menedemus' ignorance of his son's presence next-door is the first; from this comes the suspense concerning when and how he will find this out, as well as the expectation of words and actions from Menedemus which will militate against his own interests; in addition to this, the audience is presented with Syrus' plan concerning the mistresses, designed to deceive Chremes; this means added suspense about how and when Chremes will find out the truth, as well as the expectation of ironic statements and actions by him which will make him appear ridiculous.

This state of expectation and irony is maintained even after further objects of suspense are added: in the next scene it is revealed that Antiphila is the true daughter of Chremes and Sostrata. This does not resolve the previous suspense or destroy the previous dramatic irony, but intensifies them. Also, there is now the hint of a solution: the recognition of Antiphila is a hint to the audience that perhaps she can become the wife of Clinia. But it raises the further difficulty of how to

dispose of Bacchis, the pseudo-mistress.

The two earlier dramatic ironies are still in effect, and remain in effect for some time: the one concerning Menedemus is resolved at line 722 where Clinia agrees to tell his father that he loves Antiphila and wants to marry her; as soon as Menedemus is informed of this, there will be no more dramatic irony about his ignorance of his son's affairs.

The other dramatic irony, the one concerning Chremes, continues, however, and is not resolved until l. 909; the irony, and the suspense that goes with it, maintain the interest of the audience from l. 335 to l. 909.

However, long before Chremes finds out the truth, the irony is given an added twist, at line 797, where Chremes agrees to go along with what he considers a deception: that Clinia loves Antiphila and wishes to marry her.

This means that the suspense of the audience is interwoven with the delight of seeing Chremes agreeing this "deception", and thereby making himself ridiculous. The suspense itself (as to when and how Chremes will find out the truth) is maintained right up to line 909, where Chremes hears about his daughter and Clinia making love. The remaining one hundred and eighty are occupied with

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anti-climactic matters, the tying up of loose threads, such as the disagreement and reconciliation of Chremes and Clitipho, the forgiving of Syrus, and the choice of a partner for Clitipho.

This play of Terence proves to be a definite improvement over The Andria. The reason for this is the more expert use of dramatic irony. We showed that, in The Andria, dramatic irony ceased just after the middle of the play, and with the loss of this device, most of the humor was lost, making the rest of the play a matter of serious suspense. In The Heautontimoroumenos, the comic dramatic irony is continued until nearly the end (1.909), thereby maintaining the comic aspects of the plot for almost the entire length of the play.

## CONCLUSION

Occasionally one reads, in the reviews of present-day plays, the accusation that a certain author uses the same framework for all his plays: characters and situations vary, but the plot remains the same. Such an accusation cannot be made against these three plays of Terence. Indeed, if applied to Terence, the statement would have to be reversed: while his characters do not vary greatly from play to play (mean old men, ardent young lovers, scheming slaves), the structures of the plots are entirely different.

In The Andria, there is a combination of suspense and dramatic irony for about three-quarters of the play; the remainder is based on suspense only. There are two weaknesses in the structure of this play: the first is that the "Charinus sub-plot" is not very well integrated with the main plot; this weakness is more noticeable if The Andria is compared to the other two plays. In The Phormio and The Heautontimoroumenos, the integration and the inter-weaving of the two plots are handled expertly. The other weakness of The Andria is the sudden seriousness which enters, and dominates, the last quarter of the play: a spirit of high humor prevailed up to that point, and the drop from hilarity to serious suspense has a chilling effect on an audience. This is all the more

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reprehensible since there is no apparent purpose for it, other than ineptness on the part of the author.

The plot of The Heautontimoroumenos is made up of a short period of suspense, followed by two periods of dramatic irony, one over-lapping the other. The first dramatic irony (concerning Clinia's residing next-door to his own home) takes up the middle half of the play, and the second dramatic irony (concerning Chremes' ignorance of the mistress-deception) starts at about a third of the way through the play, and continues almost to the end. Because of the extended use of dramatic irony, this play can be considered the most humorous and the most satisfying of the three. However, the reverses of deceptions in The Andria make it a more hilarious play, at least in that portion which was built on dramatic irony.

