

"dei furesque" aut "dulcifex"

"Gods and Robbers" or "The Nicemaker"

A drama in six scenes for the Latin Club of Winkfield St Mary's CE Primary School
by Anthony Hodson

With very grateful thanks to Dr Christine Delaney for all her help in checking and correcting the Latin text.

This play is dedicated to the memory of my dear friend, the late John Ounsted, who wholeheartedly encouraged my modest talents as a children's playwright.

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GODS

Mercūrius (Mercury), messenger of the Gods, son of Jupiter
Nuntia, Mercury's assistant
Diāna (Diana), Goddess of the Moon, the hunt, and chastity
Cupīdō (Cupid), God of Love, son of Venus
Iuppiter (Jupiter), King of the Gods

MORTALS

Iūlia (Julia), wife of a rich Roman merchant
Claudia, elder daughter of Iūlia
Aurēlia, younger daughter of Iūlia
Daphnē, a Greek slave girl, nanny to Claudia and Aurēlia
Marcus, a thief
Tītus, a thief
Phyllis, a rich lady
Amphitheus, her Greek head-slave

Anya
Laurēna
Helena
Carlotta
Lūcas
Matthaeus
Guinevĕra
Lūcius

2008 to

to year 2007

Emma

Dulcifex
Emma

"dei furesque" aut "dulcifex" - Synopsis

This is a comic fairy tale; although, like fairy tales, it has a dark side: it is a cautionary tale that underscores the vulnerability of women and children, but this part of the story is softened as much as possible. The situation is saved by the use of a *dulcifex* - a "nice-maker" that turns bad people into good ones. How wonderful if there really were such a device!

The play involves the action both of gods and mortals. The former are powerful, ruled by laws of their own, but have effects that (from the Mortals' viewpoint) are quite unpredictable. The Mortals are - well - human, responding to their own temperaments and the situations - man-made and god-made - in which they find themselves.

The story is set in Rome (or other significant Roman town) at an unspecified post-Hellenic time (i.e. after the conquering of Greece by the Romans, resulting in the availability of Greek slaves). All the action takes place near a market place. Nearby residents include Claudius, a wealthy Roman, who is away on business, his wife *Iūlia*, and their two young daughters *Claudia* and *Aurēlia*. They have many slaves, one of which *Daphnē* (Δαφνή), Greek by birth, is given charge of the children.

Another nearby resident is *Phyllis*. She is what can be called a "professional girl-friend", gaining wealth and power from the rich man-friends that she attracts. Her chief slave is *Amphitheus* (Ἀμφίθεος), also Greek, who, at the time of the story is a lonesome bachelor - slaves were not allowed to marry by law.

Scene 1: In the market place

The story opens with the Gods introducing themselves. The first is Mercury, messenger of the gods; he is mischievous - even bad, and certainly without any real morals. He finds the audience cannot understand him, so brings in his interpreter *Nuntia*, who is the narrator for the duration of the play.

Next is *Diāna*, goddess of the moon, the hunt, and of chastity; she is clever and compassionate, particularly to women and sparky young girls.

Then *Cupid* is introduced. He is the god of love - falling in love - and his usual weapon is his bow and arrow. But

Vulcan, the craftsman of the gods - has made him a *dulcifex*, which makes people loving - in the nice sense.

Jupiter, king of the Gods, is suspicious, but knowing *Cupid's* license to cause trouble with his bow and arrow, allows him charge of the *dulcifex*.

The mortals are frozen while the gods discourse, but now they come to life.

Two thieves plan to go to the adjacent temple of Mercury to beg help for a robbery that they are planning.

Iūlia leaves the children with *Daphnē* to look after while she goes to the market. Boring!

Phyllis comes with *Amphitheus* to visit a friend.

Amphitheus is left outside, sees *Daphnē*, and strikes up conversation with her. *Cupid* sees an opportunity for his bow and arrow, and asks *Diāna* to look after the *dulcifex* for him while he is busy. Soon the children are not uppermost on *Daphnē's* mind. They decide to follow the thieves into the temple of Mercury while *Daphnē's* attention is elsewhere, first asking *Diāna* to look after them.

Scene 2: in the temple of Mercury

In the temple are the thieves making their plans. The children hear them plan to rob *Phyllis*, by moonlight. The children want to stop them, but are heard, and the thieves go to investigate. Seeing disaster coming up, *Diāna*, who is watching over them, makes the children invisible. The thieves give up looking for them and leave. The children look around, and see the *dulcifex*, which *Diāna* has put down and which they can now see (being invisible and therefore in god-world). They inspect it, and decide - after reading its name, and a little experimentation on *Claudia*, that it makes people sweet. They leave the temple. But Mercury has seen this, and scolds *Diāna*, who thinks that the children will use the *dulcifex* better than would *Cupid*!

Scene 3: In the market place

Meanwhile, *Amphitheus* and *Daphnē* are getting on well, both transfixed by an arrow from *Cupid*. Their conversation is interrupted by *Phyllis's* return, who requires *Amphitheus* to carry a large parcel for her. When he has left, *Daphnē* suddenly remembers the children. They have returned, but are invisible - and inaudible. *Daphnē* is distraught, and

invokes *Jupiter*. The children also realise the dire consequences of being invisible. *Jupiter* sees that the children are invisible, and is angry - making mortals invisible is against the law, except when they can't be seen. *Mercury* is the obvious culprit, for the children have been in his temple, but the blame is pinned on *Diāna*. *Jupiter* threatens to give *Diāna* a boy-friend - undermining her role as Goddess of Chastity - she promises not to do it again. The children are restored to visibility - they still have the *dulcifex*, but it is now invisible to them.

Daphnē is overjoyed but still upset to see them, but *Iūlia* returns, and can't understand what is wrong, except the children upsetting *Daphnē* by being naughty. The children can feel but not see the *dulcifex*, and plan to tie a ribbon around it so that they can find it.

Scene 4: In the children's bedroom

Night has fallen. The moon - *Diāna's* moon - rises and wakes up the children, who decide to go out to foil the robbers plan. Just as they are about to go, their mother comes in - and almost picks up the *dulcifex*. She asks *Diana* to protect them and leaves. After a pause, the children go, *Claudia* rather reluctantly.

Diāna wakes up *Daphnē*, who comes to check the children. They've gone again! With a little prompting from *Diāna*, she goes out to look for them in the nearby market place.

Scene 5: Outside Phyllis' house

The thieves wait until *Phyllis* has gone to bed, and start their robbery plan. One climbs on the back of the other to see her hoard of jewels and gold. The children arrive and see them, and decide to shout STOP THIEF and run off. The thieves chase after them in the moonlight.

Daphnē appears, and the children bump into her, hotly pursued by the thieves. So there they are, at the mercy of the thieves, who are, in fact, as uncertain as they as to what to do next. The thieves (with some prompting by Mercury) realise that they are supposed to be bad, and discuss ransoming them for lots of money. The children, at *Diāna's* prompting, use the *dulcifex* on the thieves, who throw away their knives, and are concerned for *Claudia's* knee, which has been hurt.

At this point, Phyllis appears in her window, and sends out Amphytheus. The thieves, although now nice, decide that their presence is unwanted, and depart. Phyllis calls Daphnē and the children all into her house.

Scene 6: Inside Phyllis' house

Phyllis sends Daphnē and Amphytheus to get the children's mother, and asks the children to tell their story. Iūlia appears

with Daphnē and Amphytheus, and Phyllis says that the children have been little heroines, and she will give them each a big reward. The children thank her, but after a little discussion say that they want to use their reward to buy the freedom of Daphnē and Amphytheus, so that they can be married. After absorbing the shock, Phyllis and Iūlia agree

that this should take place, and the story comes to a happy end.

The gods aren't so pleased - the dulcifex looks like putting them out of business, particularly in the hands of children, so Jupiter takes it away to look after. Nuntia prophesies that a little child *will* put them out of business, but the play ends with a song and dance.



Phyllis' house

scaena prīma: in forō
Scene 1: In the market place
Action 1 - Gods

We are in the Market place. Julia is off to the market, and accompanying her are Daphnē with her two daughters. In a corner of the stage are Marcus and Titus, conferring. Phyllis is looking out of her window.

All are frozen, because the Gods need to introduce themselves.

Enter Mercury.

Mercūrius I am Mercury, and I am very clever and very beautiful. I am the messenger of the Gods.

You English don't understand? Nuntia! Come in and explain.

Enter Nuntia, waving a baton.

Tell them. But tell them about yourself first.

Nuntia *dea Nuntia interprēs dīs sum - oh, sorry, you're English. I am the Goddess Nuntia, and I am the interpreter of the Gods.*

This is Mercury, the messenger of the Gods, and he thinks he's very clever and very beautiful. But, as a male, he would think that. His father, Jupiter, likes to send him out to cause trouble.

Enter Diāna.

Diāna I am Diāna, Goddess of the moon, hunting, and chastity.

Nuntia *This is Diana, Goddess of the moon and of hunting and chastity. That means that she has no boyfriends, and no children of her own, but she does love mortal children. She is beautiful and wise.*

Enter Cupīdō.

Cupīdō I am Cupīdō, and I am the God of Love.

Nuntia *This is Cupid, and he shoots his bow and arrow at mortals to make them fall in love! He doesn't worry about the consequences.*

Cupīdō But look! Vulcan has made me a special new weapon. It is called "dulcifex". I point it like this at any mortal and pull this little lever. And it makes them nice. I haven't used it yet.

Nuntia *Vulcan, the God of Fire and the craftsman of the Gods, has made Cupid a new weapon, called a "dulcifex", to make people nice. He wants to try it out on somebody. Watch out, Baddies!*

Cupīdō Now, who can I try it out on?

We are in the Market place. Iūlia is off to the market, and accompanying her are Daphnē with her two daughters. In a corner of the stage are Marcus and Tītus, conferring. Phyllis is looking out of her window.

All are frozen, because the Gods need to introduce themselves.

Enter Mercury.

Mercūrius sum, et callidissimus bellissimusque sum. missus dīs sum.

nōnne vōs Anglī intellegitis? haudquāquam? Nuntia! Nuntia! adestō, omnia hīs explicā.

