οἱ Ἄδελφοι—the Brothers by Terence

• **Background:**
  o First performance at the funeral games for Lucius Aemilius Paullus (160 BCE) given by his sons—a subject matter fitting for the occasion
  o “...Rome was now effectively master of the Mediterranean basin, and foreign influences and new wealth were pouring into the city” (Christenson)-Lucius’ defeat of Perseus at Pydna 168 BCE
  o Last play by Terence, died in 159 BCE
  o Source play by Menander—with a scene from Diphilus for added humor (mentioned in prologue—the scene where Aeschinus takes the prostitute away from Sannio)

• **Features:**
  o Duality—plot moves forwards in twos: Adelphoe-brothers ... both pairs; also father to son, uncle to nephew (adopted son)
    ▪ Terence uses this in almost all of his other plays (except “The Mother-in-Law”- Hecyra)
    ▪ What is it for? To mix humor with plot: Aeschinus’ plot (serious) is resolved by Ctesipho’s plot (comical) (Forehand)
  o Stock characters:
    ▪ *servus currens* (Geta)—to deliver the difficulty in the plot
    ▪ Pimp (Sannio)—for comedy with Aeschinus and as an object of Aeschinus’ slave’s, Parmeno, beating
    ▪ *senex iratus* (Demea)—strict father, also for comedy (but with a character change at the end
    ▪ *servus callidus* (Syrus)—makes fun of Demea
    ▪ *adulescentes* (Aeschinus and Ctesipho)—plot revolves around them (mainly Aeschinus)
  o Comedy—Farcical
    ▪ through Demea and Sannio
    ▪ Micio and Aeschinus (when Micio confronts Aeschinus about the situation)
    ▪ At the end where everything happens at once in a way that was not expected and changes how one views the play.

• **Themes:**
  o Relationships—between brothers, fathers, families...
    ▪ Brothers-Adelphoe—Micio and Demea; Aeschinus and Ctesipho
      ❖ Polar opposites, and likeness: so nature rather than nurture (Lape)
    ▪ Is Micio’s relationship with Aeschinus very strong because they aren’t father and son?—Forehand thinks this comes through at the end when Micio does whatever his ‘son’ wants.
    ▪ Father-son relationship as a conflict (also a common theme in Greek Comedy) (Lape)
  o *Paterfamilias*—is Terence questioning this? Sure.
Anti or not? No one says that he is for it or not.

What does this mean? That one should exercise this power with leniency.

- Education (Upbringing)—Liberal (Non-traditional) vs. Traditional (Micio vs. Demea)
  - Let child have free reign? Or exercise patria potestas?
    - Most of the play-liberal education wins
    - But see ‘the end’—where Demea’s change of heart makes things interesting.

- The end:
  - Major twist, Demea “I’ll be the anti-me” (Christenson, 877)
  - “serious farce” (Forehand)
  - “When it’s needed, I’ll be there for you.”(Christenson, 995)
  - Controversial—what is best?
    - Christenson recommends that it is “dialectical rather than prescriptive”
    - Forehand suggests a middle is best
    - Barsby mentions “[the plausible suggestion] that in the Menandrian original it was the Micio-figure who was vindicated at the end and that Terence is deliberately querying the permissive approach to the treatment of sons.”

Bibliography
Christenson, D. M. “Adelphoe,” in *The Literary Encyclopedia*.