Menander, the principal fragments

Menander (of Athens.)
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MENANDER

THE PRINCIPAL FRAGMENTS

WITH AN ENGLISH TRANSLATION BY
FRANCIS G. ALLINSON

PROFESSOR OF GREEK LITERATURE AND HISTORY
IN BROWN UNIVERSITY

LONDON: WILLIAM HEINEMANN
NEW YORK: G. P. PUTNAM'S SONS
MCMXXI
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ILLUSTRATIONS

For the authenticity of the portrait-head of Menander, the frontispiece, it may be urged that a reasonable consensus\textsuperscript{1} of expert opinion has come to favour this bust, now in the Boston Museum of Fine Arts,\textsuperscript{2} as second only, if not equal, to the Copenhagen portrait. The resemblance between this and the face of the comic poet on the Lateran relief (facing page 131) re-enforces the identification, if either one is accepted as Menander.

The beardless comic poet of the relief, who holds in his left hand one of the masks\textsuperscript{3} apparently set

\textsuperscript{1} See Fr. Studniczka, \textit{Das Bildnis Menanders}, Neue Jhrb. 41/42, 1918, 31 pp. (5 cuts, 10 plates), who discusses in detail the numerous Menander portraits, especially the group of heads in Copenhagen, Boston, Philadelphia, etc. (The Univ. of Penn. head is wrongly assigned by S. to Boston.) Recently Fred. Poulsen (\textit{Ikonographische Miscellen}, Copenhagen, 1921) has attacked Studniczka's conclusions. Poulsen, however, accepts (\textit{l.c.} p. 31) the Lateran figure as representing a comic poet, not an actor.

\textsuperscript{2} Furnished by the courtesy of Mr. L. D. Caskey of the Museum.

\textsuperscript{3} Carl Robert (\textit{Szenen aus zwei Komödien des Menandros}, Halle, 1908) suggests the identification of the three masks with Moschion, Chrysis, and Demeas in the \textit{Girl from Samos}.
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out by his companion\textsuperscript{1} from the cupboard behind her, has on the table before him the excerpted rôle (\?) belonging to the mask. Above is the lectern-frame to hold the open scroll. The fingers of the poet's right hand seem to beat accompaniment to the recitation. (See Studniczka, \textit{op. cit.} p. 26.)

THE TRANSLATION\textsuperscript{2}

The editor wishes to crave indulgence from the reader in two particulars. First, for the occasional juxtaposition of prose and verse in his translation. In the case of mutilated or much-restored text and doubtful context prose translations or summaries seemed inevitable, and in the case of the minor fragments the translator felt that it was admissible to treat each one as a unit, versifying those only which seem more vivid in verse. Secondly, the use of the \textit{six}-stress iambic verse in translating the corresponding Greek trimeters is, as the translator

\textsuperscript{1} It is tempting to identify this lady with the charming, though fabled, Glycera who figures in the Alciphron letters as Menander's devoted helper. Körte (\textit{Menander und Glycera}, Hermes, 54, 19) points out the amusing anachronism involved, but the tradition might easily have become canonical by about 50 A.D.—the approximate date of the sculpture.

\textsuperscript{2} The translator wishes to express his indebtedness for valuable help received from his colleague, Professor W. C. Bronson.
GENERAL INTRODUCTION

is well aware, somewhat unfamiliar\textsuperscript{1} to English ears, but the continuity of the Greek, often unbroken from line to line, seems to him to be thus more easily reproduced, treated as a tertium quid between prose and verse.

The translator has nowhere intentionally forced the meaning to suit the metre and, finally, he has not felt at liberty to try to make the English more racy than the original by introducing tempting, but anachronistic, modern colloquialisms that would obscure the milieu of Menander.

THE TRANSMISSION OF MENANDER

What we now possess of Menander in connected scenes has been restored to us since 1891 and, for the most part, since 1905. The traditional estimate of his plays, verifiable only by numerous minor fragments and by the uncertain reflection in Roman Comedy, had become so firmly imbedded in our literary creed that the opportunity for a more independent opinion, based upon recent discoveries of manuscripts, has entailed an excessive reaction in the minds of some competent critics. This was,

\textsuperscript{1} R. Browning’s long poem, Fifine at the Fair, might be cited as a precedent. In that poem, however, the sixth stress is chaperoned by rhyme.
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perhaps, inevitable. Exaggerated or uncritical praise provokes unmerited depreciation. The off-hand pairing of Menander and Aristophanes is a mis-mating not only in rank, but also in literary purpose and method.

The verdict passed upon Menander by Greeks

1 As in 1897 with the rediscovered Bacchylides.
2 This juxtaposition of the protagonists of the Old and the New Comedy came to a concrete embodiment in the double hermae of the two poets; cf. the example in the Museum at Bonn. For a double herm of M. and Homer see Studniczka, op. cit. p. 16.
3 e.g. Aristophanes of Byzantium, some thirty years after Menander's death, crystallized the opinion that reappears nearly three centuries later in Quintilian's more reasoned diagnosis. Julius Caesar, master of the word as well as of the world, in his famous reference to Terence (O dimidiate Menander, etc.; see Suetonius, Vita Terenti), was fully aware of Menander's qualities. For Ovid's reaction cf. Schwering (see Bibliography). In the first century after Christ, Plutarch and Dion Chrysostom actually preferred (for reasons not far to seek) Menander to Aristophanes, a verdict which weakens, indeed, our respect for their literary objectivity but, none the less, indicates the dominant influence of Menander as the "bright and morning star of the New Comedy" (σαλασφόρος ἀστήρ, Greek Anthol. L.C.L. vol. i. p. 86). Their contemporary, Quintilian, avoiding this error, selects unerringly the vital quality of Menander (see below, The Arbitrants, p. 2).

In the next century Aulus Gellius in his learned mosaic (Noctes Atticae, ii. 23, 12, 15, 21; iii. 16, 3), gives us detailed additional contacts with Menander's continued popularity. Lucian, his contemporary, has imbedded in his text two of the fragments (see below, p. 126, Epitrep. fr. 7; and p. 482 [Lucian *Amores] fr. 535 κ), and his explicit reference (Pseudol. 4) to the prologues of Menander indicates, what is otherwise clear enough (e.g. Dial. Meretric. 8, 1; 9; Piscator 17; and cf. Kock on fr. 962), the presence of the Menandorean
GENERAL INTRODUCTION

and Romans who possessed the great corpus of his unmutilated works, if due allowance for the personal equation be made, is probably not out of accord with some portions, at least, of what we now have at our disposal.

Down to the fourth or fifth century of our era Menander was read in the Nile valley and, in fact, throughout the Roman world. That he formed part of the standard literature in western Europe we know from Sidonius Apollinaris, bishop of Auvergne, 472 A.D., who draws⁠¹ a comparison between the Epitrepontes of Menander and the Hecyra of Terence. When Menander disappeared from first-hand knowledge in Europe is uncertain. Possibly Psellus, the accomplished philologist and litterateur of the eleventh century in Constantinople, may still have had access to complete plays. His allusion, however, to “Menandreia” is suggestive rather of extensive florilegia than of the “twenty-four comedies”⁠² unabridged, which he is said to have edited.

element in Lucian’s crucible. For Alciphron (possibly contemporary with Lucian) there has been formulated the proportion—Alciphron : Menander : : Lucian : Aristophanes. From Aelian’s Medley (ca. 220 A.D.) Menander may be taken “by the handful” (see Christ, Griech. Lit. Gesch.⁵, § 380).

