

Module #2 - Section B - Terence and "The Brothers"

Lecture Notes

TERENCE AND THE HELLENIZING CULTURE OF ROME

Before presenting the playwright Terence and his comedy, 'The Brothers', it is necessary to describe the cultural background of his plays. Roman culture and society had changed greatly during Rome's expansion in the Mediterranean. **Greek culture began to exert an extraordinary influence over Rome, especially from the second century BC, after the Roman conquest of Greece and Macedonia.** This cultural phenomenon could be described as the 'Hellenization' of Roman culture.

The Hellenizing culture of Rome and the circle of the Scipios

The first of Terence's plays, *Andria*, was performed in 166 BC, two years after the **battle of Pydna (168/167 BC) in Greece**. This battle represents a **decisive victory over the Macedonians (and the Greeks) by the Roman general Lucius Aemilius Paulus** Macedonicus ('Macedonicus' was the title given to him after he defeated the Macedonians) during the 3rd Macedonian War.

This victory marked the end of the kingdom of Macedonia, which after that was divided into four republics. Rome controlled them, but they were still formally independent (see Module #1 on the expansion of Rome in the Mediterranean). The kingdom of Macedonia controlled Greece and its cities, so when Macedonia was defeated, also Greece fell under Roman control. Macedonia (and Greece) became a Roman province in 146 B.C.

Although Greece and Macedonia became a Roman province only years later in 146 BC, the battle of Pydna marked a **crucial moment in the evolution of Roman power** and in Rome's relations with Greece and the Hellenized Eastern Mediterranean lands. As many scholars have often pointed out and as the Romans themselves eventually admitted, **"THE CONQUERORS WERE CONQUERED"** - an expression that is explained below.

The Roman **poet Horace** (who lived at the time of the emperor Augustus, about 150 years later) wrote in one of his poems:

'captive Greece captured her fierce conqueror and introduced system and style to rustic Latium'
Graecia capta ferum victorem cepit et artes intulit agresti Latio (Epodes, 2.1.156)

meaning that Greece, which had been conquered militarily by the Romans, in turn conquered its conquerors (i.e., the Romans) intellectually by bringing art and literature to Rome

The Romans, who conquered Greece with military force, were "conquered" by the Greeks with their art and literature. Greek culture will have a very strong and decisive influence over Rome, thus the expression "the conquerors were conquered."

The Romans (or initially at least some of them) felt respect and admiration for the Greeks, their long history, art and literature.

- The general who won at the battle of Pydna, **Lucius Aemilius Paulus**, dedicated a **victory monument at the site of Delphi in Greece** – Delphi was one of the oldest and most sacred Greek sanctuaries dedicated to the god Apollo. Therefore, this monument becomes not only a symbol of Roman conquest, but also of Rome’s **admiration/respect for Greece**, even though on the battlefield, Greece was the enemy.
- Even more significantly, Lucius Aemilius Paulus brought back to Rome for himself the **library of the king of Macedonia**, as well as **Greek works of art** (statues, paintings etc..) as war booty.
- Lucius’ triumph in Rome was a **symbol of the appropriation of the Greek world**. (*A “triumph” in ancient Rome was a religious and civic celebration of a general’s military victory, which included a procession that displayed prisoners of war and booty.*) Not just Greek ‘things’ but also Greek people were brought to Rome after this war: thousands of **Greek slaves** were taken to Rome, among **them very educated people, intellectuals, historians, writers, artists etc...**
- The historian **Polybius** was one of 1,000 prominent citizens of the Achaean League (= league of Greek cities) held hostage in Rome as a consequence of Pydna. He stayed in Rome and became close to very prominent Romans. He became also the tutor of the sons of Lucius Aemilius Paulus (the general who won at Pydna) and later joined one of them, **Publius Cornelius Scipio Aemilianus**, in the siege of Carthage during the 3rd Punic War. He wrote a history of Rome (*Historiae*) from 220 BC up to the destruction of Carthage in 146 BC, which recorded the rapid rise of Rome to supremacy in the Mediterranean area.
- **Publius Cornelius Scipio Aemilianus** became a great supporter of Greek culture, and patron of artists, writers, intellectuals who appreciated or were influenced by Greece. He and the Scipio family created what is known as the “**circle of the Scipios**”, a group of young intellectuals (poets, playwrights, philosophers etc.) who were influenced by and promoted Greek culture and were supported by the Scipio family. **Terence** was among these intellectuals.