Enter Nuntia, waving a baton.

illīs mea verba iterā. sed primum dē tē loquere.

dea Nuntia interprēs dīs sum - oh, sorry, you're English. I am the Goddess Nuntia, and I am the interpreter of the Gods.

This is Mercury, the messenger of the Gods, and he thinks he's very clever and very beautiful. But, as a male, he would think that. His father, Jupiter, likes to send him out to cause trouble.

Enter Diāna.

Diāna sum, dea lūnae, vēnātiōnis, et castitātis sum.

This is Diana, Goddess of the moon and of hunting and chastity. That means that she has no boyfriends, and no children of her own, but she does love mortal children. She is beautiful and wise.

Enter Cupīdō.

Cupīdō sum. deus amōris sum, et sagittārius sum.

This is Cupid, and he shoots his bow and arrow at mortals to make them fall in love! He doesn't worry about the consequences.

sed ecce. Vulcānus mihi fēcit tēlum novum, nōmine dulcificem. id dirigō ad quemquam mortālem, et hunc clāvem prīmō. tum ille subitō dulcis fit. hāctenus eō nōn ūsus sum.

Vulcan, the God of Fire and the craftsman of the Gods, has made Cupid a new weapon, called a "dulcifex", to make people nice. He wants to try it out on somebody. Watch out, Baddies!

ita in quem id experiar?

Cupid goes out into the audience, and looks, without success, for someone nasty to try it out on.

Oh dear, they all seem very nice already!

Nuntia ***They are already very nice, so he can't find a victim!***

Diāna Dulcifex could change the world. Does Jupiter know about this - he could be angry?

Iuppiter (offstage) What do I know about?

Diāna *(Stands next to Mercury. To Cupid:)* Get behind us quickly with that thing. *Cupid hides behind Mercury and Diāna. Enter Jupiter.*

Nuntia ***Oh dear, Jupiter, King of the Gods, heard them talk about something that might make him very angry, and here he is!***

Iuppiter Well? *(Looks carefully at them, and knows that Cupid is there.)*
Come out, Cupid.
Cupid comes out.

What is that thing that you are holding?

Cupīdō It's called a dulcifex, and it make mortals nice.

Mercūrius I don't want to get involved with this. Soppo niceness! I'm going back to my temple.
Exit Mercury

Iuppiter Mortals below! That's dangerous power. Must be Vulcan's doing - he never learns. But I haven't made any law against it. Yet. You cause enough mischief with your bow and arrow, so I suppose can allow this. But you must use it carefully, Cupid, or I'll use my thunderbolt on you!

Nuntia ***Jupiter is doubtful, but there is no law against the dulcifex - yet. Cupid, you must use it carefully, or there will be trouble!***

(Exit Jupiter.)

Let's see what the mortals have to say for themselves! It is market time. Marcus and Titus are planning a burglary, and need to buy a chicken to sacrifice in the temple of Mercury, to persuade him to help them with their plans.

(Waves wand, and mortals unfreeze.)

Marcus Let us go to the market and buy a sacrifice for Mercury
Exit Marcus and Titus.

Nuntia ***Julia must also go to the market, and her children want to come too.***

Iūlia I'm going into the market to buy some special food

Cupid goes out into the audience, and looks, without success, for someone nasty to try it out on.

ēheu, omnēs dulcissimī iam videntur!

They are already very nice, so he can't find a victim!

dulcifex omnem orbem mūtāre potest. Iuppiterne scit dē illō? aliōquī fortasse īrāscētur.
dē quō sciō?

(Stands next to Mercury. To Cupid:) celeriter! cum illō ī post nōs. *Cupid hides behind Mercury and Diāna. Enter Jupiter.*

Oh dear, Jupiter, King of the Gods, heard them talk about something that might make him very angry, and here he is!

quid dīcitis? *(Looks carefully at them, and knows that Cupid is there.)*
exī, Cupidō.
Cupid comes out.

quid tenēs?

dulcifex est, et mortālēs dulcēs facit.

dē hōc nōlō aliquid scīre. dulcītūdinem fatuam. reveniō ad templum meum. *Exit Mercury.*

mortālēs infīmōs! vīs istius perīculōsa est. nōnne Vulcānus istud fēcit - ille sapientiam nōn habet. sed contrā istud nullam lēgem fēcī. nōndum. Cupīdō, iam aliquid malōrum cum sagittīs facere tibi licet, ergō oportet mē et hunc sinere. sed dīlīgenter istō ūtere, nē fulmine in tē ūtar.

Jupiter is doubtful, but there is no law against the dulcifex - yet. Cupid, you must use it carefully, or there will be trouble!

(Exit Jupiter.)

Let's see what the mortals have to say for themselves! It is market time. Marcus and Titus are planning a burglary, and need to buy a chicken to sacrifice in the temple of Mercury, to persuade him to help them with their plans.

(Waves wand, and mortals unfreeze.)

Action 2 - Mortals

ad forum eāmus ut Mercūriō hostiam emāmus.

Exit Marcus and Tītus.

Julia must also go to the market, and her children want to come too.

itūra ad forum sum ut escam propriam emam.

Claudia What are you going to buy?
 Iūlia I'm going to buy some pomegranates and artichokes.
 Aurēlia Can't we come with you? Please?
 Iūlia I'm also going to buy some liquamen..
 Claudia What's liquamen?
 Iūlia It is made from rotten fish
 Nuntia ***But Claudia doesn't want to go, as Mother wants to buy liquamen, a sauce made from rotten fish. The children will stay with Daphne.***

Aurelia Yuc. You can carry that if we come.
 Claudia I don't think I want to come after all
 Daphnē Don't worry. I'll look after them.
 Aurēlia Boring!
Exit Iūlia.
Re-enter Marcus and Titus with sacrifice. Cupid is lurking.
 Nuntia ***Marcus and Titus have bought an elderly chicken - will Mercury like it?***
 Tītus That's a scrawny old chicken that you bought. I hope that Mercury will like it.
They cross stage and enter the door to the temple of Mercury.
 Claudia They don't look up to any good.
 Aurēlia *(To Daphnē)* Where have they gone?
 Daphnē It's the temple of Mercury.
 Claudia Isn't Mercury the god of robbers?
 Aurēlia Maybe they want to murder someone.
 Daphnē I'm sure they are just ordinary people.
Enter Phyllis with Amphitheus
 Nuntia ***Here comes Phyllis, a rich lady. She wants to visit a friend. Her head-slave Amphitheus accompanies her to the door.***

Phyllis I'm going in here to see a friend. Stay here, Amphitheus.
Exit Phyllis, leaving Amphitheus some way away from Daphnē and the children.

Claudia Who's that?
 Daphnē That's Phyllis. She is very famous and very beautiful. All the important people in Rome know her.

Aurēlia She looks rich.
 Daphnē Yes, they all give her presents.
 Claudia Does Daddy know her?
 Daphnē Of course not!

quid emptūra es?
 granāta cactōsque emam.
 licetne nōbīs comitārī? sī vīs?
 etiam liquāmen emam.
 liquāmen quid est?
 ē piscibus pūtīdīs factum est.
But Claudia doesn't want to go, as Mother wants to buy liquamen, a sauce made from rotten fish. The children will stay with Daphne.

iuc! tū ipsa istud portā sī veniāmus,
 saltem nōlō tēcum ire.
 nōlī sollicitārī. eās cūrābō.
 insulsum est.
Exit Iūlia.
Re-enter Marcus and Tītus with sacrifice. Cupid is lurking.
Marcus and Titus have bought an elderly chicken - will Mercury like it?

ille pullus miser est quem ēmistī. spērō Mercūrium illum approbātūrum esse! *They cross stage and enter the door to the temple of Mercury.*
 malī videntur!
(To Daphnē) quō abiērunt?
 in templum Mercūrī, ut crēdō.
 nōnne Mercūrius fūrum deus est?
 necāre aliquem fortasse volunt?
 minimē. nōnne illī commūnēs bonīque sunt.
Enter Phyllis with Amphitheus
Here comes Phyllis, a rich lady. She wants to visit a friend. Her head-slave Amphitheus accompanies her to the door.

hīc intrō ut amīcum vīsam. hīc commanē, Amphitheu.
Exit Phyllis, leaving Amphitheus some way away from Daphnē and the children.
 quis illa fēmina est?
 Phyllis est. celeberrima et pulcherrima est. omnēs nōbilēs eam novērunt.

dīvēs vidētur esse.
 maximē. amīcī omnēs saepe dōna dant.
 paterne illam nōvit?
 minimē!

Amphitheus	(to Daphnē) Hello, beautiful!
Aurēlia	Look, he likes you. <i>Daphnē looks away bashfully. Amphitheus comes closer.</i>
Amphitheus	What are you doing here?
Daphnē	Just babysitting.
Nuntia	Some falling-in love fun here for Cupid's arrows! He leaves the dulcifex with Diana.
Cupīdō	This looks like some fun for my bow and arrow. Here, Diāna, can you look after dulcifex for me, please? <i>Hands Diāna the dulcifex.</i>
Amphitheus	We slaves are made to do the most boring things.
Aurēlia	He makes it sound as if we are boring. How dare he?
Claudia	No, he is just beginning to chat Daphnē up.
Daphnē	(To Amphitheus) Your mistress seems kind.
Amphitheus	Yes, she is. Yours looks OK, too. <i>He sits next to Daphnē.</i>
Nuntia	The naughty children decide to follow the robbers into the Temple of Mercury, while Daphne's mind is on other matters, to find out what they plan.
Aurēlia	She isn't worrying about us. Let's follow those men into the temple of Mercury.
Claudia	No, we mustn't. Mother will be angry. And Daphnē will get into trouble.
Aurēlia	Mother will be away for ages, and we'll only be gone for a minute. I bet Daphnē won't even notice that we have been away. She only sees her boy-friend.
Claudia	Anyway I find Mercury a little scary.
Nuntia	The children pray to Diana to look after them.
Aurēlia	Let us pray to Diāna to look after us.
Aurēlia and Claudia	Great Goddess Diāna, please look after us if we run into danger.
Diāna	I will, little ones! But be careful. Mercury has many tricks. (To the audience, holding up the dulcifex) Cupid's new toy may be useful to them!
Nuntia	The children enter the temple, under Diana's watchful eye. She thinks the dulcifex may come in handy to them. (The children enter the temple.)