¹ Ep. iv. 2. For the contemporary reading of only Homer and Menander, see Den Graeske Litteraturts Skæbne, Ada Adler (cited by Poulsen, op. cit. p. 40).
² See Krumbacher, Byzant. Litteraturgesch.², pp. 437, xi
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LIFE

The Attic poet Menander was born in the year 343/42 B.C. and died in 292/91 B.C. His father was Diopeithes of Cephisia. When Philip crushed Greek independence at Chaeronea the boy was only five years old. At twenty-one he saw a Macedonian garrison placed on the harbour acropolis by Antipater, the successor of Alexander. In the same year Demosthenes, by a self-inflicted death, brought to a close his long struggle against Macedon, and Aristotle bequeathed to Theophrastus the headship of the Peripatetic school. As fellow-pupil with Menander

443. See also his references, passim, op. cit., to K. Sathas, Μεσαιωνική βιβλιοθήκη. The naïve mediaeval imitations of Menander and Philemon are self-evident forgeries, and the authenticity of the Rodosto catalogues of the sixteenth century, which list twenty-four comedies of Menander, is rejected by Krumbacher, op. cit. p. 509. Poulsen, however, op. cit. p. 46, accepts the Rodosto data.

A conspectus of the long list of authors and lexicoms from which the fragments of Menander are culled in Kock's Comicorum Atticorum Fragmenta—from Pliny the elder in the first century to Planudes in the fifteenth—might suggest, from the paucity of citations between the fifth and the ninth centuries, that wide knowledge of Menander at first hand could not be confidently assumed after the time of the Florilegium of Stobaeus (? fifth century). Suidas apparently derived his knowledge of Menander from secondary sources. (See Krumbacher, op. cit. p. 569.)

1 For this antedating by one year the current dates for Menander's life, see W. E. Clark, Menander: Chronology, C.P. i. 313–328 (1906); W. S. Ferguson, The Death of Menander, C.P. ii. 305–312 (1907), confirms this revised date.

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under Theophrastus was the versatile Demetrius of Phalerum, and from him, when he became the Macedonian viceroy in Athens, the handsome 1 young poet secured official protection and participated, we are told, in the gaieties of contemporary Athenian life.

Before this Menander had been the companion-at-arms (συνέφηβος) of Epicurus, his junior by one year, and when he was in his "thirties" Zeno 3 the Stoic was already in Athens developing the philosophy of the Porch. Suggestions of the influence of Theophrastus 4 reappear now and again in Menander's character-drawing, but the impact of the creed of his companion Epicurus is obvious, and the philosophic "impassiveness" (ἀταραξία) of the Epicureans seems occasionally 5 tempered to an even finer edge of Stoic courage.

1 The portrait-bust (frontispiece), if correctly identified as Menander, re-enforces this tradition.
3 It is uncertain when Zeno began his public teaching, and the apparent echoes of Stoic doctrine in Menander yield only elusive indicia.
4 Le Grand, Daos, p. 324, cites six titles from the "Characters" of Theophrastus as identical with titles of Menander's plays.
5 See fragments infra, e.g. Nos. 247/8, p. 364; No. 481, p. 443; No. 549, p. 491; No. 556, p. 495; No. 762, p. 530; and cf. Epitrep. lines 693-697, pp. 96, 98; and Epitrep. 862-887, pp. 116, 118. (cf. Post, Dramatic Art of Menander, p. 124, on Epitr. 887 etc.)
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Menander, however, was born to be a playwright, not a philosopher. Whatever impulse was needed may well have come from his uncle Alexis, whose long life spans the century from Aristophanes to the death of Menander and whose two hundred plays bridge easily the transition from the Old to the New Comedy. This rate of productivity was exceeded by the younger poet, who wrote more than one hundred plays in about thirty-three years.

Menander's first play, the "Self-Tormentor" (q.v. infra, p. 349), was written in his nineteenth or twentieth year,¹ and he gained his first victory with "Anger"² (infra, note p. 416) in 316/15 B.C. His activities were cut short at the age of fifty-two by drowning, it is said,³ in the harbour of Piraeus. By the road from Piraeus to Athens Pausanias saw the tomb⁴ of Menander and the cenotaph of Euripides, a juxtaposition which, perhaps, over-emphasized in

¹ See W. E. Clark, op. cit.
² See Capps, A.J.P. xxi. p. 60 (1900).
³ From an unsupported statement of a commentator on Ovid, Ibis, 589. The craving to invent "parallel" deaths of famous men is perhaps responsible for the mythical tale of Quintus Cosconius that Terence also was drowned as he was returning from Greece with a cargo of translations of 108 of Menander's plays! (See Suetonius, Vita P. Terenti.)
⁴ The epigram inscribed upon it is very probably the one preserved in the Greek Anthology. (See L.C.L. edition by Paton, vol. ii. p. 398, No. 370.)

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tradition the real relation between the two poets. Menander was not a cenotaph of Euripides.

THE NEW COMEDY IN MENANDER

After the Macedonian conquest the Athenians, lacking the stimulus of complete political independence, turned more and more to rhetoric, to ethical philosophies, to aesthetic complacency and to the New Comedy of Manners. This New Comedy no longer offers the lyric beauty, the rapier wit, nor—as we know it¹ in Menander at least—the naked licence and the daring personal or political satire of Aristophanes. It does not, indeed, always nor only seek to provoke laughter, but is the scenic representation of human life: the pathetic, the serious, the gay, the amusing, the commonplace.

Menander’s rival, Philemon, with his coarser jests, enjoyed a greater measure of popularity,² and so far overshadowed Menander’s more delicate character-drawing that the latter won the prize only eight times.

¹ In Menander’s fragments, as we know them—barring the ubiquitous courtesan and the recurring theme of a virgin betrayed—there is scarcely an allusion to offend modern taste, and the few instances of personal satire seem to be confined to his earlier plays. (cf. Le Grand, Daos, p. 38.)
² The vogue for Philemon continued, indeed, into late Byzantine times; see above, p. xi, note 2.

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The Plots.—A certain monotony in the framework of the plots is the first, and, to some extent, the last impression received in studying the remains of the New Comedy. We are by repetition familiarized with the seduction or violation of a maiden; with abandoned infants; with the ultimate recognition scene, brought about by birth-tokens—rings, trinkets, vestments; reconciliation; happy marriage. But there are a thousand and one variants in developing these plots, and, as Le Grand has pointed out, in evaluating any ancient work of art it is essential to bear in mind what the Greeks regarded as primary and not as merely secondary: "la comédie grecque n'a été ni plus ni moins monotone que la tragédie, la poésie narrative, la sculpture ou l'architecture." Menander's own plots, as we now know or infer them, were reinforced and developed by side scenes and by well executed delays which led up to the dénouement through an ingenious piecemeal surrender of contributory details.

2 See Le Grand, Daos, especially pp. 644 ff. This monumental and detailed study of the New Comedy may serve to fill out the necessarily inadequate observations possible in this brief sketch. Compare the English translation of the same work by James Loeb (see Bibliography below).

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GENERAL INTRODUCTION

Character-Drawing.—Menander's fame is due to the delicacy and the verity of his character-drawing and his spirited dialogue.

If the framework of the plot in the New Comedy appears conventional the *dramatis personae*, the types of character presented, are standardized almost like the familiar pieces on a chess-board. But the pieces are numerous: the cook, physician, diviner or mendicant priest, philosopher, confidante (female or male), banker, usurer, merchant, lover, the intervening father, facetious or grandiloquent slaves, courtesans, old nurses and their mistresses, the major-domo, parasite, soldier, farmer, seafarer—the interest centres on the combinations possible in the ordinary game of life, and the more skilful poet best plays his pieces—knight, bishop, and pawn—so as to avoid a stalemate at the end.