Publius Cornelius Scipio Aemilianus was **the son of Lucius Aemilius Paulus** and later was adopted into the Scipio family (hence his name). *Adoption was quite common in ancient Rome especially among the senatorial class. Adoption was used to secure a male heir and/or to strengthen ties between families, thus creating political alliances.*

- After the conquest of Greece, the influence of Greek culture became not just a cultural phenomenon, but a moral and ‘national’ issue.

What was the Romans’ attitude toward Greek culture? Like anyone else who is exposed to something new and, to a certain extent, foreign - **some of them embraced Greek culture, others opposed it.**

1) **Traditionalists** (Anti-Hellenic aristocrats), like **Cato the Censor*** whose mission was to uphold the traditional Roman customs against Greek influence

2) **Philhellenes** (= ‘lovers of Greece and Greek culture’): Terence, Scipio Aemilianus and the members of the **Scipios’ circle** (= group of poets, writers and philosophers, who appreciated

and promoted the diffusion of Greek culture in Rome and who were sponsored and supported by the Scipio family)

***Marcus Porcius Cato**, aka **Cato the Elder** (234 – 149 BC) or **Cato the Censor** (see Kamm, p. 22-24): after holding public offices and becoming a senator, he was elected censor, therefore he oversaw public morality; he was famous for his severity and resistance to the introduction of Greek culture in Rome. His ideal was to return to the simple values and way of life of the early years of Rome, when farming was the mainstay of Roman economy Rome. He was obsessed with the threat posed by Carthage and ended every debate in the senate with the phrase ‘Carthage must be destroyed’. Eventually he was able to convince the senate to wage a third war against Carthage, which was led by the general Scipio Aemilianus (mentioned above).

Appropriation of the Greek world – consequences:

- 1) changes in taste and way of thinking,
- 2) increase in the consumption of luxury items and art,
- 3) interest in new cultural and ideological models
- 4) influence on literature, and specifically the plays of Terence

The influence of Greek literature on Roman literature was evident since the time of Livius Andronicus (a Greek freedman) and his translation of the *Odyssey*. Also, Plautus’s comedies were based on Greek originals and were set in Greece.

The Greek world was not unknown to the Romans before the battle of Pydna; we know the Romans had come into contacts with the Greeks who lived in Southern Italy and Sicily about 100 years before Pydna. However, after the wars against Macedonia, Greek people and things flooded Rome and the process of ‘Hellenization’ became a prominent phenomenon.

TERENCE (Publius Terentius Afer, 185? — 159? BC)

Terence’s Life

We do not know much about Terence’s life.

- He is said to have been **born in the city of Carthage, in Northern Africa, around 185/184 BC**
- The date is not sure, since it is also the year of Plautus’s death and it was usual in ancient biographies to synchronize the births and deaths of authors who in some way succeeded one another within a specific literary genre.
- He is said to have come to Rome as the slave of a certain Publius Terentius Lucanus, but it is not clear exactly when. His master later freed him, so he was a *libertus*, a **freedman**.

- After he was freed, as was usual, Terence adopted his master's name, Publius Terentius, becoming *Publius Terentius Afer* ('Terence' is the English translation of the Latin name 'Terentius'). The *cognomen* 'Afer' means 'African' and seems to reflect Terentius' origin.
- Terence is said to have **died in 159 BC during a journey to Greece**, while still a very young man (only 26 years old). There are different accounts of his death, but we do not know if any of them are true. One of them claims that he died in a storm while he was sailing back to Italy from Athens with fresh material for his comedies.
- He wrote only 6 plays - they were all produced between 166 and 160 BC and they are all preserved.
- During his life, Terence developed a close friendship with the aristocratic **family of the Scipios**, in particular with **Publius Cornelius Scipio Aemilianus**, the son of the general who won a Pydna and the man who won the third war against Carthage (see above) – he was also **one of the greatest philhellene of the time**.
- The Scipios' family supported Terence's writing (see above the 'Scipios' circle'). Some of Terence's rivals even claimed that his friends wrote his plays for him.