(to Daphnē) salvē, ō pulcherrima!
ecce, tē amat!
<i>Daphnē looks away bashfully. Amphitheus comes closer.</i>
quid hīc facis?
modo īnfāntēs cūrō.
Some falling-in love fun for Cupid here! He leaves the dulcifex with Diana.
lūdus iocōsus erit sagittīs amōris. age, Diāna, dulcificem prō mē cūrā, sī vīs. <i>Hands Diāna the dulcifex.</i>
oportet nōs servōs rēs odiōsissimās gerere.
dīxit nōs odiōsās esse. scelus!
minimē, coepit amīcus Daphnae fiērī.
(To Amphitheus) domina benigna vidētur.
maximē. nōnne sic tua est? <i>He sits next to Daphnē.</i>
The naughty children decide to follow the robbers into the Temple of Mercury, while Daphne's mind is on other matters, to find out what they plan.
illa nōn iam dē nōbīs cogitat. sequāmur illōs in templum.
minimē, nōbīs nōn licet. māter īrātissima erit. etiam Daphnē culpam feret.
māter diū aberit, et ipsae brevissimē aberimus. crēdō Daphnēn nōn cōspectūram esse. amīcum solum cōspicit!
etiam reor Mercūrium formidulōsum esse.
The children pray to Diana to look after them.
Diānae precēmur ut nōs cūret.
ō domina Diāna, nōs īnfantes tibi precāmur ut nōs per perīculum custōdiās.
illud faciam, ō puellulae. sed cavēte! multī dolī Mercūrīō sunt!
(To the audience, holding up the dulcifex) fortasse fabricula Cupīdinis eīs ūtilis erit!
The children enter the temple, under Diana's watchful eye. She thinks the dulcifex may come in handy to them.
(The children enter the temple.)

scaena secunda: in templō Mercūrī

Scene 2: In the temple of Mercury

Marcus and Titus have entered the temple, and have placed their chicken on the altar. They are praying to Mercury.

Marcus and Tītus have entered the temple, and have placed their chicken on the altar. They are praying to Mercury.

Nuntia *The thieves are praying to Mercury: Please help us rob Phyllis.*

Tītus Great god Mercury, help us in our plan.

Mercūrius *(Looks rather scornfully at the chicken.)* What is it?

Marcus You are so beautiful as a male, and powerful.

Mercūrius True enough. Go on.

Tītus Some women get rich just because they are beautiful.

Marcus We are male and beautiful, so we need help to get rich.

Mercūrius Come to the point.
(Enter the children, with Diāna.)

Tītus So help us steal from a rich lady. A talent or six perhaps.

Claudia There they are.

Aurēlia Did they say "steal from a rich lady"?

Claudia I think so.

Nuntia *Taking a talent or five would be nice. The lady won't miss it.*

Marcus We will only take a talent ...

Tītus ... or two

Marcus ... or perhaps five ... ?

Mercūrius Greedy!

Tītus Then we will be a lot richer.

Marcus And she will be only a little poorer.

Tītus And we can give you a better sacrifice.

Mercūrius Sounds good. We handsome males must stick together. Who had you in mind?

Tītus We want to rob Phyllis.

Aurēlia Phyllis!

Claudia Sh!

Nuntia *The children hear their discussion ...*

Marcus She is rich as sin. And her window faces towards the rising moon.

Tītus So we'd see her treasures without having to light a lamp.

Marcus I can climb in if I stand on Titus' back.

Tītus Then if someone comes, we can disappear into the shadows.

Nuntia *Mercury likes the thieves' plan: their use of Diana's moonlight means that Diana can share the blame. Or so he thinks.*

Mercūrius I like it! Because they will use Diāna's moon, they will think that it was she that blessed the robbery.

Diāna We shall see!

Aurēlia We can't let them do this!

The thieves are praying to Mercury: Please help us rob Phyllis.

ō Mercūrī optime, ōrāmus tē ut cōnsīlium nostrum adiuvēs.

(Looks rather scornfully at the chicken.) quid vultis?

speciōsissimus es, ō māsculissime, ō pōtentissime.

ita vērō. etiam quid?

aliquae dīvitēs fiunt modo quod formōsae sunt.

ipsī formōsī sumus et dīvitēs fiēmus sī tū nōs adiuvābis.

vōs formōsī? et proinde?

(Enter the children, with Diāna.)

ōrāmus tē ut nōs adiuvēs surripientēs mulierī dīvitī.

illīc sunt.

dīxēruntne "surripientēs mulierī dīvitī"?

sīc crēdō.

Taking a talent or five would be nice. The lady won't miss it.

sōlum talentum capiēmus ...

aut duō ...

fortasse quinque talenta, sī vīs?

avārī estis!

deinde multō dīvitiōrēs fiēmus.

et ea modo paulō pauperior fiet.

deinde sacrificium melius tibi dāre poterimus .

bene. oportet nōs māsculōs et speciēs eāsdem adiuvāre. quam furābiminī?

Phyllidem.

dīxitne "Phyllidem"? illa Phyllis est!

tacē!

The children hear their discussion ...

illa dīvitiō Croesō est. ecce, fenestra eius ad lūnam orientem advertit.

ergō thesaurōs vidēbimus sine lūmine accendendō.

scandēmus in fenestram postquam in humerum Tītī scandī.

tum, sī aliquis interveniat, in umbrās eāmus.

Mercury likes the thieves' plan: their use of Diana's moonlight means that Diana can share the blame. Or so he thinks.

cōnsilium mihi placet - omnēs crēdent Diānam lūnā ūsam surreptiōnī favēre.

fortasse sīc, fortasse nōn!

oportet nōs eīs obstāre.

Claudia What can we do to stop them?
Aurēlia When the moon rises, we'll go to Phyllis' house and see them breaking in. Then we'll shout and someone will wake up. Then we'll run away and hide.
Diāna Good idea!
Claudia What if ...
Nuntia *The children decide to catch them at the robbery. They'll shout to bring attention to what's going on, and then run away and hide ...*
Marcus I hear someone speaking.
Aurēlia Shh!
Nuntia *... but the thieves hear them whispering and go to investigate.*
Tītus Let's look around.
Children cower.
Marcus There they are. I saw a movement.
Diāna This calls for drastic action.
Puts down the dulcifex, and makes the children invisible.
Marcus and Titus hunt for the children, but don't see them.
Nuntia *There is nothing for it. Diana must make the children invisible.*
Tītus Must have been a mouse. Let's get out of here.
Exit Marcus and Titus.
Claudia What happened? Why didn't they see us?
Aurēlia Maybe we're invisible?
Claudia That's impossible. Anyway they've gone now.
Aurēlia Look what I found! (*Picks up the dulcifex.*) I'm sure it wasn't here a moment ago.
Nuntia *The children are astonished at not being seen, and then they find the dulcifex.*
Claudia What is it?
Aurēlia I don't know. It says "dulcifex" on it. So it makes things sweet.
Claudia Maybe it makes honey?
Aurēlia And look, it says "squeeze" here. (*Points it at Claudia. Squeezes it. Noise and flash.*)
Claudia, are you all right?
Claudia Yes, I suddenly feel very happy and sweet.
Nuntia *They read the label, but only after Aurelia tries it out on Claudia do they realise that it makes people sweet!.*
Aurēlia Dulcifex! That's right! That is what it's for!! It must make people sweet.
Claudia Oh good! Let's take it with us, and if Daphnē is cross with us, we'll make her sweet.

quid possumus facere ut eīs obstēmus?
lūnā oriente ībimus domum Phyllidis, et eōs fūrantēs vidēbimus. tum clamābimus, et aliquis audiet et expergiscētur. deinde aufugiēmus et nōs cēlābimus.
bonum cōnsilium!
sed sī ...
The children decide to catch them at the robbery. They'll shout to bring attention to what's going on, and then run away and hide ...
aliquem loquentem audiō.
tacē!
... but the thieves hear them whispering and go to investigate.
quemcumque petāmus.
Children cower.
illīc sunt. mōtum vīdī.
oportet mē celeriter agere.
Puts down the dulcifex, and makes the children invisible.
Marcus and Tītus hunt for the children, but don't see them.
There is nothing for it. Diana must make the children invisible.
fortasse mūs erat. exeāmus.
Exit Marcus and Tītus.
quid agit? cūr nōs nōn vīdērunt?
fortasse invīsibilēs sumus?
illud impossībile est. sed nunc abiērunt.
ecce! hoc quid est? (*Picks up the dulcifex.*) sciō id antehāc āfuisse.
The children are astonished at not being seen, and then they find the dulcifex.
quid est?
nesciō. "dulcifex" in eō scriptum est. ergō aliquid dulce facit.
fortasse mel facit?
ecce, "hīc imprīme" scriptum est. (*Points it at Claudia. Squeezes it. Noise and flash.*)
Claudia, sānane es?
ita vērō! subitō laetissima et dulcissima sentiō.
They read the label, but only after Aurelia tries it out on Claudia do they realise that it makes people sweet!.
dulcifex ... nunc intellegō. crēdō id in dulcatum hominum esse.
bene. id capiāmus, et sī Daphnē nōbis īrāscātur, eam dulciōrem faciāmus.

Aurēlia Good idea. We may need it when we get back to her.
Diāna looks on with a smile. Exit children with dulcifex.

Nuntia **Mercury teases Diana: she'll be in trouble with Jupiter for letting the children have the dulcifex! Diana thinks the children will use it well.**

Mercūrius *(To Diāna)* I saw you let the children have that dulcifex!
 Diāna They'll probably use it better than Cupid would!
 Mercūrius I don't like it. Niceness indeed. There will be trouble with Jupiter.

bonum cōsiliū est. id faciēmus ubi ad eam reveniēmus.
Diāna looks on with a smile. Exit children with dulcifex.

Mercury teases Diana: she'll be in trouble with Jupiter for letting the children have the dulcifex! Diana thinks the children will use it well.