The Phormio is a play of suspense; it has no sustained dramatic irony. This alone puts it in a category separate from the other two. But it is rather unusual even in the way the suspense is handled. Instead of starting with one suspense, and having this resolved by a situation which brings on more suspense, and so on for three or four periods throughout the play, The Phormio has two sources of suspense (the two love-problems of the two young men) which start almost at the same time, and continue for the duration of the play, becoming more and

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more integrated as the play goes on. This is not to say that there is no sub-division or variation of emphasis. The basic suspense concerning the two young men has several high-points, arising from their fear of their fathers, and from the need to get money to purchase Phaedria's slave-girl.

The structure of the three plays can be compared briefly, thus: The Andria is a play of dramatic irony and suspense; The Heautontimoroumenos is a play of dramatic irony; The Phormio is a play of suspense.

The omission of an expository prologue has already been discussed in Chapter I. It is noteworthy that, although all of Terence's plays have prologues, not one has an expository prologue. This seems to have been a trend already underway when Terence started to write. In these three plays, then, there is no giving away of the play's secrets in the prologue.

Is it possible to draw any conclusions from these plays about development in Terence's skill? Although The Phormio does maintain the suspense until the end of the play, it does not follow that it is a better play; as a comedy, it does not seem to have the humor which comes from internal comic situations, with the humorous reversals and developments that are found in the other two plays.

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However, a definite improvement in the use of suspense can be seen if The Andria and The Phormio are compared. In The Andria, the hints concerning the Athenian origin of "the Andrian" are very awkwardly inserted; they are not integrated with the rest of the story, but simply repeated at certain points throughout the play. These hints lead the audience to the suspicion, and to the hope, that "the Andrian" is really an Athenian. This is Terence's first attempt to omit the expository prologue and substitute for it hints and suggestions in the body of the play which would lead to suspense. This, no doubt, explains the awkwardness in it.

But with The Phormio, there is no awkwardness in the use of suspense; the entire play - not just a part of it - is built on suspense. The fear which the young men have of their fathers is the source of it, and it is continued throughout the play with a lack of contrivance and a certain finesse.

This implies that there was a definite improvement in Terence's skill in the use of the device of suspense.

When we consider his use of dramatic irony, we find that it is used more effectively and with more ease than suspense. But, since it is likely that Terence did not originate the dramatic irony in any of his plots, he should not be given full credit for it.

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However, we noted an improvement in the use of dramatic irony in The Heautontimoroumenos over The Andria. If the plots of these two plays could be called original Terentian plots, definite progress in use of dramatic irony could be assigned to him.

One final word should be said about his use of irony of situation, whether arising from contradictory characters, or from contradictions in intrigue. This need not be discussed in detail here, but it cannot be entirely overlooked, inasmuch as it is the most universal feature of the writings of Terence.

We have noted examples of such ironies in each of the plays: the meanness of old men brings about the loss of money to them, rather than the acquisition of more of it; the man who is so full of advice on how to raise sons fails to understand his own son; the master who recommends to his slave that he should plan to deceive a neighbor finds in the end that the slave has followed his advice.

This type of irony is much more subtle and refined than dramatic irony: dramatic irony, used for comic effect, is usually hilarious and farcical; it is simply a dramatic arrangement of information for the amusement of the audience. But irony of situation goes to the heart of human nature; it holds up for ridicule the

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folly of avarice and meanness, and extols the beauty of good character. The chief weakness of Terence is that he does not apply irony to dramatic action with sufficient success; he does not always arrange ironic situations in such a way as to maintain the "dramatic ferment".

Nevertheless, irony is the feature for which Terence is famous; it is the device which illustrates his insight into human nature. This is what makes him one of the great literary figures of history.

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Beare, W., "Terence, An Original Dramatist at Rome", in Hermathena, vol. 71, pages 64-68.