The Plays

- Terence, like Plautus, wrote *palliatus*, comedies "in Greek dress", set in Greece, with Greek scenes, costumes, characters. Terence's comedies are more 'hellenized' than Plautus' - most of his comedies maintain their Greek titles (he kept the titles of the original Greek comedies that he used as models).
- The **Greek models** employed by Terence **are clearly mentioned in the plays' prologues** and they all belong to the **Greek New Comedy: Menander** is the main source.
- He wrote **6 comedies**, transmitted to us **in their entirety. All produced between 166 and 160 BC**. We have detailed information about his plays: the year in which they were performed, the order in which they were composed, who produced them, and in which occasion. This information was preserved through the centuries because of Terence's appreciation as Latin playwright through the Middle Ages and later.

The chronology of the plays is well known.

Plays in chronological order:

- ANDRIA ('The woman from Andros'): an Athenian's long lost daughter is finally found again - performed with modest success in **166**,
- HECYRA ("The mother in Law") first performed in **165**, when it was a total failure, repeated other two times, only the last time successfully in 160 – a husband whose wife is made pregnant by a rape discovers that he himself is the perpetrator and the father;
- HEAUTONTIMORUMENOS ("The Self-Tormentor") performed successfully in **163** - a man who punishes himself because of the misunderstandings between himself and his son;

- EUNUCHUS ('The Eunuch'), performed in 161 – two brothers' love intrigues;
- PHORMIO, Terence's biggest success with the public in 161 – a friend assists two brothers in overcoming their father's opposition to their lovers;
- **ADELPHOE ("The Brothers") presented in 160 BC for the funerary games in honor of Lucius Aemilius Paulus, Scipio Aemilianus' father and the general who won at Pydna.**

ADELPHOE (The Brothers)

(Greek title: *Adelphoe* is the Greek word for 'brothers')

- Performed in 160 BC for the funerary games of Lucius Aemilius Paulus

- *What is the Greek model (i.e., the Greek play this comedy is based upon)?*

A comedy with the same title by the Greek playwright Menander, and a scene taken from a comedy by Diphilos, another playwright of the Greek New Comedy (see **prologue of the comedy**)

- *Who are the brothers of the title?*

There are two sets of brothers, Micio and Demea, Aeschinus and Ctesipho.

Who are they? What is the relationship with one another? How are they portrayed in the comedy?

- *What is the plot? What is the initial situation, and how does it evolve?*

Plot

Demea has raised his son, Ctesipho, in a strict and rigorous way and has given his other son, Aeschinus, in adoption to his brother Micio, who has raised him with the greatest freedom. Demea considers Aeschinus spoiled by the lack of discipline from Micio. His opinion is confirmed when he learns that Aeschinus has kidnapped a slave girl, the lute player Bacchis. We learn that Aeschinus did that on behalf of his brother, Ctesipho, who is in love with her, although Demea, their father, believes Ctesipho to be irreproachable and flawless. Instead, Aeschinus is in love with Pamphila, the girl next door, who is about to give birth to their baby and whom he promised to marry without informing his adoptive father, Micio. After various misunderstandings, all is set right but the comedy has a finale that is difficult to interpret.

Setting: Athens

Main Characters

DEMEA, father of Aeschinus and Ctesipho, and brother of Micio, he lives in the countryside

MICIO Demea's brother, he adopted one of his brother's sons, Aeschinus, he lives in the city

AESCHINUS, Demea's son and Ctesipho's brother, adopted by his uncle Micio.

CTESIPHO, Demea's son and Aeschinus's brother, raised by his father

SOSTRATA, a widow, neighbor of Micio, mother of Pamphila

PAMPHILA, Sostrata's daughter, seduced by Aeschinus, pregnant

BACCHIS, the lute-player loved by Ctesipho

SYRUS, Micio's slave

Main Themes

- 1) **Two different approaches to raising sons:** strict vs. tolerant = Micio vs. Demea
- 2) **Relationship between fathers and sons**

TWO DIFFERENT APPROACHES to the UPBRINGING OF CHILDREN: strict method of upbringing vs. a more open, tolerant one

- the **strict** approach is represented by **Demea** (he is the brother/father who lives in the country, who got married and had children and spent his life working hard on his land)
- the **tolerant** approach is represented by **Micio** (he is the brother/father who lives in town, still a bachelor, had an easy life and enjoyed himself)

These two approaches are also indirectly reflected in the characters of the **two sons, Aeschinus and Ctesipho**, who embody the results of these different methods.