(To Diāna) vīdī tē cum sīvistī illās īfantēs dulcificem adipiscī
 nōnne illae melius Cūpīdine eō ūtentur?
 mē sollicitat. haec dulcitūdō quid est? Iuppiter īrāscētur.

scaena tertia: in forō Scene 3: In the forum

Daphnē and Amphitheus are talking intimately, intent just on each other. Each is impaled by an arrow from Cupid's bow.

Cupīdō This is really going well!
Enter children. They are invisible - and inaudible - except to each other. Aurēlia is carrying the dulcifex.

Nuntia **The children are invisible and inaudible except to each other, but, thanks to Cupid, Daphnē and Amphitheus are truly in love, as the children can see. Can the happy pair get married? No. Roman law says slaves cannot marry.**

Aurēlia Look, they're in love! Will they get married?
 Claudia They can't get married. They're slaves.
 Aurēlia Why not?
 Claudia I think that there is a law.
 Aurēlia It's unfair!
 Nuntia **It's unfair!**

Daphnē ... So my mother and I were brought to Rome, and sold as slaves. I was just 5.

Amphitheus That's terrible. So you don't remember your father?
Enter Phyllis, carrying a parcel.

Nuntia **Phyllis has finished seeing her friend, who has given her a present. She needs Amphitheus to carry it for her, so the lovers' session must end.**

Phyllis Amphitheus, come here and carry this parcel for me.
 Amphitheus *(To Daphnē)* Oh dear, I have to go. We must try to meet here again. Goodbye. *(To Phyllis)* I'm coming.
Goes to Phyllis, takes the parcel from her.

Phyllis Let's go home now.

Daphnē and Amphitheus are talking intimately, intent just on each other. Each is impaled by an arrow from Cupid's bow.

rēs mihi placet!
Enter children. They are invisible - and inaudible - except to each other. Aurēlia is carrying the dulcifex.

The children are invisible and inaudible except to each other, but, thanks to Cupid, Daphnē and Amphitheus are truly in love, as the children can see. Can the happy pair get married? No. Roman law says slaves cannot marry.

ecce! valdē sē amant. marītine erunt.
 nōn licet eīs marītis esse. servī sunt.
 cūr nōn licet?
 crēdō lēgem esse.
 inīquum est!
It's unfair!

etiam māter et ego addūctae Rōmam, in servitūtem vēnditae sumus. quinque annōs nāta eram.
 dīrum est. itane patrem nōn meministī?
Enter Phyllis, carrying a parcel.

Phyllis has finished seeing her friend, who has given her a present. She needs Amphitheus to carry it for her, so the lovers' session must end.

Amphitheu, venī et hoc dōnum prō mē portā.
(To Daphnē) ēheu, necesse est mihi abire. cōnēmur mox hūc convenire. valē. *(To Phyllis)* veniō.
Goes to Phyllis, takes the parcel from her.

domum redeāmus statim.

Exit Phyllis and Amphitheus. Daphnē keeps her eyes on him. Amphitheus looks back and blows a kiss.

Daphnē He's gone. *(Remembers why she is there.)* Where are the children? *(Looks around in panic)*. What has happened to the children?

Claudia and Aurēlia We're here!

Nuntia ***Daphnē suddenly remembers the children. Where are they? She can't see them, as they are still invisible - or hear them!***

Daphnē *(Not seeing or hearing them)* Where are you? *(Bursts into tears)* My mistress will have me killed.

(Hunts around)

Aurēlia Maybe we really are invisible. Diāna must have done it.

Claudia What if we stay invisible? Nobody will feed us if we aren't there?

Aurēlia Maybe we are goddesses now?

Nuntia ***The children suddenly realise that, if they are invisible, nobody can look after them.***

Claudia *(Bursts into tears)* I don't want to be a goddess. I just want to be me again. *(They hug.)*

Daphnē O Jupiter, help me! Bring those children back!

Enter Jupiter in a clap of thunder. Mortals freeze.

Nuntia ***Daphnē calls to Jupiter to help. Time is frozen. Jupiter thinks that Mercury must be to blame for making the children invisible - definitely not allowed. But Mercury plays innocent, and blames Diana.***

Iuppiter What's going on? *(Looks around)* Those children are invisible! Mercury!

Enter Mercury.

Why are those children invisible? It must be one of your tricks. It's against the law.

Mercūrius *(Innocently)* It wasn't me. Diāna made them invisible.

Iuppiter Diāna!

(Enter Diāna)

Those children are invisible. You know what the law says. "No mortal may be invisible except when they can't be seen."

Nuntia ***Diana says that she did make the children invisible, but Mercury distracted her, just as she was about to make them visible.***

Diāna I'm very sorry. I made them invisible to save them, and Mercury distracted me just as I was about to make them visible again.

Goes to the children, and makes them visible again.

Exit Phyllis and Amphitheus. Daphnē keeps her eyes on him. Amphitheus looks back and blows a kiss.

ēheu. abiit. *(Remembers why she is there.)* īfantēs ubi sunt? *(Looks around in panic)*. īfantibus quid ēvēnit? perī!

hīc sumus!

Daphnē suddenly remembers the children. Where are they? She can't see them, as they are still invisible - or hear them!

(Not seeing or hearing them) Claudia! Aurēlia!! ubi estis? *(Bursts into tears)* era mē capitis damnābit.

(Hunts around)

fortasse vērissimē nōn possumus vidērī.

quid agat sī in aeternum invīsibilēs maneāmus? ita nēmō nōs alet.

deae fortasse nunc sumus?

The children suddenly realise that, if they are invisible, nobody can look after them.

(Bursts into tears) nōlō dea esse. ego ipsa volō esse. *(They hug)*

ō Iuppiter potentissime, adiuvā mē. tibi supplicō. illās īfantēs refer.

Enter Jupiter in a clap of thunder. Mortals freeze.

Daphnē calls to Jupiter to help. Time is frozen. Jupiter thinks that Mercury must be to blame for making the children invisible - definitely not allowed. But Mercury plays innocent, and blames Diana.

quid agit? *(Looks around)* illae īfantēs invīsibilēs sunt.

Mercūrī!

Enter Mercury.

illae īfantēs cūr invīsibilēs sunt? nōnne dolus tuus aliquis est. contrā lēgem est.

(Innocently) ego nōn fēcī. Diāna eās invīsibilēs fēcit.

Diāna!

(Enter Diāna)

illae īfantēs invīsibilēs sunt. scīs quid lēx ēdīcat. nōn licet mortālem invīsibilem facere nisi iam nōn possunt eī vidērī.

Diana says that she did make the children invisible, but Mercury distracted her, just as she was about to make them visible.

paenitet mē: eās invīsibilēs fēcī ut eās servem, et ubi eās vīsibilēs redditūra eram Mercūrius mentem distrāxit.

Goes to the children, and makes them visible again.

Iuppiter	Don't do it again, or I'll give you a boyfriend, and you won't be the Goddess of Chastity any more.
Nuntia	<i>Jupiter is angry, and says he'll give Diana a boyfriend - which shocks her. Cupid and Mercury think this is hilarious.</i>
Diāna	A boyfriend? No, anything but that! Please!! <i>Guffaws of laughter from Cupid and Mercury.</i> Shut up, you two!
Iuppiter	<u>Don't</u> do it again. <i>Exit Jupiter. Mortals unfreeze.</i>
Nuntia	<i>Don't do it again!</i> <i>Time starts again, and the children are now visible.</i>
Claudia and Aurēlia	Here we are! <i>Daphnē goes to them and hugs them.</i>
Daphnē	You had me so worried. Where were you?
Claudia and Aurēlia	We were just here, couldn't you see us? <i>Enter Iūlia with basket of produce</i>
Nuntia	<i>Julia, the children's mother, comes back. Everything looks normal, except that Daphnē is upset. The children must have been naughty!</i>
Iūlia	What's going on here? Why are you crying, Daphnē? Have you been naughty children?
Claudia	No, we were close by, but Daphnē couldn't see us.
Iūlia	I don't know what the fuss is then.
Aurēlia	<i>(Distracting attention: looks in the basket for the liquamen) Por (Holds nose.)</i>
Iulia	That's what you'd smell like if you didn't wash properly! Let's go home. Come on. <i>Leads off, followed by Daphnē holding the children's hands. The children hold back.</i>
Claudia	<i>(Looking at Aurēlia) Where's the dulcifex?</i>
Nuntia	<i>Where's the dulcifex? It is there, but it is invisible. Weird!</i>
Aurēlia	It's still in my hand. <i>(Looks down.)</i> But look! It's invisible now, but it is still there!
Claudia	That's spooky!
Aurēlia	I'll tie a ribbon around it when we get home.
Nuntia	<i>Aurēlia will tie a ribbon round it when they get home. That way they will know where it is.</i>
Iulia	Come on, you two. <i>exeunt</i>

nōlī iterum illud facere, nē amātōrem dem, et nōn iam dea castitātis sīs.
<i>Jupiter is angry, and says he'll give Diana a boyfriend - which shocks her. Cupid and Mercury think this is hilarious.</i>
amātōrem? tibi supplicō, quidlibet nisi illam poenam. humillimē tē orō. <i>Guffaws of laughter from Cupid and Mercury.</i> tacēte, scelestī!
nōlī illud iterum facere, tē moneō. <i>Exit Jupiter. Mortals unfreeze.</i> <i>Don't do it again!</i>
<i>Time starts again, and the children are now visible.</i>
hīc sumus! hīc sumus!! <i>Daphnē goes to them and hugs them.</i>
valdē sollicita eram. ubi erātis? vērō hīc erāmus. nōnne nōs vidēre poterās? <i>Enter Iūlia with basket of produce.</i>
<i>Julia, the children's mother, comes back. Everything looks normal, except that Daphnē is upset. The children must have been naughty!</i>
quid agit? cūr lacrimās, Daphnē? īfantēs, nōnne improbae erātis?
minimē, iuxtā erāmus, sed Daphnē nōn poterat nōs vidēre. ergō querimōniam nōn intellegō. <i>(Distracting attention: looks in the basket for the liquamen) Por (Holds nose.)</i>
sīc oleātis nisi bene lavētis. domum redeāmus, agite. <i>Leads off, followed by Daphnē holding the children's hands. The children hold back.</i>
<i>(Looking at Aurēlia) dulcifex ubi est?</i> <i>Where's the dulcifex? It is there, but it is invisible. Weird!</i>
in manū meā est. <i>(Looks down.)</i> ecce tamen! invīsibilis est, sed vērō ibi est! barōcum est. eum vittā circumligābō cum domī erimus. <i>Aurēlia will tie a ribbon round it when they get home. That way they will know where it is.</i>
venīte ambae. <i>exeunt</i>

scaena quarta: in cubiculō infantium
Scene 4: In the children's bedroom

It is dark. But the moon comes up and shines on the children, who are asleep.