These two articles cover generally the same ground. Three valuable points are brought out in them: first, that Donatus, who commented on Terence, was a poor critic, and his judgements are not to be taken without reservations; secondly, the meaning of "contaminare" is held to be "spoil" not "interweave"; thirdly, Terence was more original than he pretended; he had to pretend to be a mere translator because of the convention-bound Romans.

Beare, W., The Roman Stage, Boston, Harvard University Press, 1950, xii-292p.

This author covers the question of Roman drama both from the point of view of dramatic structure, and the physical aspects of Roman theatre (masks, seats, spectators, music, etc.). It is obvious that the work is on the popular level; matters which are debated in scholarly articles are passed over by him with no mention of divergencies of opinion.

Beaujeu, "Le problème de l'originalité de Térence", in L'Information Littéraire, Jan.-Feb. 1959, 11<sup>e</sup> année.

Beaujeu discussed the problem of trying to reconstruct the originals from which Terence borrowed, and tries to deduce how extensive was the borrowing. He finds fault with the a priori principles that all errors come from Terence, and none to Menander; that all Menander's plays had expository prologues; and the rigid functions assigned to the five acts.

Clifford, Helen Rees, "Dramatic Technique and the Originality of Terence", in The Classical Journal, XXVI, pages 605-618.

This author argues from the conventions of the Greek theatre to certain conclusions about Terence as a translator. In Greek theatre, the positions of the characters, both on and off stage, was always clearly stated; but, at certain points, Terence neglects to localize the positions of his characters, notably at breaks between scenes.

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This book is better than that of Beare, inasmuch as it gives more detail about both the history of Roman drama, and the structure of each of the plays of Terence and Plautus. Its division of Terentian and Plautine plays according to theme or structure is very commendable.

Eliot, T.S., On Poetry and Poets, New York, Farrar, Straus, and Cudahy, 1957, xii-308 pages.

T. S. Eliot expresses the wisdom that could be expected from a man who is a critic, a scholar, a poet, and a playwright. If there is any weakness in this work, it is that he considers plays as little more than a vehicle for poetry, and does not place enough emphasis on dramatic action and development.

Enk, P.J., "Terence as an Adapter of Greek Comedies" in Mnemosyne, XIII, pages 81-93.

Enk names seven ways in which Terence improved on Menander's originals, including the changes concerning the monologue, his use of dramatic suspense, and his improvement in use of soliloquies and dialogue. He also states four ways in which Terence improved on Plautus, notably his use of the urbane speech of the upper classes of Rome.

Flickinger, R.C., "On the Originality of Terence", in The Philological Quarterly, vol. VII, pages 97-114.

This article is involved in a disagreement with Norwood's opinion about the originality of Terence, as expressed in his book, The Art of Terence. The author does not disagree with Norwood's conclusions, but takes exception to his reasoning in some cases. He also accuses Norwood with being too severe in his judgement of Plautus. This article is only of incidental value.

Frank, Tenney, "Terence's Contribution to Plot-Construction", in The American Journal of Philology, XLIX, pages 309-322.

This is by far the most informative work read on the subject of dramatic irony and suspense in Terence. He brings out the very important point that ancient audiences generally knew the story of the play beforehand; hence, they expected to be told a plot which was new to them; Terence eliminated the expository prologue purposely in order to rid himself of an old convention and to intensify comedy by injecting into his plots the elements of surprise and suspense.

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This book tells the history of a play from its conception in the mind of the author, through its development down to its final production as a Broadway play. This is very useful in the evaluation of Terence and his audience trouble. This book makes it clear that, for a modern play, financial success is fundamental; this in turn demands a play which attracts and holds the attention of an audience; thus the playwright must eliminate whatever is not of interest to the audience, and use devices and techniques which will hold their attention for the duration of the play.

Gilman, Richard, The Commonweal drama column.

Richard Gilman is drama critic for The Commonweal. Although no one of his columns has been singled out for mention here, many of them hold a high place in drama criticism. His weekly articles demonstrate his profound grasp of what good drama is, and should be; and reveal week by week, the fundamental flaws in the ephemeral plays which pass in and out of existence on Broadway, New York.