Some questions to help you think about these themes (i.e., types of upbringing and relationship between fathers and sons):

1. *Consider the first encounter between Demea and Micio. What are the different values of these two old men? What are their attitudes towards raising sons?*
2. *At the end of the comedy Demea, the stern and authoritarian father, seems to suddenly change his approach. Is that change sincere or not?*
3. *What is Terence's message? Which method of upbringing does he seem to support? At the end of the play Aeschinus seems to agree with his father Demea ('We'd like that, father. You know best what to do' (p. 387).) Is that the message that Terence wants to give? That a strict education/approach is better?*
4. *In your opinion, is one method better than the other?*

The two types of upbringing presented in the play **REFLECT THE CULTURAL CHANGES OF ROMAN SOCIETY** after the conquest of Greece. Even though the comedy is supposed to take place in Athens, at a deeper level it addresses Roman issues, only disguised under the Greek character of the play.

To the Romans the difference between the two approaches expressed more than just the contrast between **STRICT and LIBERAL**, it reflected the opposition between traditional ROMAN values and the "new" HELLENIZED ones. The Roman public would have thought about the ideas expressed in this play in these terms.

In Rome the *pater familias* was the head of the family. He had absolute control over the life of his children (*patria potestas* = the father's authority). He had the right of life or death on his family, he could expose a newborn child, sell or even kill him/her. He could arrange marriages, force divorces etc....his power on his sons and daughters continued even after they got married. The Romans believed that the *patria potestas* had been established by their mythical founder, Romulus.

In the comedy “The Brothers”, Demea is the one that embodies the values of the traditional Roman father. Demea stands for the most Roman of family values, *patria potestas* = fatherly authority.

We have already mentioned that the reaction to the introduction of Greek culture in Rome differed among upper class Romans. We mentioned the different attitudes of the “**traditionalists**”, like **Cato the Elder**, and the “**philhellenes**”, like **Scipio Aemilianus**.

Let’s see what type of fathers, Cato the Elder and the father of Scipio Aemilianus, Lucius Aemilius Paulus, were to their children.

From A. S. Gratwick’s edition of *Terence: The Brothers* (1999, 20-21):

“**Lucius Aemilius Paulus** (at whose funeral the play ‘*The Brothers*’ was performed) is said to have provided personally to the education of his sons. **Plutarch** (biographer of the 2nd century AD) tells us that ‘he did this not only in the traditional Roman manner...but also in the Greek manner. For Greek grammarians, philosophers, and rhetoricians surrounded the boys, as well as sculptors, artists, riding experts, and huntsmen; and the father unless prevented by some public business would always take part in their activities as the fondest father then alive in Rome...’ (Plutarch, *Aemilius* 6).”

We mentioned before **Cato the Elder/the Censor** (234 BC – 149 BC), a conservative and reactionary senator who opposed the contact with Greek culture fearing that this could change traditional Roman customs and way of life. He became a symbol of traditional Roman values and virtues: simple life, austerity, seriousness, sobriety, gravity and respect for traditions. He too took care personally of the education of his son.

Again quoting from Gratwick’s edition of Terence’s plays:

“Though Cato owned a Greek slave Chilon, who was a teacher of Greek and attracted a large number of (paying) pupils, Cato did not think it right that the boy should have his ear tweaked or be bawled at by some slave for being slow at his lessons, or that he should be indebted at all to a slave for something as important as his education’ (Plutarch, *Cato Maior*, 20). Instead he himself became his instructor in the letters, law, and physical training.”

Both Paulus and Cato consider the education of their sons the prime duty of a father and therefore something to be undertaken in person as was customary in Rome; however, Paulus also used Greek tutors for the education of his sons. **There are striking similarities between the real experiences of Cato and Aemilius, their relationship with their sons and the issues and themes of Terence’s *Brothers*.**

Cato = Demea
Aemilius = Micio

✓ **A few notes on Education of Children in Ancient Rome (from L. Adkins ‘Handbook to Life in Ancient Rome’, 1998)**

Initially children were educated by their parents, especially their fathers at home.

They were taught basic writing, reading and arithmetic. They were also taught respect for traditions and *pietas* = devotion to their family, friends, citizens, country and gods.

From about 250 BC as a result of the influence of Greek culture, some parents preferred for their children a more formal education and they began to hire teachers or to send their children to schools. Usually educated Greek slaves or freedman were employed as private tutors in rich families or as teacher in schools.