Enter Diāna

Diāna I have a clever plan to stop Mercury's thieves. Wake up children, there is work for you!

Nuntia ***Diana's moon is up, and she wakes the children to remind them of their plan to stop the thieves. She will help, with a plan of her own.***

Aurēlia *(Sits up.)* The moon is so bright; it woke me up. Claudia!

Claudia Go away. I'm asleep.

Aurēlia Wake up. We must stop those thieves.

Claudia I'm having a lovely dream. I'm dreaming that Daphnē is getting married to Amphitheus and they are having a lovely party and we're invited.

Aurēlia *Shakes Claudia.* Wake up!

Claudia Oh, alright. *(Sits up.)* Have you got the dulcifex?

Aurēlia Yes, it's just here. It's still invisible, apart from its ribbon, but I can feel it.

Picks up dulcifex, and feels it.

Claudia What if they catch us? I'm a bit scared. *Noise of Iūlia about to enter*

Nuntia ***They still have the dulcifex, but it's invisible - apart from its ribbon. Oh dear! Here comes Mother!***

Aurēlia Sh, it's Mother. *Enter Iūlia.*

Iulia How bright the moon is. I hope that the children have not been woken up by it.

No, they are quiet.

What's that ribbon? *Bends down to pick up the ribbon. Aurēlia pulls dulcifex to her chest. Diāna looks apprehensive. Iūlia stands up again.*

I love you. Dear goddess Diāna, look after my little girls

Diāna I'll look after them.

Iulia Sleep well. *Exit Iūlia. A short pause.*

Aurelia She's gone. Let's get going.

Nuntia ***Diana will look after the children. Daphne is also part of her plan and she must now wake her up.***

Diāna Now I must go and wake up Daphnē.

Exit Diāna.

Claudia I'll be happiest when I'm back in bed.

Aurēlia Come on. The dulcifex will help.

Children put on light shoes and exit in nighties. Enter Daphnē and Diana.

It is dark. But the moon comes up and shines on the children, who are asleep.

Enter Diāna

cōnsilium ingeniōsum habeō ut fūribus Mercūrī obstem. vōs excitāte, īfantēs, vōbīs negōtium habeō.

Diana's moon is up, and she wakes the children to remind them of their plan to stop the thieves. She will help, with a plan of her own.

(Sits up.) lūna tam lūcida est ut excitāta sim. Claudia!

abī. dormiō.

tē excitā! necesse est nōbīs illīs fūribus obstāre.

somnium bellum habeō. Daphnē Amphitheō nūbit, et optimum convīvium habent, et nōs ipsae adsumus.

Shakes Claudia. tē excitā!

agam. *(Sits up.)* dulcificemne habēs?

ita vērō. invīsibilis est absque vittā, sed eum sentiō.

Picks up dulcifex, and feels it.

quid agat sī nōs capiānt. paulum timeō. *Noise of Iūlia about to enter*

They still have the dulcifex, but it's invisible - apart from its ribbon. Oh dear! Here comes Mother!

tacē - māter adest. *Enter Iūlia.*

quam clāra lūna est. spērō infantēs eā nōn excitātās esse.

contrā placidae sunt.

illa vitta quae est? *Bends down to pick up the ribbon. Aurēlia pulls dulcifex to her chest. Diāna looks apprehensive. Iūlia stands up again.*

vōs amō. cāra dea Diāna, meās puellulās custodi.

eās cūrābō.

bene dormīte. *Exit Iūlia. A short pause.*

māter abiit. age, eāmus.

Diana will look after the children. Daphne is also part of her plan and she must now wake her up.

nunc oportet mē Daphnēn excitāre.

Exit Diāna.

fēlīcissima erō cum in lectum redierō.

age. dulcifex nōs adiuvābit.

Children put on light shoes and exit in nighties. Enter Daphnē and Diana.

Daphnē (To herself) The moon is so bright, it woke me up. I must check on the children.
Goes to the children's beds, and finds no one there.
Oh no! Where have they gone?
Nuntia **Daphnē has a terrible shock - the children have gone - again. Diana urges her to think carefully.**
Diāna Be calm. Think back to this afternoon.
Daphnē They must have gone to the market place, where we were this afternoon.
Diāna, goddess of the moon and the hunt, help me find them!
Diāna I will. (Exit Diāna and Daphnē.)
Nuntia **Daphnē realises that she must go back to the market place, where they were this afternoon, and where odd things started happening.**

(To herself) tam clara est lūna ut mē excitāvit. confirmābō infantēs tūtās esse. *Goes to the children's beds, and finds no one there.*
perīī illae ubi sunt?
Daphnē has a terrible shock - the children have gone - again. Diana urges her to think carefully.
tē compōne. cogitā dē rēbus mātūtīnīs.
fortasse ad forum iērunť, ubi aderāmus māne? o Diāna, deā lūnae et venātiōnis adiuvā mē eōs reperīre, tē implōrō.
hoc polliceor. (Exit Diāna and Daphnē.)
Daphnē realises that she must go back to the market place, where they were this afternoon, and where odd things started happening.



The thieves look into Phyllis' house

scaena quinta: prope domum Phyllidis
Scene 5: Near Phyllis' house

We are again in the market place near Phyllis' house. Diāna is to left stage.

Enter Marcus and Titus with Mercury.

Nuntia ***The thieves are preparing to rob Phyllis' house, and talk happily about how rich they'll be!***

Marcus Here we are!

Tītus If I stand on your back, I can easily get in!

Marcus And the moonshine will let us see right inside.

Tītus And then I will grab lots of jewels.

Marcus And then we'll be rich.

Tītus Just think what we'll be able to buy!

Phyllis appears at the window with a lamp.

Phyllis How beautiful the moon is! Good night, Diāna. Look after me.

Nuntia ***How beautiful the moon is! Please Diana, look after me.***

Marcus Shut up. Quick, hide!

Diāna Good night, Phyllis; I'm watching.

Phyllis leaves the window.

Mercūrius Good night, Phyllis! You will not be so happy in the morning.

Nuntia ***Naughty Mercury says: you won't be so happy in the morning!***

Tītus Let's wait a bit.

After a pause ...

Marcus Let's go! You get on my back.

They move to the window. Marcus crouches down. Titus climbs on his back.

Tītus Corrh!!

Marcus What can you see?

Enter children. They see the robbers.

Tītus Jewels and gold. Heaps of it!

Nuntia ***The children come in and see the thieves.***

Aurēlia Look, there they are. One of them is looking in the window.

Claudia Shh.

Marcus Get off my back, I want a look!

They change places.

Corrh!!

Aurēlia Why do they say that?

We are again in the market place near Phyllis' house. Diāna is to left stage.

Enter Marcus and Tītus with Mercury.

The thieves are preparing to rob Phyllis' house, and talk happily about how rich they'll be!

hīc domus est!

sī in humerum ascendam, facilē poterō inīre.

et lūx lūnae sinet nōs omnia intrō vidēre.

et tum multās gemmās rapiēmus.

et dīvitēs erimus.

euge bona emenda

Phyllis appears at the window with a lamp.

quam pulchra est lūna. bene fulgē, Diāna, et mē servā.

How beautiful the moon is! Please Diana, look after me.

tace! celeriter dēlitēsce!

bene dormī, ō Phyllis. tē custōdiō.

Phyllis leaves the window.

bene dormī, ō Phyllis. tam fēlīx māne nōn eris.

Naughty Mercury says: you won't be so happy in the morning!

paulisper exspectēmus.

After a pause ...

age! in tergum ascende!

They move to the window. Marcus crouches down. Titus climbs on his back.

corrh!

quid vidēs?

Enter children. They see the robbers.

gemmae! aurum!! cumulī eōrum!

The children come in and see the thieves.

ecce fūrēs. ūnus illōrum intuētur in fenestram.

tacē!

statim dēscende! ipse spectāre volō.

They change places.

corrh!!

cūr illud dīcunt?

Claudia I don't know. Perhaps they worship crows. What do we do now?
 Nuntia ***What do the children do now? What if they are seen? They hope they won't have to be invisible again, as that was scary.***

Aurēlia We shout at them, and run away.
 Claudia What if they run after us and catch us?
 Aurēlia We'll become invisible again.
 Claudia No! I'd hate that.
 Diāna And I would have a boyfriend, and I'd hate that.
 Aurēlia One two three.
 Stop thief!
A pause.
 Nuntia ***Stop thief.***

Aurēlia and Claudia STOP THIEF!!
 Marcus It's children! Let's catch them and teach them a lesson.
Children run off, off stage. Marcus and Titus chase them. On stage again and off stage.
Enter Daphnē.
 (To Diāna) My fine hounds are catching up on your little deer!
 Cupīdō Tally-ho!
 Diāna Shut up, Cupid. They'll have a surprise when they catch them.
 Daphnē Claudia, Aurēlia, where are you?
Enter children at speed. Run into Daphnē. All collapse in a heap.
 Claudia Ow!
 Daphnē Thank goodness I have found you. Claudia, what has happened?
 Claudia I've hurt my knee. You must run away! The robbers are after us! *Enter robbers.*
 Nuntia ***Now there's trouble. And Claudia has hurt her knee.***

Marcus There they are.
They move one to each side of Daphnē and the children.
 Tītus Now we have them. But they are just children and a girl
 Diāna Come on, men, you're not that wicked.
 Marcus What do we do now? I don't want to hurt them.
 Mercūrius (To Diāna) You're spoiling my game. (To the thieves) Remember that you are supposed to be very bad.
 Nuntia ***Mercury has to remind the thieves that they are supposed to be wicked. So they feel they have to be seriously bad.***

nesciō. fortasse corvōs colent. quid nunc faciēmus?
What do the children do now? What if they are seen? They hope they won't have to be invisible again, as that was scary.

fūrēs inclāmābimus et celeriter effugiēmus.
 sed quid agat sī nōs insequantur et nōs capiant?
 invīsibilēs fiēmus.
 minimē! mihi nōn placet.
 et amātōrem habeam. istud mihi nōn placet.
 ūnus, duō trēs.
 fūrēs! sistentur!
A pause.
Stop thief.