Menander's "mirror of life"—his traditional meed of praise—reflected, without needless refraction, contemporary life. But contemporary Athens had fallen on evil days. The "passing show" \(^1\) that crossed his mirror was a tamed menagerie; the political and social atmosphere was no longer vibrant either with victory or with struggle. Yet Menander's

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\(^1\) *cf. infra*, p. 443, fragm. No. 481.

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GENERAL INTRODUCTION

characters are no mere marionettes. Many of his characters live in the memory and emerge from their conventional types. The sordid is relieved by elements of generosity and unselfishness and by romantic love, to which Ovid bears testimony while perhaps appreciating its quality only imperfectly. Menander's artistic fidelity to Life secured his posthumous fame.

Prologue.—The wooden device of the isolated prologue, conventionalized by Euripides, was shrewdly adapted by Menander, who postponed it until after the audience had been won by dramatic dialogue. Whether Menander, and others, regularly made use of a postponed prologue is, at present, only a matter of inference.

1 e.g. Abrotonon in the Arbitrants; cf. Capps, Edit. of Menander, p. 30 et passim. See also Le Grand, op. cit. pp. 232–3, on the character-drawing of Davus; also Post, op. cit. p. 141.

2 Many lovers loved before Euripides—and also after him! Excessive emphasis on the obvious influence of Euripides in this and in other elements (see Bibliography, e.g. Leo) ignores the fact that Menander had Life itself as a model. See the admirable analyses in the three articles by H. W. Prescott (vide Bibliography) and more especially “The Antecedents of Hellenistic Comedy,” C.P. 13, pp. 115–135.

3 cf. infra, p. 203, Periceir.; p. 297, fragm. 1 of The Hero; and p. 489, fragm. No. 545. M. was not the only one to use this device; cf. C. H. Moore (C.P. xi. 1–10, on the fragm. incert. P.S.I. 126), who adds Τυχη Προλογισσα to some twenty such personifications known from the New Comedy, and examines their prototypes in Greek Tragedy. See also Le Grand, op. cit. 508–524; Post, op. cit. pp. 127–131.

4 Post, op. cit. p. 131.

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GENERAL INTRODUCTION

Chorus.—The "chorus"₁ noted here and there in the MSS. as a stage direction marks off the quasi-"acts."₂ No actual words are transmitted. Innovations, perhaps begun by Agathon, resulted, in the New Comedy, in a "Comus" performance probably accompanied by song and dance and given by groups of persons sometimes to be identified by words of the actors before or after the performance.

GREEK VOCABULARY AND STYLE³

Menander’s choice of words and expressions, whether in dialogue or monologue,⁴ is eminently


³ cf. Durham, "Vocabulary of Menander" (see Bibliography); Croiset, "Style of Menander" (Hellenic Herald, July, 1909, trans. from Revue des Deux Mondes); also the analysis in Le Grand, op. cit. pp. 325–344. The free use of asyndeton, for example, is obviously suited to the spoken word; tragic colouring, on occasion, is certainly a self-explanatory device; and Menander’s traditional "sententiousness"—the κομβολόγιον of apothegms—fits normally into the context discovered. The language was entering the penumbra of the κοινή (e.g. οὐδέν, γίνομαι, etc.), but the Attic light is not yet eclipsed. (cf. Croiset, "Le Dernier des Attiques—Ménandre," Revue des Deux Mondes, vol. 50.)

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suitable to the matter in hand, his diction being usually of great clarity, his realism, while avoiding unnecessary vulgarity, adapted to the characters, whether slave or master. His vocabulary is dictated by contemporary, not traditional, Attic Greek.

SOURCES AND LEGATEES

The patent familiarity of Menander with Euripides¹ must not be allowed to obscure his contacts with the other great writers of Tragedy, nor with Aristophanes himself, whose fervid vigour still crops out in Menander although "in Plautus and Terence the lineaments of this kinship have been effaced . . . Even if the New Comedy is the adoptive child of the Tragedy of Euripides its mother was, after all, the Old Comedy."² But even less must we forget that the main source of Menander's vitality was Life³ itself—the daily life in Athens.

The use, or abuse, of Menander by writers of Roman⁴ Comedy—ranging from actual translation

¹ See bibliographies, passim.
² Fr. Leo, "Der neue Menander," Hermes, 43 (see context).
³ See H. W. Prescott (op. cit. supra, p. xviii, note 2) and, inter alia, his suggestion of the influence of the Sicilian-Attic type of comedy (C.P. 13, p. 118). With this might be compared the double herm, thought by Poulsen (op. cit. p. 43) to be Menander and Epicharmus (?).
⁴ e.g. Atilius, Caecilius, Afranius, Luscius, Plautus, Terence, Turpilus (Christ, Griech. Litt. Gesch.⁵, p. 373).

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to the telescoping of plots or free selection of material—is a problem to which many writers have given detailed attention. Terence, four of whose six extant plays are frankly attributed to the Greek of Menander, seems to offer the best points of contact. In at least three comedies Terence made use of "contaminatio" of plots or even blending of the material, but, as fortune has preserved no one of these Menandrean plays, we are still unable to estimate the exact meaning, and justice, of Caesar's apostrophe (see above, p. x, note 3) and whether the alleged lack of "vis comica" in Terence means lack of inventiveness in the necessary remaking of material to suit the exigencies of the Roman theatre. Meanwhile Terence's beauty of diction and vivid charm remain unimpeached.

1 See bibliographies passim and, especially, for Plautus and Terence, Prescott (three articles cited in Bibliography, p. xxxi); Leo, Plautinische Forschungen; Le Grand, op. cit. pp. 353-365; C. R. Post, op. cit. with conspectus, H.S.C.P. xxiv. p. 112.

2 The Hecyra, although also attributed in the Didascalia to the Greek of Menander, is apparently derived more nearly from Apollodorus. See Lefebvre, Ménandre, ed. princeps, pp. 31-33 (1907), for comparison of the Hecyra and Epitrep.; see also Lafaye, infra, Bibliography. See below, p. 353, The Heiress, with reference to the Phormio of Terence.

3 That Caesar was not implying a lack in Terence of τὸ παθητικὸν seems evident.
EXTANT WRITINGS

From the plays of Menander, probably aggregating when complete more than 100,000 lines, we possess to-day (exclusive of the 758 gnomic verses loosely attributed to Menander and of numerous fragmentary words preserved in citations) only some 4,000 lines. We know these from the following sources:

1. The Cairo papyrus, discovered in Egypt in 1905, contains portions of five comedies and some minor fragments as yet unidentified. Although no one play is complete, yet, in the case of three of them, continuous scenes are preserved and the main outlines of the plots, with many details, may be followed or inferred. For one of these plays, the Periceiromene, two MSS.—the Leipzig and the Heidelberg—partly duplicate, partly supplement the Cairo text, and a third MS., Ox. pap. vol. ii., adds 51 lines near the end of the play.

2. A series of other discoveries of new fragments and the identification of material existing in various collections have enlarged our knowledge of seven or, possibly, eight of the plays already known. There are: 125 lines of the Geogos (Egypt, 1907, now in Geneva); 118 lines of the Colax; 23 lines of the Perinthia; and 40 lines (much broken) of the Misoumenos, published from 1903–1910 in vols. iii. vi. and vii. respectively of the Oxyrhynchus papyri; 101 lines (some 34 reasonably complete) of the Citharistes, Berlin Klassikertexte, Heft v. 2, 1907; 20 lines of the Coneiazomenae in the library of Dorpat, identified by Zureteli and published by Körte (1910); certain fragments in St. Petersbourg containing 56

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1 Not included in this edition—various other Byzantine anthologies were current.