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Tyrone Guthrie has been an actor, and - for most of his life - a director. Although his insight does not seem deep, and though his concern in this book is primarily with the fortunes of the theatre and actors, yet his occasional judgements on drama are illuminating.

Harsh, P.W., Studies in Dramatic "Preparation" in Roman Drama, Diss, University of Chicago, 1935.

This work is a study of the "preparation" of an audience for later events in the action of a play; such preparation is obviously closely related to the development of suspense in a play. The work is devoid of digressions or wasted words; it is reduced to almost a technical study. Besides his discussion of true preparation, Harsh also points out uses of false preparation - incidents in which the audience is led to expect a certain development which in fact never happens. This is a very good dissertation.

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Jachmann's article in this monumental German work is a complete, if brief, survey of Terentian problems and studies. He considers all the important topics about Terence: personal biography, chronology of his plays, contemporary presentation of the plays, prologues, the originals, and the relation of Terence's plays to them; the individual plays, the character-names used, language, metre, and the manuscript tradition. He summarizes the views of most eminent critics in all aspects of Terence.

Laidlaw, W.A., "Roman Drama", in Fifty Years of Classical Scholarship, (edited by Platnauer), page 245.

On this particular page, Laidlaw outlines very neatly the differences between suspense-and-surprise versus previous exposition and dramatic irony. He also gives a very useful list of the best writings on Terence in recent times.

Maugham, Somerset, The Summing Up, New York, Mentor Books, 1961, 191 pages.

This book is the most informative and most interesting this writer has read on the subject of playwrighting. He advances from the basic qualities that make an artist an artist, and develops his thought through the ramifications of the art of playwriting to the practical problems of keeping plays "au courant".

Norwood, Gilbert, Plautus and Terence, New York, Longmans & Green and Co., 1932, 212 pages.

This book, being entirely devoted to the study of Plautus and Terence, cannot help but be of considerable value. But one has to be careful about this author; his opinions are usually stated as dogmatic truths, or, at least, the opposing views are made to appear ridiculous. The last four chapters are devoted to Terence: his plot-structure, his style, his moralizing, contaminatio, and his basic thoughts.

SUMMARY OF MASTER OF ARTS THESIS

by

James E. Trainor, O.M.I.

A summary of the thesis entitled,  
"The Use of Dramatic Irony and Suspense  
in Three Plays of Terence," presented to  
the Faculty of Arts of the University of  
Ottawa in partial fulfillment of the requi-  
rements of the degree of Master of Arts,  
in the summer of 1963.

St. Patrick's College  
Ottawa, 1963.

In The Andria, there is a combination of suspense and dramatic irony for about three-quarters of the play; the remainder is based on suspense only. There are two weaknesses in the structure of this play: the first is that the Charinus sub-plot is not very well integrated with the main plot; the other is the sudden seriousness which enters, and dominates, the last quarter of the play.

The plot of The Heautontimoroumenos consists of a short period of suspense, followed by two periods of dramatic irony, one over-lapping the other. The first dramatic irony takes up the middle half of the play, and the second starts at about a third of the way through the play, and continues almost to the end. Because of the extended use of dramatic irony, this play can be considered the most humorous and the most satisfying of the three. However, the reverses of deception in The Andria make it a more hilarious play, at least during that portion which is built on dramatic irony.

The Phormio is a play of suspense; it has no sustained dramatic irony. This alone puts it in a category separate from the other two. It has two sources of suspense, which start almost at the same time, and continue for the duration of the play, becoming more and more integrated as the play goes on.

A definite improvement in the use of suspense can be seen if The Andria and The Phormio are compared. The Andria was Terence's first attempt to omit the expository prologue and substitute for it hints in the body of the play which would lead to suspense. This, no doubt, explains the awkwardness in it.

Likewise, investigation shows that dramatic irony is put to better use in The Heautontimoroumenos than in The Andria.

Therefore, there is very good evidence that Terence's skill in the use of both suspense and dramatic irony improved with experience.