FŪRĒS! SISTENTUR!!

īnfantēs sunt. illōs capiāmus et puniāmus.
Children run off, off stage. Marcus and Tītus chase them. On stage again and off stage.
Enter Daphnē.
 (To Diāna) canēs meī mox cervulās tuās adsequentur!
 bene vēnentur!
 tacē, Cupīdō. vēnātōrēs eās adsecūtī dēmirābuntur!
 Claudia! Aurēlia!! ubi estis?
Enter children at speed. Run into Daphnē. All collapse in a heap.
 au!
 dīs grātiās agō quod vōs invēnī. Claudia, quid agit?
 genū nocitum est. effuge! statim! fūrēs nōs adsequentur. *Enter robbers.*
Now there's trouble. And Claudia has hurt her knee.

ibi sunt!
They move one to each side of Daphnē and the children.
 puellulae cum fēminā sunt! nunc eās capiēmus.
 agite, hominēs, tam nēquam nōn estis.
 quid nunc faciāmus? eīs nōlō nocēre.
 (To Diāna) lūdum corrumpis. (To the thieves) mementōte vōs nēquissimōs esse.
Mercury has to remind the thieves that they are supposed to be wicked. So they feel they have to be seriously bad.

Tītus	<i>(To Marcus)</i> We are supposed to be bad. <i>(To Daphnē and the children)</i> You stay right there! <i>Both bring out knives, and circle them.</i>	<i>(To Marcus)</i> nēquissimī sumus. <i>(To Daphnē and the children)</i> manēte omnēs! <i>Both bring out knives, and circle them.</i>
Marcus	They look rich.	dīvitēs videntur.
Tītus	We'll ransom them for lots of money.	eās redimāmus multīs nummīs.
Nuntia	<i>The robbers have them at their mercy. The children look rich, so they can ransom them and get a lot of money.</i>	<i>The robbers have them at their mercy. The children look rich, so they can ransom them and get a lot of money.</i>
Marcus	I know a place where we can keep them safe until the dosh comes.	sciō domum quā eās celēmus dum pecūniam exspectēmus.
Daphnē	No! Go away!	immō. abīte!
Diāna	Use the dulcifex!	nunc dulcifice ūtiminī!
Nuntia	<i>The children remember the dulcifex thanks to Diana.</i>	<i>The children remember the dulcifex thanks to Diana.</i>
Claudia	Ow. Aurēlia, use the dulcifex! <i>Aurēlia fires the dulcifex, first at one then at the other robber.</i>	au. Aurēlia, dulcifice ūtere. <i>Aurēlia fires the dulcifex, first at one then at the other robber.</i>
Marcus	What are we doing? These look like really nice children.	quid facimus? optimae infāntēs videntur.
Nuntia	<i>The robbers become nice, to Mercury's annoyance. Can they help?</i>	<i>The robbers become nice, to Mercury's annoyance. Can they help?</i>
Mercūrius	Diāna, that's cheating. How can robbers rob when they are nice? I shall lose my clientele	Diāna, mē fraudās. quōmodo fūrēs fūrābuntur sī dulcēs sunt? nōn iam negōtium agam.
Diāna	Mercury, we women will always win, as men are not as bright as us women.	Mercūrī, nōs fēminae semper superābunt, quod māsculī stultiōrēs sunt.
Mercūrius	I will tell on you to Jupiter. Just you wait!	id dēferam ad Iovem, tibi polliceor!
Tītus	The girl looks nice, too. Maybe they need help? We don't need these things. <i>They throw away their knives Phyllis appears at the window.</i>	puella etiam benigna vidētur. fortasse auxilium volunt. hīs cultrīs nōn egēmus. <i>They throw away their knives. Phyllis appears at the window.</i>
Phyllis	What's going on?	quid agit?
Nuntia	<i>"What's going on?" "Nothing" says Marcus. "Help!" says Daphne!</i>	<i>"What's going on?" "Nothing" says Marcus. "Help!" says Daphne!</i>
Marcus	Nothing. There has been a bit of an accident.	nihil. parvus cāsus erat.
Daphnē	Help us!	adiuvāte nōs!
Phyllis	<i>(Calling back)</i> Amphitheus! Go out quickly!	<i>(Calling back)</i> Amphitheu! festinā ad illās!
Tītus	The child has hurt herself. Here, use my hanky. <i>Enter Amphitheus.</i>	haec infāns sibi nocuit. ecce. sūdāriō ūtere. <i>Enter Amphitheus.</i>
Nuntia	<i>The ex-robbers offer a bandage for Claudia's poor knee. But when Amphitheus appears, they realise that it is best if they go.</i>	<i>The ex-robbers offer a bandage for Claudia's poor knee. But when Amphitheus appears, they realise that it is best if they go.</i>
Marcus	We'd better be going. <i>Exit Marcus and Titus.</i> <i>Amphitheus runs to Daphnē and the children.</i>	exeāmus. valēte! <i>Exit Marcus and Titus.</i> <i>Amphitheus runs to Daphnē and the children.</i>
Amphitheus	Are you all right?	sānae estis?
Daphnē	You saved us! <i>Bursts into tears and hugs Amphitheus. Aurēlia puts down dulcifex and</i>	nōs servāvistī! <i>Bursts into tears and hugs Amphitheus. Aurēlia puts down dulcifex and</i>

attends to Claudia's knee.

Claudia I thought those men became rather kind.

Aurēlia The dulcifex worked!

Enter Phyllis.

Nuntia *Daphnē thanks Amphitheus for saving them, and Phyllis invites them all inside. But the children realise that the thieves had been made nice.*

Phyllis You'd all better come inside. Come on in, everybody.

All exit.

attends to Claudia's knee.

credēbam illōs benignōs factōs esse.

ergō dulcifex fungitur.

Enter Phyllis.

Daphnē thanks Amphitheus for saving them, and Phyllis invites them all inside. But the children realise that the thieves had been made nice.

melius sit sī intrō sītis. intrāte, omnēs, sī vultis.

All exit.

scaena sexta: domū Phyllidis Scene 6: in Phyllis' house

Nuntia *Phyllis is curious about how the children got there. But first, their parents must be summoned. Only Julia is at home. Daphnē and Amphitheus are sent away to bring her - it's only a short way.*

Phyllis *(To the children.)* What were you doing out here at night? You should know it's dangerous. Who's your father?

Claudia Our father is Claudius. But he's a merchant and he's away. Mother's at home.

Phyllis What's your mother's name

Claudia Iūlia

Phyllis *(To Daphnē and Amphitheus)* Go back to the children's home, tell them what has happened, and bring the mother here.

Exit Daphnē and Amphitheus.

Now, my dears, tell me what happened and I will look after Claudia's knee.

Gets a cloth, and attends to the knee, which isn't too badly hurt.

Nuntia *The children tell their story, starting with events in the temple.*

Aurēlia We saw these robbers in the temple, and they wanted to rob your house.

Claudia And we wanted to stop them.

Aurēlia I think Diāna helped us. She made us invisible in the temple and then we found this.

Shows dulcifex, which of course is invisible, except for the ribbon.

Nuntia *The children show Phyllis the dulcifex - but the only visible thing is the ribbon around it. Yes, it's a nice ribbon.*

Phyllis *(Looking perplexed)* Yes, that's a nice ribbon.

Claudia No, it's a dulcifex and it makes people nice.

Phyllis *(To herself)* Children do like make-up games. *(To the children)* Go on.

Nuntia *Phyllis can't believe what they are telling her about the dulcifex making*

Phyllis is curious about how the children got there. But first, their parents must be summoned. Only Julia is at home. Daphnē and Amphitheus are sent away to bring her - it's only a short way.

(To the children.) quid faciēbātis extrā noctū. nōnne perīcula cognoscitis? quis vōbīs pater est?

Claudiō nōmen patrī est. sed mercātor est et diū abest. māter domī est.

quod nōmen mātrī est?

Iūlia.

(To Daphnē and Amphitheus) ambō redīte domum īnfantium, et dīcite mātrī quae ēvērunt, et māterem hūc addūcite.

Exit Daphnē and Amphitheus.

et nunc, cārissimae, mihi dīcite omnia dum genū Claudiae cūrō.

Gets a cloth, and attends to the knee, which isn't too badly hurt.

The children tell their story, starting with events in the temple.

fūrēs in templō vīdimus, quī domum tuam spoliāre vōlēbant.

eīs autem obstāre volēbāmus.

crēdō Diānam nōs adiūvisse. perfēcit ut invīsibilēs essēmus et deinde hoc invēnimus.

Shows dulcifex, which of course is invisible, except for the ribbon.

The children show Phyllis the dulcifex - but the only visible thing is the ribbon around it. Yes, it's a nice ribbon.

(Looking perplexed) ita vērō, vitta pulchra est.

minimē, dulcifex est, et facit hominēs dulcēs fiērī. praeter vittam invīsibilis est.

(To herself) ō lūdōs īnfantium! *(To the children)* pergite!

Phyllis can't believe what they are telling her about the dulcifex making

people nice. The children are making it up!