2 For details see the text and introductions below.

3 To these must be added now (1920–21) a fragm. of 27 broken lines and a few verse-ends, published in Ox. pap. vol. xiii. No. 1605. The word Ἡπαστον in col. ii. 25 seems to identify this fragm. with the Misoumenos.
EXTANT WRITINGS

lines of the *Phasma*, identified by Jernstedt and included in Körte's edition, and two other fragments here included in the *Epitrepontes* (see below, p. 10) but printed by Körte as Unidentified Comedy No. II., and one other fragment assigned to the *Canephorus*; and, finally, an important fragment of the *Epitrep* published in 1914, *Ox. pap.* vol. x. No. 1236 (see below, p. 12).

3. Two other finds may be mentioned here, although not accepted in this edition: (a) in the papyri from Ghorān (see Körte, *Hermes*, 43, p. 48) an attempt has been made to identify certain fragments with the "Ἀπιοτος" of Menander. This is rejected both by Körte, *op. cit.*, and by Le Grand, *op. cit.* p. 222. (b) In the *Papiri Greci e Latini*, vol. ii. (P.S.I. 126), is published *Frammenti di una Comedia di Menandro*. Körte (N. Jhrb. 39, 1917) accepts this as written by Menander.

4. In Kock's *Comicorum Atticorum Fragmenta* (with Demianczuk's *Supplementum Comicum*) are edited from various sources: (a) about 1,000 lines under 90 titles actually identified, including those already mentioned, and (b) more than 800 lines from unidentified plays, together with 169 others which have been attributed with doubt to Menander.

In this edition the material from (1) and (2) is included, being equivalent to what is found in the second Teubner edition (*plus* the *Ox. pap.* fragment No. 1236) or in the second edition of Sudhaus. In addition there are here given the most significant fragments from sixty-seven of the other identified plays, and also more than two hundred of the unidentified fragments, aggregating 612 lines. Although these minor fragments, with a few exceptions, can give little suggestion as to plot-entanglement, they still remain of essential value in our estimate of Menander's ethical quality and in their reflection of contemporary life.

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THE TEXT

For the material in the Cairo papyrus the text reflects primarily Lefebvre's second (1911) edition, facsimile and apograph, which superseded the editio princeps. Many changes, however, due to independent examinations of the papyrus by Jensen and by Sudhaus, have been accepted in whole or in part. A multitude of corrections or supplements made by other commentators, including Kötte and Sudhaus in their respective second editions, with some by the present editor, have been incorporated or modified. For the first four plays a comparison with the edition by Capps (1910) will show continuous indebtedness to him where subsequent knowledge has not entailed changes. In addition his stage directions have often been incorporated with little or no change.

For the text of the other recently discovered fragments there have been chiefly used the second editions of Kötte and Sudhaus respectively, Grenfell and Hunt's Georgos, the Oxyrhynchus papyri, and Kretschmar (for the Georgos, Colax, and Phasma).

For the other minor fragments the text has been based upon Kock's Comic. Attic. Fragm. (collated with Meineke, Dübner, Reitzenstein) and Demianczuk's Suppl. Comicum.

Supplements in the text are indicated by half-brackets, ††, superior to the line. Conjectural insertions are indicated by angular brackets, < >, and, in the translation, assumed context is indicated by brackets. The paragraphus, ——, indicating in the MSS. a change of speaker, is inserted under each line where its presence is certain. In broken portions of the text the double point, (:), also indicating, in the MSS., a change of speaker (or, rarely, self-address), has been occasionally retained where the new speaker could not be designated.

The critical notes tacitly assume a few obvious corrections of the apograph and also, where no further discussion is now
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necessary, the mass\(^1\) of corrections, supplements, or emendations already recorded in the critical apparatus of Capps, of van Leeuwen, of Körte\(^2\), of Sudhaus\(^3\), of Grenfell and Hunt, etc. Subsequent additions or changes are referred to the proper source, when known.

\(^1\) See infra, Bibliography.
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MENANDER

THE ARBITRANTS
THE ARBITRANTS

INTRODUCTION

I

The Epitrepontes, or "Those Who Submit their Case to Arbitration," is the most complete of the five plays partially preserved in the Cairo papyrus. Alciphron cites this comedy among the chefs-d'œuvre of Menander, and Quintilian mentions it with five others, now known only by meagre fragments, when he speaks of Menander as a model in matter and manner for the young Roman orators. "He alone," continues Quintilian, "in my judgment, if read with diligence would suffice to secure all the qualities which we are inculcating; so completely has he mirrored human life, . . . so aptly does he conform to every circumstance, character and mood." The Arbitration scene of Act II, with which the mutilated papyrus begins, is only one incident in the play, but it reflects so perfectly these qualities of Menander that it is not surprising that the poet drew the title from it.

The list of dramatis personae, the argument, the whole of the first "Act" (with two exceptions noted below), considerable portions within the play, and some lines at the end have been lost. Important details in regard to the plot and the characters are uncertain and some of them are likely to remain subjects for ingenious controversy, but the resultant

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1 For coinage of this word cf. English: confessants.
2 Ep. ii. 4, 19.
3 Inst. x. 1, 70.
INTRODUCTION

impression, in spite of mutilation, is that of an artistic whole.1

The plot is as follows. At the women's night festival of Tauropolia, in the course of the year preceding the opening of the play, Pamphila, daughter of Smicrines, had been violated by Charisius, a well-to-do young man. The girl retained the ring of her betrayer but no recollection of his face. The two, meeting afterwards as strangers, are married and are living happily in an Attic country deme, probably Acharnae, when a child is born to Pamphila which she, with the help of her old nurse, Sophrona, causes to be exposed, apparently among the foot-hills of Mount Parnes, together with certain birth-tokens, including the ring of the unknown father. Charisius is informed of the circumstance by his eavesdropping slave, Onesimus. Being much in love with his wife he is unwilling to divorce her but refuses to live with her. He gives himself up to revellings with boon companions and the harp-girl, Abrotchon. With a reference to this situation the play apparently begins.2 An unidentified character, possibly a public caterer, is cross-questioning Onesimus about the somewhat strained domestic relations within. The remainder of this dialogue, now lost, and the other missing scenes of Act I, doubtless developed the

1 Of all the extant material this play offers the best chance to appraise Menander. Also the reconstruction of its plot and text requires the most discussion. Hence the space accorded to it in this volume. This must serve in lieu of details necessarily omitted in the general and special introductions for lack of space. See M. Croiset, Menandre, L'Arbitrage, 1908, pp. 2 ff. for an admirable evaluation of this play.

2 Assuming that the fragment (600 K.) of three lines belongs in this position.
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situation and put the audience in possession of the facts necessary to an understanding of the subsequent action.¹

When we are able² again to pick up the thread, at about thirty-five lines before the end of Act I, the father of Pamphila, the close-fisted and irascible Smicrines, has arrived upon the scene. He has come to investigate and to discuss with his daughter rumours current about his son-in-law's dissipated life. He is full of resentment and alarm at the misuse of the dowry money. He has, perhaps, already a germinating thought of getting it back again by means of a divorce. But neither the true nor the garbled story of the birth of a baby is as yet known to him.

After Onesimus's monologue at the opening of Act II, Smicrines probably emerges from his interview with Pamphila and is on his way back to Athens, when he becomes, incidentally and unwittingly, the arbitrator over the fate of his own grandchild. Thus the audience is skilfully put in possession of the irony of the situation and can welcome with an especial relish the subsequent appearances of the angry or perplexed Smicrines, who forms a real pièce de résistance up to the very end.

The Arbitration scene, which is preserved intact,³ opens in the midst of a dispute between a shepherd

¹ The wooden, though not unusual, device of inserting a formal prologue (cf. The Girl Who Gets Her Hair Cut Short, page 198), may have been avoided in this carefully developed play.

² From the "St. Petersburg" fragment. For the reasons for accepting and inserting this fragment here see below, page 10.