There were three levels of education:

1. Lowest level: basic reading and counting - boys and girls of different social status and wealth
2. Middle stage: Roman and Greek literature - some wealthier boys of 10 or 11 years of age (no girls, they were getting married at that age)
3. High level: oratory and philosophy with the prospect of a career in public speaking, law and politics - only a few boys at the age of 14 and 15

After studying with a rhetorician in Rome, some young men went to Greece or Asia Minor to study rhetoric, oratory, declamation and philosophy with the Greek masters (superiority of Greek education and Greek teacher...). Educated Romans were bilingual, they spoke Latin and Greek. Greek was the language of culture and an international language.

Let's consider Study Question #2 and #3

2. *At the end of the comedy Demea, the stern and authoritarian father, seems to suddenly change his approach. Is that change sincere or not?*

Does Demea truly believe that he had been wrong all along and that his brother Micio's methods are the most effective and beneficial ones? It seems so until the very end of the play when Aeschinus admits that Demea's methods are better.

3. *What is Terence's message? Which method of upbringing does he seem to support? At the end of the play Aeschinus seems to agree with his father Demea ('We'd like that, father. You know best what to do' (p. 387).) Is that the message that Terence wants to give? That a strict education/approach is better?*

What was Terence's position on this issue? What did Terence think was the right approach to the education of children? **This is not clear, especially if we consider the puzzling ending of the play.** We side with Micio and his tolerant and open-minded relationship with his "son" Aeschinus all along until the end of the play, when Demea seems to be teaching his brother Micio a lesson and demonstrate that his own strict methods are more sensible and effective.

The ending has been extensively discussed by scholars.

A.S. Gratwick, *Terence: The Brothers*, 1999, Introduction:

"In real life we Romans respect the old-fashioned gravity of the strict father figure. But at the theater we are not watching real life: it is holiday, we leave that behind. We are for the *senex lepidus* (jolly old man = Micio) and it will be thanks to him that young love triumphs in spite of the old grumpy man (Demea). Or so we think for more than four-

fifths of *Brothers*...Everything seems settled including Demea's agreement to let Ctesipho keep his girl. Demea then puts on Micio's cap, beats him at his own game and is given the last word. *Senex lepidus* (the jolly old man) is really a shallow fool, true wisdom and right belong to *senex durus* (grumpy old man). A bold twist quite against expectation... We have been deceived into taking the wrong side throughout the play."

Many scholars feel that **this ending wasn't in the original Greek play** (the comedy written by Menander), but instead it was **added by Terence**, who sacrificed consistency to a **desire of entertaining or pleasing his Roman audience, who was expecting the Roman traditional way of upbringing to be acknowledged as the preferable one and believed the authority of the *pater familias* should be respected.**

However, if we keep in mind that the play was performed at the funeral of Lucius Aemilius Paulus (general who won at Pydna and father of Scipio Aemilianus, Terence's patron and friend) and if we consider the kind of person and father Aemilius was (a tolerant one or at least one that appreciated Greek culture and Greek ways), **it is difficult to think a play performed in memory of Aemilius Paulus would end with such a condemnation of his values and of a more liberal and Hellenized education?** And **how could Terence**, who clearly appreciated and was influenced by Greek culture, "Hellenized" himself, **end his play with a condemnation and criticism of Micio's methods of education and Micio's role as a father?**

Characteristics of Terence's comedies

The Greek models

Both Plautus and Terence imitated the playwrights of the "Greek New Comedy".

- Plautus seems to have adapted the Greek originals *very* freely, but **Terence appears to have been much more faithful to the Greek originals.**

Although not faithful enough according to some of his detractors, who accused him:

- 1) of ***contaminatio*, or blending (and thus corrupting) two different Greek original plays;**
- 2) of "**plagiarism**" (not for "copying" Greek plays but instead for copying scenes from earlier Roman plays, such as those by Plautus which were also adaptations of Greek plays!)
- 3) of **benefiting from the friendship of important Roman aristocrats** (for example, Scipio Aemilianus).

The Prologues

Each of Terence's plays begins with a **prologue that represents a literary polemic** against his adversaries, gives details about the production of the play and tells us about the rivalry between playwrights.