Aurēlia	So we got up when the moon rose, and came here.
Claudia	The robbers were here, so we shouted and ran away.
Aurēlia	They stopped burgling and chased us.
Claudia	Then we ran into Daphnē, and they caught us, and we were very frightened.
Aurēlia	So I used the dulcifex to make them nice
Claudia	And they became kind.
Aurēlia	And then your man came, who loves Daphnē.
Nuntia	The children say: "We used the dulcifex, and the robbers became nice, and then your man came, the one who is in love with Daphne." This in-love business shocks Phyllis.
Phyllis	<i>(Surprised and shocked)</i> Who does what? <i>Enter Daphnē and Amphitheus with Iūlia. Phyllis goes to greet Iūlia .</i>
Phyllis	<i>(Recovers herself)</i> Hallo, Iūlia . I'm sorry to send for you at night, but I have your children here. They were found outside my house. You will want to see them. <i>Iūlia runs to children.</i>
Iūlia	Hallo, Phyllis. Thank you. <i>(To the children)</i> You naughty naughty children! You could have been killed or sold as slaves. Are you OK? <i>(To Phyllis.)</i> Thank you for looking after them. I'm sorry that they have been a trouble.
Nuntia	Julia is grateful to Phyllis, but cross with the children for being foolish. Phyllis reassures her that the children have been little heroines! She has a big reward for them - very valuable gold coins.
Phyllis	On the contrary, they have been little heroines. They saved my treasure from thieves, So I am going to give them a big reward. <i>(Goes to a chest, and brings out some gold coins.)</i> Here, this is for you, and this is for you.
Claudia and Aurēlia	Is that really gold? <i>(Look really pleased.)</i> Thank you. <i>Children confer. Cupid is obviously busy at this point.</i>
Nuntia	The children confer. What they'd really like is for Daphnē and Amphitheus to be free, so that they can marry. So they offer their reward money to Julia and Phyllis to buy their freedom.
Aurēlia	Daphnē and Amphitheus are in love.
Claudia	So what we'd like to do is to buy the freedom of Daphnē ... <i>Runs to her mother, with money.</i>

people nice. The children are making it up!

	deinde lūnā ortā ipsae ortae sumus, et ad forum profectae sumus. fūrēs iam aderant, itaque clamāvimus et effūgimus. deinde fūrārī dēsiērunt, et nōs sequēbantur. tum Daphnēn incucurrimus, et nōs dēprehendērunt, et valdē timēbāmus. deinde dulcifice ūsa sum et fūrēs dulcēs factī sunt. etiam benignī erant. tum homō tuus vēnīt quem Daphnē amat ...
	The children say: "We used the dulcifex, and the robbers became nice, and then your man came, the one who is in love with Daphne." This in-love business shocks Phyllis.
	<i>(Surprised and shocked)</i> cuī quae quid facit? <i>Enter Daphnē and Amphitheus with Iūlia. Phyllis goes to greet Iūlia.</i>
	<i>(Recovers herself)</i> salvē, ō Iūlia. Phyllis sum. paenitet mē tē noctū arcessīvisse, īnfantēs tamen hīc adsunt, extrā domum meam repertae. volēs eās convenīre. <i>Iūlia runs to children.</i> salvē ō Phyllis. tibi multās grātiās agō. <i>(To the children)</i> improbissimae vērō fuistis. potest vōs necātās esse aut servās factās esse. sānaene estis? <i>(To Phyllis)</i> iterum tibi multās grātiās agō quod īnfantēs cūrāvistī. mē piget quod tē vexāvērunt.
	Julia is grateful to Phyllis, but cross with the children for being foolish. Phyllis reassures her that the children have been little heroines! She has a big reward for them - very valuable gold coins.
	minimē, herōēs parvae fuērunt! thesaurum meum contrā fūrēs servavērunt. ergō magnum praemium eīs dābō. <i>(Goes to a chest, and brings out some gold coins.)</i> ecce, illud tibi est et illud tibi. vērōne - aurum - est? <i>(Look really pleased.)</i> tibi grātiās agimus. <i>Children confer. Cupid is obviously busy at this point.</i>
	The children confer. What they'd really like is for Daphnē and Amphitheus to be free, so that they can marry. So they offer their reward money to Julia and Phyllis to buy their freedom.
	Daphnē et Amphitheus sē amant. itaque volumus libertātem Daphnēs emere. <i>Runs to her mother, with money.</i>

Aurēlia And of Amphitheus ... *Runs to Phyllis, with money.*

Claudia And then they can be married.

Phyllis *(To Daphnē and Amphitheus)* Is it true? *(Daphnē and Amphitheus nod bashfully)* When did you meet?

Amphitheus This morning, in the market. And again this evening.

Phyllis And you'd really like to get married? *(Daphnē and Amphitheus nod again)* My goodness, that was quick work.

Nuntia ***Phyllis can hardly believe that Daphnē and Amphitheus are in love. But Cupid has done a good job. She is astonished at the children's unselfishness.***

Cupīdō Didn't I do well? *(Pats Daphnē and Amphitheus)*

Phyllis *(Laughs. To the children.)* All that money and all you want to do is give it away?

Claudia and Aurēlia Yes

Iūlia I couldn't possible let Daphnē go. Who would look after you?

Claudia We'll be very good. And Daphnē can still look after us sometimes.

Aurēlia We'll help you buy someone new who is really nice.

Nuntia ***Julia doesn't want to lose Daphne, but she is persuaded, and is very proud of her children..***

Iūlia You are very kind children. I am very proud of you.. *There is a knock at the door.*

Phyllis *(To Amphitheus)* Go and see who it is.
Amphitheus exits, and returns with flowers.

Nuntia ***It was the apologetic ex-robbers at the door, with flowers.***

Amphitheus It's two men. They brought these. I sent them away again.

Phyllis It's nice time. So why don't we give the children their request?

Iūlia I agree. Tomorrow, Daphnē, you will have a freedom ceremony. OK, Phyllis?

Phyllis We'll do Amphitheus at the same time.

Nuntia ***There will be a freedom ceremony. Daphnē and Amphitheus are very grateful.***

Daphnē and Amphitheus Thank you. *(Does obeisance to Phyllis and Iūlia , then to the children. Phyllis hugs children)*
There is a knock at the door.

Phyllis Amphitheus, who is it?
Amphitheus exits, and returns.

et Amphitheī ... *Runs to Phyllis, with money.*
tum poterunt nūbere.
(To Daphnē and Amphitheus) vērumne est? *(Daphnē and Amphitheus nod bashfully)* quandō primum convēnistis?
hodiē māne in forō. et iterum nūper.
et vērōne vultis sibi nūbere? *(Daphnē and Amphitheus nod again)* per Iovem, rēs celerrimē facta est!
Phyllis can hardly believe that Daphnē and Amphitheus are in love. But Cupid has done a good job. She is astonished at the children's unselfishness.

vērō optimus fuī! *(Pats Daphnē and Amphitheus)*
(Laughs. To the children.) tantam pecūniam habētis, et modo omnem aliīs dāre vultis!
ita vērō.

nōn possim Daphnēn solve. quis vōs cūret?
optimissimae erimus. et Daphnē aliquandō nōs cūrāre poterit.
tē adiuvābimus ancillam benignissimam adipiscī.
Julia doesn't want to lose Daphne, but she is persuaded, and is very proud of her children..

dulcissimae estis. ambae mihi placētis. *There is a knock at the door.*
(To Amphitheus) quis est? reperī!
Amphitheus exits, and returns with flowers.
It was the apologetic ex-robbers at the door, with flowers.

duō hominēs aderant. hōs attūlērunt. eōs dīmīsī.
tempus benignitātī est. itaque īfantibus dēmus quae volunt.
ita vērō. Daphnē, crās in templō libertātem tibi dābimus. tibine tuisque bonum est, Phyllis?
simul idem faciēmus prō Amphitheō.
There will be a freedom ceremony. Daphnē and Amphitheus are very grateful.

vōbīs omnibus maximās grātiās agimus. *(Does obeisance to Phyllis and Iūlia, then to the children. Phyllis hugs children)*
There is a knock at the door.
Amphitheu, quis est?
Amphitheus exits, and returns.

Amphitheus It's those men again.
 Phyllis Bring them in. I'll speak to them.
Amphitheus exits, and returns with Titus and Marcus
 Nuntia ***It's those men again - they want to say sorry properly. They are transformed into good people. It was the children who did it.***
 Titus We wanted to say sorry properly.
 Marcus We are now really good people.
 Phyllis You didn't mean to, but you actually helped Daphnē and Amphitheus. (*Diāna smiles. Mercury scowls*) But what made you good?
 Marcus It was them (*pointing at the children*).
 Tītus There was a flash, and suddenly - we became good.
 Marcus and Tītus We like being good.
 Nuntia ***It's nice being good. So here's a niceness song!***
 Phyllis There's a song here.
 May niceness be best
 and with goodness be blessed
 Yes, kindness will win
 when we struggle with sin
 and friendship is put to the test.
All sing.
Thunder and all the mortals freeze.
 Nuntia ***Meanwhile, Jupiter is cross that mortals used the dulcifex.***
 Iuppiter Cupid, why do those children have the dulcifex? Only gods are allowed to make people nice. *Takes the dulcifex, having first untied the ribbon.*
 Cupid Oh dear. I gave it to Diāna to look after, while I made Daphnē and Amphitheus fall in love.
 Iuppiter Well, Diāna?
 Diāna The children found it when I was saving them. I thought they'd use it well, and they did.
 Iuppiter That's another rule that you broke. You deserve two boyfriends for that.
 Nuntia ***Diana let the children have it. She deserves two boyfriends, not just one, for her naughtiness. She is distraught.***
 Diāna (*In tears*) No, please! It all turned out well.
 Iuppiter Mercury! You are responsible for all this confusion.
 Mercūrius Father, I knew it would work out for the best. (*Diāna mouths "Liar!"*)
 Nuntia ***Jupiter knows that it was Mercury who was at the bottom of all this,***

iterum istī eīdem adsunt.
 eōs indūc. eōs adloquar.
Amphitheus exits, and returns with Tītus and Marcus.
It's those men again - they want to say sorry properly. They are transformed into good people. It was the children who did it.
 volēbamus dīcere "valdē nōs paenitet".
 nunc optimī vērō sumus.
 nōn voluntāte rē vērā adiūvistis Daphnēn. (*Diāna smiles. Mercury scowls*) sed quid perfēcit ut tam bonī factī essētis?
 illae perfēcērunt (*pointing at the children*).
 fulmen erat et subitō - benignī factī sumus.
 nunc nōs iuvat benignī esse.
It's nice being good. So here's a niceness song!
 euge! ecce carmen!
 ō dulcitās optima sit (*see below for music*)
 bonitāteque victor erit.
 et benignitās etiam
 superābit malitiam.
 amīcitia fortior fit!
All sing.
Thunder and all the mortals freeze.
Meanwhile, Jupiter is cross that mortals used the dulcifex.
 Cupīdō, cūr īfantēs dulcificem possident? dīs sōlīs licet hominēs dulciōrēs facere.
Takes the dulcifex, having first untied the ribbon.
 ēheu. eum apud Diānam dēposuī dum perficiēbam ut Daphnē Amphitheusque sē amārent.
 explicā, Diāna.
 īfantēs dum eās servābam dulcificem invēnērunt. crēdidī illās eō bene ūsūrās, et bene ēgērunt.
 lēgem secundam violāstī! prō istō duōs amātōrēs debēs adipiscī!
Diana let the children have it. She deserves two boyfriends, not just one, for her naughtiness. She is distraught.
 (*In tears*) minimē, tē implōrō. rēs fēlīciter finīta est.
 Mercūrī, tū vērō praestās hanc cōnfūsiōnem.
 pater, sciēbam rem bene ēventūram. (*Diāna mouths "Liar!"*)
Jupiter knows that it was Mercury who was at the bottom of all this,

despite what he said. But the story has a happy end, so no punishment this time.