³ This is the beginning of the Cairo papyrus, as preserved, and with it begins the actual numbering of the lines in this edition.
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and a charcoal-man. The abruptness of the opening is only apparent, so as to give the desired realistic touch of speakers coming suddenly within earshot. All essential details come out naturally.

The foundling child, recently exposed by Pamphila, has been discovered by the shepherd, Davus. Unwilling to rear it himself he has given it, upon request, to Syriscus, a charcoal-burner, whose wife had lost her own baby. The birth-tokens Davus retained himself. Syriscus, learning this, now demands them of him. Davus refuses to give them up. They appeal to a dignified gentleman, Smicrines as it happens, who now appears on the scene, and ask him to arbitrate their quarrel. Smicrines decides that the birth-tokens, along with the foundling, go to the care of the foster parents. Syriscus and his wife, with the baby, are on the way to the house of Chaerestratus to pay him, as landlord, their tithes. As they pause in front of the houses to go over the newly rescued birth-tokens, Onesimus comes up and recognises among the trinkets the lost ring of his master, Charisius. This ring, through the clever assistance of Abrotonon, who had been in attendance upon the women at the Tauropolia festival, leads ultimately to the happy discovery that Charisius is himself the father of the child. In Act III, lines 202–363, Abrotonon's vivacious narration of the Tauropolia episode; her rapid planning of an audacious but benevolent trick upon Charisius; and the dialogue with Onesimus leave nothing to be desired on the score of realism. Of the next 130 lines, to the end of Act III, only fragmentary suggestions

1 Probably of the deme Acharnae on the wooded foot-hills of Mt. Parnes. See Aristophanes, *Acharnians*. 

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are preserved, but at least thus much seems clear;\(^1\) Smicrines has again returned, determined to take back home the dowry and his daughter. He hears that a child has been born to Charisius and the harpgirl. He knows nothing of Pamphila's own affair. There follow: a mutilated soliloquy by Smicrines; one by the Cook; and various dialogues including that with the young friends of Charisius who vainly strive to appease and to divert the old man's indignation against his son-in-law.

Smicrines goes into the house determined to overbear all opposition on the part of Pamphila to a formal separation from her husband.

At the beginning of Act IV\(^2\) Smicrines is making clear to Pamphila, with such patience as he is capable of, the impossible situation for a wife whose husband keeps up a "double establishment." Pamphila, conscious of her own history, persists in her loyal devotion to her husband. Charisius, as we learn at line 669, overhears this conversation. Smicrines (in the missing lines) goes off once more, baffled.

In the remainder of Act IV, partly well-preserved and partly restored by the lucky find of another papyrus fragment,\(^3\) we have two recognition scenes, with vivid dialogue and narrations, in which Pamphila

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\(^1\) For details see running interpretation of the fragmentary text.

\(^2\) The placing of this fragment here and its interpretation are due to Professor Harmon's ingenious and convincing proof, see below, page 12.

\(^3\) For the combination, with the two extant pages of the Cairo MS., of the newly discovered Oxyrhyncus papyrus and the consequent identification and placing of the important, though mutilated, fragments \(\beta^{1-4}\), see below, page 12.
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and, later, Charisius himself discover the real truth. This heals all their trouble.

In Act V, of which the first portions are missing or mutilated, we can at least identify a scene involving the emancipation of Onesimus and the purchase and emancipation of the astute and beneficent Abrotonon; we may infer a lost scene in which the kindly Syriscus and his wife are rewarded for their jealous care of the child's interests; and we have, practically intact, the final dénouement in which old Smicrines, last of all, is allowed, after malicious baiting by Onesimus and Sophrona, to learn the truth. When the Cairo manuscript finally breaks off we are evidently very near the end.

Apart from the breaks due to the fragmentary transmission of the text, the transparent plot needs no elaborate elucidation. Menander, as is his wont, leads up to the romance of love within the marriage bond. He holds his mirror to contemporary life but contrives to reflect far more of good than of evil. Charisius commits one outrageous act, represented as alien to his character when sober. He is generous to his wife when he learns of her misfortune and of her deception in marrying him without a confession. He "hates the gay life" in which he tries to drown his continued love for Pamphila. When he hears from Abrotonon her cunningly distorted tale he rejects the usual plea of masculine immunity from blame and holds that his own crime far outdistances his wife's innocent misfortune.

Pamphila, innocent throughout except for the not

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1 The interpretation and exact placing of certain fragments (see text) is conjectural.
2 cf. Plutarch, Quaest. Conv. vii. 3.
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unnatural concealment of her misadventure, is loyal to her husband when the uncomfortable results of his real transgression bear most heavily upon him. Both are rewarded for their rightmindedness.

The harp-girl, Abrotonon, though canny enough in her own interest, is “honest” and generous-minded. The sterling goodness of Syriscus, the charcoal-man, might convert coals into diamonds. Davus is the only villain in the play, as preserved, and swift retribution overtakes his contemptible willingness to defraud the baby of his chance of a “recognition.”

Even the close-fisted and crusty old Smicrines betrays his innate sense of justice by his indignant verdict against Davus. Nor does the mere fact that his anxiety is apparently greater concerning the dowry than for his daughter’s happiness exclude a belief in his paternal affection, made evident, indeed, by the gift of a generous marriage portion in the first place. He passes, as is just, through an intermittent Purgatory of hostility and baiting to emerge, as is not unjust, at the end of the play, into the serene Paradise of a happy grandfather. He is an admirable tertium quid to unify both the action of the play itself and the complex motives in human character.¹

¹ The Hecyra of Terence, with its inverted resemblances to the plot of the Arbitrants, reproduces more directly the Hecyra of Apollodorus of Carystus which, in turn, we may assume, was a remodelling of Menander’s play.
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#### II

**Conspicuously of the Sequence of the Fragments as Assumed in this Edition.**

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<tr>
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<td>Cairo D¹, D², C¹, C², B¹-4, C³, C⁴</td>
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<td>X, pp. 15, 16 or Y, 1-2?</td>
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<tr>
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<td>YR³ + lacuna 14 ± lines</td>
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</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
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<td></td>
<td>Lacuna of two quaternion pages = 70 ± lines</td>
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</tr>
<tr>
<td></td>
<td>(In this lacuna insert, at end, Frag. 184 K. and Frag. 566 K.)</td>
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<td></td>
<td>End of play missing = ? lines</td>
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<td>Z, p. 13</td>
</tr>
</tbody>
</table>

1 It is not practicable to reckon an exact number of lines for the missing first Act, but it may be assumed that at least 210 lines preceded D⁴. Assuming therefore some 35 lines as lost at the end of the play, the total length would be at least 1164 lines (or 1228, see below). (Sudhaus, ed.², assumes 1305.) In Capp's edition the numbers for D¹—C⁴ and for H¹-² and H³-⁴ are the same as in this edition.
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The delimitation into the conventional five "acts" is now possible, three of the four appearances of the chorus being identified and the fourth placed with reasonable certainty. The length of Act I is wholly inferential, that of Act II and Act V may be conjectured approximately. This would give a normal average length for the acts, as follows:

Act I ........................................... circa 200 ± lines
Act II (begun on St. Pet. verso) (x) + 201 lines ........................................... 260 ± ”
Act III (settled in Cairo text) 202–497 ........................................... 297 ”
Act IV (beginning, as assumed, with Z1) 498–764 ........................................... 268 ”
Act V begins in β2 765 to 919 + (x) ........................................... circa 200 ± ”

Total 1225 ± lines

THE TEXT AS HERE RECONSTRUCTED.

The reconstruction of this mosaic-like text from the fragments listed in the preceding conspectus is the outcome of long and critical examination and discussion by many scholars in England, France, Germany, and the United States. There has been progress from possibility to probability, and, in some cases, from error to certainty.