The importance given to the prologue as a literary institution is Terence's principal **innovation**. In **Plautus** and in the Greek New **Comedy** the prologue was conceived as a **place for exposition** that provided the information necessary for the understanding of the

plot. It gave background information and also anticipated parts of the development and the final resolution.

Terence rejects the informing function of the prologue. Instead he uses his prologues as **declarations of the author's personal stance**: he explains the relation to the Greek original plays (he gives us very detailed information about which comedies he used, which parts etc...) and he responds to criticisms by his opponents. It is evident that this new type of prologue **requires a more educated audience**, familiar with the problems of taste and technique.

In the Prologue of 'The Brothers':

- He tells us which Greek comedy he took as a model for his own, explains he used the scene from another comedy adapted by Plautus and tries to show that it isn't plagiarism
 - He refutes the accusation that he benefits from his friendship with important Romans (here he probably refers to the Circle of the Scipios)
 - He tells the audience – do not expect that I give away the plot in the prologue (like Plautus), you will have to wait to find out as the plays unfolds.
- **Plots: T. follows traditional plots**: they are the usual **basic plots** of the **Greek New Comedy** (these plots remind us of today's soap operas with their unexpected twists and revealed mistaken/hidden identities)

Young men in love with a girl they can't marry because she is

- 1) either a freeborn young woman without dowry
- 2) or (apparently) a slave

parents disapprove, misunderstandings

final solution: the girl is in fact not a slave, she turns out to be the freeborn daughter of a respectable family (usually the daughter of one of the characters in the play, a relative or a neighbor)

happy ending: all is ok, everyone's happy

Within this – there is almost always what we call a **DOUBLE PLOT/SUBPLOT**
[*Hecyra* is the only Terentian play without a double plot]

Terence's innovations:

1) Double Plot is an original element introduced by Terence: a second young man (friend or brother) also in unhappily in love (here both Aeschynus and Ctesipho are in love, for example)

The **double plot** enables Terence to **expand the possibilities of the play**, adding more characters and giving him the opportunity to analyze the relationship between them, as well as the chance of mixing together two different stories, using each one to add subtlety to the other.

2) Interest in the **psychology** of the characters. Plautus was interested in the comic surface of his characters; Terence preferred to **look deeper into their feelings and motives**.

In Terence the family situations that were typical of the *palliata* became **truly human relations, viewed in their full complexity and taken seriously**.

This approach made the plays less funny - and contributed to Terence's lack of success with the Roman audience while he was alive.

3) Style and language

- **Terence is said to have written some of the purest forms of Latin.** This is very interesting since he seems to be a **native of Northern Africa** - Latin was not his native language and he was only 19 when he wrote his first comedy (quite young -one of the reasons scholars tend to question the date of his birth). His Latin is perfect, carefully and elegantly written. His language seems to be the result of constant revision and careful composition.

His language is **closer to the language of elite**, of the educated class of Rome.

Terence did not use the vernacular of the man on the street or vulgar idioms. It was closer to ordinary conversation, but the conversation of only a segment of society, the upper class.

The characters do not exchange coarse insults, there is in general little talk about partying, eating and drinking, sex. Even the low characters – the slave, the courtesan, the parasite - do not speak a different language in his comedies, they do not bring their particular idioms on the stage. **All Terence's characters speak the same sort of Latin.** His language, compared to Plautus's, seems to have been **carefully selected, even censored**.

- **Terence eliminates the exchanges between characters and the audience**

In **Plautus** these exchanges helped to break down the dramatic illusion – the audience was **always aware that it was just a play** – not real.

Terence – on the other hand, **wants to create the illusion**, he wants the audience to get lost in the play and he wants to give the impression of reality, not fiction.

- **Different function of the Prologue in Plautus and Terence (see above)**

Literary Success of Terence's Comedies

Among his contemporaries, **T. was not a successful playwright**. The limited success of Terence with his audience reveals an **increasing split between the taste of the mass and the taste of the educated elite, who was brought up on Greek culture**. Terence's drama accomplishes the

ideals of the Hellenized elite, but this ideal was not held by all Romans, especially the lower and uneducated class.

Later, however, his educational tendencies, his moderation and his polished Latin language made him **one of the most popular and influential school authors** in the European literary tradition. He was very well known and widely read in schools during the Middle Ages and the Renaissance.

COMPARE AND CONTRAST PLAUTUS AND TERENCE (see PowerPoint presentation)