Iuppiter
You're a terrible liar, my son. But it has ended well, perhaps I can overlook it this once.
If this niceness catches on we gods will all be out of business! Particularly if a child makes it happen. Meanwhile, I will keep the dulcifex for my own use only. *Iuppiter takes the dulcifex.*

Mortals unfreeze.

Nuntia
Jupiter keeps the dulcifex: too much niceness, particularly in the hands of a child, will mean the end of the gods. Meanwhile, let's be happy!

Aurēlia
(Feels for the dulcifex) It has gone! The dulcifex has gone!!
(Looks sad. Then says to Daphnē:) You had better have this ribbon - it's all we have left of the dulcifex.

Mortals and gods all sing as a round; mortals first:

Mortals and Gods
May niceness be best
and with goodness be blessed
Yes, kindness will win
when we struggle with sin
and friendship is put to the test.

Nuntia
We gods know that a child will come, to make people good.

despite what he said. But the story has a happy end, so no punishment this time.

mendācissimus es, fili mī. rēs autem vērō bene ēvēnit, ergō fortasse hōc tempore rem ignōrābō.
sī omnēs dulcēs fiant, nōs dī inūtilēs fiāmus! etiam sī infāns perficit ut ēveniat. intereā dulcifex sōlī mihi est! *Iuppiter takes the dulcifex.*

Mortals unfreeze.

Jupiter keeps the dulcifex: too much niceness, particularly in the hands of a child, will mean the end of the gods. Meanwhile, let's be happy!

(Feels for the dulcifex) abiit! dulcifex abiit!!
(Looks sad. Then says to Daphnē:) hanc vittam nōbīs placet tibi dāre - monumentum parvum dulcificis est.

Mortals and gods all sing as a round; mortals first:

ō dulcitās optima sit
bonitāteque victor erit.
et benignitās etiam
superābit malitiam.
amīcitia fortior fit!

We gods know that a child will come, to make people good.

FINIS

Voice

o dulc-it-ās opt-im-a sit bo-ni - tā-te-que vic-tor er - it et ben-
ig-nit-ās e - ti-am su-per - ā - bit mal - i - ti-am am-ī - cit - i - a for - ti - or fit o...

"dei furesque" aut "dulcifex" - notes

The dulcifex

How wonderful it would be if one could transform a nasty person into a nice one! Well, in this play, Vulcan made a dulcifex - a nice-maker - for Cupid. The whole idea is treated with a certain amount of suspicion by the gods, and Cupid, for whom it was made, never does manage to use it. It is left to the children Claudia and Aurēlia to try it out - with great success.

Gods and mortals

Gods can see and hear mortals, even when the latter are invisible. Mortals cannot see or hear gods (or invisible mortals), but they can be influenced by them. The gods prefer this indirect relationship with mortal affairs, but occasionally resort (in an emergency) to direct action. The dulcifex (unlike Cupid's arrow) is pure magic. It is therefore alien to these rules, which is one reason why the major gods are bothered by it.

Notes on the characters in order of appearance

Mercury (Mercūrius)

Mercury is the messenger of the gods and son of Jupiter.. He is without morality, although he could be described as a likeable rogue. His part in the play is to promote the interests of the robbers who come to him for help. He is quite happy to get Diāna and Cupid in trouble with Jupiter, and when the finger is pointed at him for blame, he is mere than ready to put the blame on others. This makes Diāna and the other gods (except Jupiter, who understands him perfectly) rather wary of him and the mischief that he can cause.

Nuntia

Nuntia is the narrator. Although Nuntia is promoted to a goddess in this play, her part isn't really a part at all. She announces in English what each scene is about, and also comments on what happening, and what the dialogue is saying, but she has no direct hand in the action, although she has a sour remark to make about Mercury.

Diāna

Diāna is the goddess of the moon, the hunt and of chastity (i.e. she doesn't want boyfriends - gods or mortal - although she certainly has admirers). Of all the gods and goddesses, Diāna is the star of this show. She is intelligent

and compassionate, and she really does look after those who love her. All the same, she does use the mortals when it suits her. As goddess of the moon, she is forced to be part of the robbers' plan, but she brings about a good conclusion, even if she does have to break a couple of strict god-laws in order to do so. She knows the divinity still present in children, and Jupiter, who has a respect for her, in spite of threatening her with terrible punishment (making her have a boyfriend, when she is goddess of chastity), he understands and grudgingly approves of her actions.

Cupid (Cupīdō)

Cupid is the god of love - that is, boyfriend-girlfriend love - and making people fall in love. He is quite irresponsible in his actions. So when Vulcan, the craftsman of the gods with his volcanic smithy, makes him a dulcifex, he doesn't really know what to make of it. He is quite glad to leave it with Diāna, and to use his traditional weapon, his bow and arrows, on Daphnē and Amphitheus - and he is a professional when it comes to making people fall in love and want to get married. So his work with the happy couple in this play is a masterpiece of quick effective work!

Jupiter (Iuppiter)

Jupiter is the king of the gods, and they all respect him, particularly when he is looking. He is very much the boss and quite capable of meting out punishment to those who disobey his edicts. His favourite weapon is the thunderbolt. A god who is zapped by a thunderbolt would survive (being immortal), but may be severely damaged and not good for much afterwards. (In ancient Greek custom, *people* who were killed by thunderbolts from Zeus, the Greek equivalent of Jupiter, were regarded by the Greeks as rather special to have deserved singling out for this treatment. They were buried in a special place.)

In the play, Jupiter is mainly concerned with keeping law-and-order among the gods, so he is quite cross most of the time, as his laws are not treated with the respect that they deserve. However, he is really a fair-minded god at heart, and decides not punish Diāna for the illicit use of the dulcifex.

Marcus and Titus

Marcus and Titus are out-and-out scoundrels, although perhaps a bit soft when it comes to hurting women and children. All they really worry about is getting money - belonging to other people. That is, until they are zapped by the dulcifex, which does an excellent job of turning them into good people by the time of the play's happy ending.

Iūlia

Iūlia is a typical rich Roman lady - brisk and practical, and good at delegating. She loves and is interested in her children, even though she delegates the daily work of looking after them to her Greek slave-girl Daphnē.

Claudia and Aurēlia

Claudia and Aurēlia are the mortal heroines of this play. Claudia is older than Aurēlia, and is cautious but brave. Aurēlia is full of ideas and wants to do things now, often without having thought things out. It is she who takes charge of the dulcifex - and Claudia is quite happy with it this way. The two make an excellent team.

They are very sweet children, perceptive of the things around them (although too young to understand the grave dangers that they lay themselves open to), and their monetary sacrifice at the end of the play is a natural consequence of their natures.

Daphnē

Daphnē is a Greek slave-girl, who has looked after (and educated) Claudia and Aurēlia for a few years. She loves them deeply, and they love her. She is highly conscientious, until, that is, Cupid brings a long-hoped for romance into her life in the form of Phyllis' slave Amphitheus. This bowls her over, to the interest and amusement - and sympathy - of the children.

Phyllis

In the ancient world, in many cases, women fell into two classes - wives and non-wives. Wives, on the one hand, were regarded as there to look after the household and have children. They were clearly influential, and some did make a public splash. A few of the non-wives, on the other hand - like Phyllis - were rich and successful in their prime. These ones were beautiful and intelligent, attracting

rich boy-friends - often more than one at a time; and they knew how to use them.

Phyllis is one of these non-wives; she is kind within this framework, highly intelligent, and a rough diamond. She is also wealthy. Although Iūlia and Phyllis come from

different walks of life, Iūlia (who would normally disapprove of Phyllis as of a different social class and an unwanted potential distraction for her - and other - husbands) recognises her human worth.

Amphitheus

Amphitheus is Phyllis' trusted chief slave and right-hand man. He also is Greek, and when he comes upon Daphnē he is bowled over by her (thanks to Cupid). But he is still attentive to his duties..

Note. Daphnē and Amphitheus are Greek names that decline thus (Kennedy 67):

nom	voc	acc	gen	dat	abl
Daphnē	Daphnē	Daphnēn (as Greek)	Daphnēs (as Greek)	Daphnae	Daphnē
Amphitheus	Amphitheu	Amphitheum	Amphitheī	Amphitheī (as Greek)	Amphitheō

There are alternative forms, but I have selected what seem to be the primary contenders. Daphnē declines close to the Greek, while Amphitheus adheres to the Greek only in the vocative and dative.

inter sē amant - perhaps an idiomatically better way of saying "are in love?" (two instances in the play omit "inter")/

**o dulcitas optima sit
a round**

Anthony Hodson

con brio ♩ = 60

o dulc-it-as opt-im-a sit bo-ni-ta-te-que vic-tor er - it et ben-

ig-nit-as e-ti-am su-per - a-bit mal - i-ti-am am-i - cit-i - a for-ti-or fit o...