The order adopted in the present text differs in some respects from that of all preceding editions. Certainty at all points cannot be arrived at unless some further discovery throws new light on what is now doubtful. The following memoranda will indicate that the arrangement is not, with possibly one exception (i.e. U1 and U2), an arbitrary one.

1. The short fragment, No. 600 in Kock's fragmenta adespota, is referred to the opening of the play by a general consensus of opinion.

2. The St. Petersburg fragments, from their content, are to be referred to this play with confidence. About their position there has been much controversy. The history of their discovery is given by Professor Edward Capps, Four Plays of Menander (1910), pp. 34–35, who was the first to recognize that the recto belonged to this play and who placed the fragments at Act III–IV. The allusion, lines 33–35, just before the entry of the Chorus, seemed, with other
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indicia, to point to an advanced state of the action. The verso only was at first included by Van Leeuwen (ed. 1908) and placed at Act I–II. Croiset (Revue des études grecques, 1908) favoured the insertion later in the play. Miss I. Kapp (Hermes, xlvii. 317–319) argued for the position Act I–II, and Sudhaus (Hermes, xlviii. 15 ff.) likewise approved of this position which he adopts in his second (1914) edition, prefixing also fragm. Z¹–² (for which, see below). Körte, in the second Teubner edition (1912), excludes the fragments, for reasons rehearsed pp. xxi ff., while admitting that much of the matter is germane to the play.

The earlier position in the play is here adopted because there seems to be no suggestion in these lines that Smicrines knew of the birth of a son to Charisius, not even the garbled story of Abrotonon. His general indignation against Charisius seems consistent with his feelings at a first visit to Pamphila. On the other hand allusions in the fragments VX and YR would seem to make the matter in the St. Petersburg fragments inadequate if placed after these fragments (for which see below).

3. Fragments NTM¹ + VX¹ and NTM² + VX². The liaison between NTM and VX was already contemplated and tested by M. Lefebvre who discusses it in the facsimile edition of 1911 (Introd. pp. x–xiii). After long hesitation, however, he rejected the combination. Professor Carl Robert (1912, Sitzungber. der königl. prüss. Acad. der Wiss. xxii.) revised the scheme with a slight difference: viz., he raised up fragment VX¹ one line so that the first verse-end, ἴση, on the right, comes opposite ἵθος the fourth, instead of the fifth, verse-end of fragm. M¹, on the left, etc. The meagre verse-ends thus rearranged Robert filled out with conjectural matter including two proper names (one of these, Moschion, not mentioned in the extant fragments, is a “delegate-at-large” from other plays of Menander and the New Comedy).

After much hesitation the present editor has adopted Robert’s arrangement as being more probable than any other combination (noting especially what M. Lefebvre, l.c., has to say about “les caractères extrinsèques”). This does not involve, however, the acceptance of Professor Robert’s ingenious and over-subtle conjectural restorations, but, with the fragments YR¹–² following closely, it does preempt the
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position to which Professor Capps, with great probability at the time (1910), referred the St. Petersburg fragments.

4. Fragments Z\textsuperscript{1,2}. The placing of these small, but interesting fragments at the beginning of Act IV is due to Professor Harmon's keen insight. The character on the margin of Frag. Z\textsuperscript{1} he interprets, not as a page number, 6, but as a quaternion signature, this quaternion, Z, being the sixth in the codex according to Körte's arrangement. The internal evidence of the fragments is even more convincing. Smicrines is urging upon his daughter the plight of a wife whose husband keeps up a "double establishment" (cf. 81s). It must therefore be placed after Smicrines has been told the trumped-up story of Abrotonon's child. It would, therefore, be utterly out of place in Act I where Sudhaus prefixes it to the St. Petersburg fragments.

5. Fragment No. 1236 of Oxyrhynchus Papyri, vol. x. (1914). This unexpected find has contributed in three particulars to greater certainty in the interpretation of the text. First: the recto duplicates the Cairo pap. lines 285-406 (=665-686 of this edition), confirming or modifying one or two doubtful verse-ends. Second: the verso contains some twenty-one verses of which about one half are new and give several clues to the speakers. Third: the other half of these verses overlaps a portion of the mutilated fragments, Cairo \(\beta_1\), hitherto conjecturally assigned (see Körte\textsuperscript{2}, pp. 93, 94) to the Periceiromene because of the marginal designations of speakers taken by Lefebvre to indicate "Polemon" of that play. As it is now certain that these fragments, \(\beta_1\), belong to the Epitrepones, other readings of these letters now seem probable (see note on text of 729). As the recto of Ox. No. 1236 coincides with lines 385-406 of the Cairo papyrus, its verso might be assigned to either one of the lacunae which precede and follow respectively at a convenient distance. The context, however, shows that it follows and, by overlapping \(\beta_1\), proves that the parts of this latter fragment follow in the order: \(\beta_1\)-3-4. Moreover \(\beta_2\) contains the break and indication of a Chorus; consequently we have the beginning of Act IV, now made definitive just about where (764) it had been previously assumed by Capps, Robert and others. Finally, the fragments \(\beta_1\) and Q\textsuperscript{2}; \(\beta_2\) and Q\textsuperscript{1} may be combined by virtue of the contexts and seem capable of physical union also.
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6. Fragments U¹ and U². The placing of these small but important fragments has caused much controversy. In the second Teubner edition (1912) the order: H²; —U²; —Q²; —U¹; —Q¹ could still be accepted with confidence. The discovery of Oxyr. pap. No. 1236 and the consequent addition of $\beta^{1-4}$ made this impossible. Various combinations, including physical union, of $\beta¹ + U²$ and $\beta² + U¹$ at once suggested themselves to different scholars independently. Robert, in Hermes, xlix. 3 "Das Oxyrhynchosblatt der Epitrepontes" published his combination and confident conjectural reconstruction with, apparently, insufficient regard to the physical obstructions to the union. His scheme and further hypothetical combinations are tested (with a phototype reproduction) and rejected in A.J.P. vol. xxxvi. 2, pp. 185–202 (F. G. Allinson: "Menander's Epitrepontes Revised by the New Oxyrhyncus Fragment"). The tentative arrangement adopted in the present edition offers, it is believed, a plausible context without any mechanical difficulties. Sudhaus, who died before his second edition was completed, left U¹ and U² outside of the consecutive text. They are there printed at the end.

Note to 2, p. 10.—The probable decipherment of Ξυκρά, in margin of St. Petersburg fragment (made by Hutloff and others), is contributory evidence to the identification with this play.
'ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΤ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Μάγειρος    Δᾶος
'Ονήσιμος    'Αβρότονον
Σμικρίνης    Χαρίσιος
Χαιρέστρατος Παιμφίλη
Σιμμίας      Σωφρόνη
Σύρισκος

Χορὸς συμπτοτῶν

Κωφά: Γυνὴ Σύρισκου καὶ τὸ παιδίον ὑπηρέται τοῦ Μαγείρου.
THE ARBITRANTS

DRAMATIS PERSONAE

Cook, or public caterer, from Athens.
ONESIMUS, a slave to Charisius.
SMICRINES, father of Pamphila.
CHAERESTRATUS,¹ a land-owner; friend of Charisius.
SIMMIAS, friend of Charisius and Chaerestratus.
SYRISCUS, a charcoal-burner and tenant-slave of Chaerestratus.
DAVUS, an Attic shepherd.
ABROTONON,² a harp-girl; a slave.
CHARISIUS, husband of Pamphila.
PAMPHILA, wife of Charisius.
SOPHRONA,³ an old servant woman of Smicrines and nurse of Pamphila.
CHORUS of revellers.

MUTES: The wife of Syriscus.
THE BABY, child of Pamphila and Charisius.
ASSISTANTS of the Cook.

¹ This name, by the convention of Comedy, was given to a young man. Hence the character of friend rather than father (the alternative theory of some editors) best suits Chaerestratus throughout the play.
² Abrotonon, also spelled Habrotonon.
³ Conventionally in the New Comedy Sophrona is the name of a nurse. Compare the nutrit in Terence's Eunuch, adapted from Menander, and also in his Phormio, adapted from the Greek of Apollodorus. Some editors have assumed that Sophrona is the wife of Smicrines.
ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΥ

ACT I

Scene. ΟΝΗΣΙΜΟΣ καὶ "Α"

"Α"

600 Κ οὖχ ὁ τρόφιμός σου, πρὸς θεῶν, Ὦνησιμε, ὁ νῦν ἔχων τὴν Ἄβροτονον τὴν ψάλτριαν, ἐγνήμ' ἔναγχος;

ΟΝΗΣΙΜΟΣ
πάνυ μὲν οὖν.

(Lacuna of — lines to recto of St. Pet.1 fragm.)

1 adesp. 105 = Pet. 2a. For St. Petersburg fragments see above, introduction, p. 10.

Note.—Lines "1-49" of St. Pet. fragm. cannot be definitely renumbered in this text.

Lines 1-15. Change of speakers as indicated in MS., see Capps, crit. notes; Hutloff; S². See Capps for suppl. not otherwise noted.
THE ARBITRANTS

Scene.—A deme of Attica, probably Acharnæ, before the house of Chaerestratus, now occupied by Charisius and Abrotonon, and an adjoining house, that of Charisius, in which his wife, Pamphila, still lives. The highway stretches off, nearly south, to the Acharnian Gate of Athens. In the background, to the north, lies Mt. Parnes.

ACT I

Scene. ONESIMUS and “A” (someone unidentified, possibly the Cook)

(Onesimus meets “A.” Their conversation, as preserved in the following fragment, turns upon the domestic affairs of Charisius.)

“A”

Did not, Onesimus, your master, the young heir
The one who keeps Abrotonon, the harp-girl, now,
'Fore God I ask, did he not marry recently?

ONESIMUS

He did indeed . . .

(The remainder of the scene and of the whole Act is lost except the “St. Petersburg” fragments, which are inserted here, as follows:)

17
MENANDER

SCENE. ΣΜΙΚΡΙΝΗΣ, ΧΑΙΡΕΣΤΡΑΤΟΣ, (ΣΙΜΜΙΑΣ ?)

ΣΜΙΚΡΙΝΗΣ

... . . . . . . . . . . . . . . . . . . . . . . . . .

ἀνθρωπός οὖν ναύτη τούτος ἐκπλήττομαι
ἐγώ. ὑπὲρ <δὲ> τοῦ μεθύσκεσθαι θ' οὐ λέγω
ἀπιστία γάρ ἐσθ' ὡμοίων τούτῳ γε,
εἰ καὶ βιάζεται κοτύλην τις τοῦβολοῦ
(5) ὁνομένος πίνειν εαυτόν.

ΧΑΙΡΕΣΤΡΑΤΟΣ

tούτ' ἐγὼ

προσέμενος οὖς ἐμπεσόν διασκεδάζων
τον ἔρωτα.

ΣΜΙΚΡΙΝΗΣ

τί δ' ἐμοὶ τούτο; πάλιν οἰμὼξεται.

προῖκα δὲ λαβὼν ταλαντα τέταρτον ἀργύρου,
οὐ τῆς γυναικὸς νέομιχ' αὐτὸν οἴκετ' ἦν.
(10) ἀπόκοιτος ἐστι πορνοβοσκὸς δώδεκα

Τῆς ἡμέρας δραχμὰς δίδωσι,

ΧΑΙΡΕΣΤΡΑΤΟΣ

δώδεκα.

'πέντε' ἀκριβῶς οὔτος τὰ πράγματα.

3 ἀπιστία, MS. / ἀπληστία, conj. Wilam.
11 δίδωσι with space, MS. // In margin Χ, perhaps = Χαῦρ',
S², Hutloff.
12 'πέντε', Leeuw./ 'ἐπισταшедш', Cob. / 'ἀλλόγισσα', Wilam.

1 Probably this line = about 200. For convenience, however (as in L², K², and Capps’s edition), the numbering begins again with the first line preserved in the Cairo papyrus.
2 Roughly: obol = 1 d. (or .034 cents); drachma = circa 9 ½ d.; mina = circa £3 ½; talent = circa £225.
THE ARBITRANTS

SCENE. SMICRINES, CHAERESTRATUS
(later SIMMIAS?)

(Smicer nes, father of Pamphila, coming from the city, is
soliloquising about the reports which have reached him in
regard to the dissolute life which his son-in-law, Charisius, is
leading. The project of inducing his daughter to separate
from her husband is already forming in his mind. It is with
the financial side of the situation that he seems to be chiefly
occupied at this first visit to Pamphila.

The beginning of his monologue is lost. He does not at
first see Chaerestratus, who interjects various side remarks.)

SMICRINES, CHAERESTRATUS (in concealment)
SMICRINES (soliloquising)

1 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
The fellow and his wine! 'Tis this that knocks me
out—
Now I'm not talking of his merely getting drunk
But this now verges on what's quite incredible,
For even if a fellow should compel himself
To drink his wine, paying an obol² the half-pint
At most—

CHAERESTRATUS (aside)
'Tis just what I expected! He'll rush in
And drive Love out of doors!

SMICRINES

What's this to me? Again
I say: "He'll smart for it!" For dower though he's had
Four talents² down in cash he hasn't thought himself
His wife's domestic merely; sleeps away from home;
And to a panderer twelve drachmas² every day
He pays,—

CHAERESTRATUS (aside)
Yes, twelve. Precisely he has learned the facts.
ΜΕΝΑΝΔΗΡ

ΣΜΙΚΡΙΝΗΣ

'μηνὸς διατροφὴν ἀνδρὶ καὶ πρὸς ἥμερῶν
'ζε.

ΧΑΙΡΕΣΤΡΑΤΟΣ

ἐν'λειψάνῃσταν· δὲν ὑβολοὺς τῆς ἡμέρας,
(15) ἵκανον τι τῷ πεινῶντι <πρὸς> πτισ'άνη'ν ποτέ.

ΣΙΜΜΙΑΣ (?)

Χαρίσιός σὲ προσμένει, Χαιρέστρατε.'

'τὸς ὅδ' ἐσ'τὶ δ'ἡ', γυλυκύταθ'

ΧΑΙΡΕΣΤΡΑΤΟΣ

ὁ τῆς'νύμφης π'ατήρ.

ΣΙΜΜΙΑΣ

τῇ γὰρ παθτων ὡς ἀθλιός τις ἐργάτης'

'βλέπει σκύθρωφ', ὁ τρεσκακοδάμων;

ΧΑΙΡΕΣΤΡΑΤΟΣ

ψάλτριαν

(20) ................................ σαγ γυναικα ..............................................
........................................ i ................................................. ιοι
........................................ ........................................ .............................
........................................ (Lacuna of circa 15 lines to St. Pet. verso)

14 'ζε: εὖ', Sudh. op. cit. // ἡμέρας: "membr. puncta add.
m²," S².
15 Continued to Chaerestratus, Hutloff. // To Smicrines,
S². // ἵκανον τι, Wilam. suppl. // <πρὸς> inserted, S². //
πτισ'άνη'ν, Gomperz suppl.
16 'Χαρίσιός, K² suppl. // Χαιρέστρατε', Capps suppl.
17 'τὶς ὅδ' ἐσ'τὶ δ'ἡ', Jern. suppl., rather long. // ὁ τρεσκακοδάμων,
S², who reports MS. ........................................ τῇ. γυλυκύτατε. οτησι.........

18 'τῇ γὰρ παθτων, Hutloff. // τῇ ὕδν παθτων, K². // ἐργάτης',
Leeuw. // φιλόσοφος', Wil. // Hutloff sees φ.
19 Wilam. suppl // ψάλτριαν to Chaerest., Hutloff. // S² divides
line before δ. 20 'τὴν ἔδον οἰκουσαν, ? S² suppl.
20
THE ARBITRANTS

SMICRINES

Enough to keep a man a month and six whole days
Besides.

CHAERESTRATUS (aside)

Well reckon’d¹ that! Two obols by the day!
About enough for gruel for a hungry man!

SIMMIAS²

(comes from the house to summon Chaerestratus. He
does not at first notice Smicrines.)

Charisius awaits you now, Chaerestratus—
But, my dear sir, who’s this?

CHAERESTRATUS

Our young wife’s father, he—

SIMMIAS

Then why on earth like some poor, sorry, labourer
Looks he so glum, the thrice unfortunate? . . .

(In the broken lines Chaerestratus apparently first gives
Simmius some idea of the situation, explaining Smicrines’s
indignation at his son-in-law. There is allusion to a “harp-
girl” (19). After these asides Chaerestratus, in the lacuna
of some 15 lines, has apparently addressed himself to attempting
to mollify the angry father-in-law, and when the text, on
the other side of the St. Petersburg fragment, begins again, he
is, it may be inferred, concluding his exhortation to Smicrines
by calling down a blessing conditioned on his leniency to
Charisius. This, however, has no immediate effect on the old
man, who presently goes in to his daughter.)

¹ i.e. 12 × .18 = $2.16; 35 days (i.e. 29 + 6) × .06, $2.10
(approx.).
² The identification of the interlocutor here as “Simmius”
is an inference from his appearance below at line 413.

21
THE ARBITRANTS

CHAERESTRATUS (to Smicrines)

So may some blessing come to you!

SIMMIAS (to Chaerestratus)

Don’t talk in vain.

SMICRINES

Nay you go feed the crows! Go join the dead and howl!¹

But I’ll now go inside and when I’ve clearly learned

How matters with my daughter stand, I’ll form my plans

So as to make assault on him immediately.

[Smicrines goes into the house of Charisius to Pamphila.

CHAERESTRATUS (to Simmias)

Are we to tell him that this fellow has arrived?

SIMMIAS

Let’s tell him, yes.

CHAERESTRATUS

The foxy rascal! How he splits

A household!

SIMMIAS

I could wish the same to many more.

CHAERESTRATUS

What’s that you say?

SIMMIAS

For instance, that next door.

¹ Exclamatory curses like this (lit. “You shall howl the long howl”) are difficult to render without recourse to expressions, anachronistic for the Greek, such as: “The Devil take you!” etc.
MENANDER

ΧΑΙΡΕΣΤΡΑΤΟΣ

τὴν ἐμὴν;

ΣΙΜΜΙΑΣ

τὴν σήν γ’. ἵωμεν δεύρο πρὸς Χαρίσιον.

ΧΑΙΡΕΣΤΡΑΤΟΣ

ἵωμεν, ώς καὶ μειρακυλλίων ὄχλος

εἰς τὸν τόπον τις ἔρχεθ’ ὑποβεβρεγμένον, τ

οἶς μὴ νοχεῖν εὐκαίριον εἶναι μ’οι δοκεῖ. τ

ΧΟΡΩΤ

ACT II

SCENE. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

ἐπίσφαλὴ μὲν πάντα τὰνθρωπεί ἐγω

οἰόμενος εἶναι . . . . . . . . . . . . . . . . .

καὶ τοπ. . . . . . . . . . . . . . . . . . . . . . . .

ὸ δεσπότης . . . . . . . . . . . . . . . . . . . . .

(40) ὁ γέρων δ’ ἐκεῖνος ὁ κατάρατος Σμικρίνης

836 Κ οὐδὲ λόγον ἡμῶν οὖδ’ ἐπιστροφὴν ἔχων

32-34 Jern. suppl. 35 Kock and Jern.

36 ff. to Onesimus, Capps. //ἐπίσφαλὴ μὲν, Jern. suppl. //

τάνθρωπεί, C. W. E. Miller. //ἐγὼ, S2. 37 S2 suppl.

37-39 Perhaps supply:

οἰόμενος εἶναι, νῦν κατοίκα τὸ τε λαλεῖν

καὶ τὸ ποιλυπραγμονεύν ἢν ἐπισφαλέστατον;

ὁ δεσπότης δὲ διατελεῖ μισῶν ἔμε. (Allinson).

//Jernstedt made the tempting insertion here of Fragm.

581 Κ, i.e.

ἔμοι πόλις ἐστὶ καὶ καταφυγῆ καὶ νόμος

καὶ τοῦ δικαίου τοῦ τ’ ἄδικου παντὸς κριθῆς

ὁ δεσπότης· πρὸς τὸ τοῦτον ἔνα δεῖ ζην ἔμε.

rejected as inconsistent with the begin. of lines 37, 38; see

Hutloff, op. cit. 40 Capps suppl.

41 Capps suppl. from Fragm. 836 Κ. “Quoted with ἡμῶν

and ὑμῶν and with ἔχων, ἔχω, ἔχει.”

24
THE ARBITRANTS

CHAERESTRATUS

What? Mine?

SIMMIAS

Yes, yours! Let's go in here to see Charisius.

CHAERESTRATUS

Let's go, for see, there's coming here a perfect mob Of young bloods half-seas-over, and I hardly think It's just the time to choose to interfere with them.

[Chaerestratus and Simmias go into the house of Chaerestratus. The revellers enter and give a performance.]

CHORUS

ACT II

(Enter Onesimus from the house of Chaerestratus.)

SCENE. ONESIMUS alone

ONESIMUS

Affairs of mortal men are shaky—all of them!

(Onesimus, in the broken lines 37-49, seems to continue his soliloquy somewhat as follows: "Reflecting on this, I have now decided that to chatter and play the busybody is the shakiest thing of all. My master keeps on disliking me, and as for that accursed old man, Smicrines, he has no care nor heed for us."

1 A different and tempting context for lines 36-40 was formerly secured (see notes to text) by the insertion here of Kock, fragm. 581, which nearly coincides with the extant fragmentary words. This would yield the following characteristic moralising:

For me,—as my thought goes,—one's master is at once City and refuge and the code of law and judge
In all of what is right and wrong. I've got to live
According to his views alone. But that old man,
That cursed Smicrines, nor cares for us nor heeds.

25
MENANDER

νεσ . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ἐως ἐλα . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ἐδειτο χ . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
(45) ἀπωθεν . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
τούτῳ τί . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
κατὰ τὸ ἄ . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . κορ . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . να . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

(Lacuna of 9 lines to D1. See note to p. 9.)

Scene. ΣΥΡΙΣΚΟΣ, ΔΑΟΣ, ΣΜΙΚΡΙΝΗΣ

ΣΤΡΙΣΚΟΣ

1 φεύγεις τὸ δίκαιον.

ΔΑΟΣ

συκοφαντεῖς, δυστυχῆς.

ΣΤΡΙΣΚΟΣ

οὐ δεῖ σ’ ἔχειν τὰ μὴ σ’.

ΔΑΟΣ

ἐπιτρεπτέον τινί

ἐστι περὶ τούτων.

ΣΤΡΙΣΚΟΣ

βούλομαι.

ΔΑΟΣ

κρινώμεθα.

42–49 See Hutloff, op. cit., for traces of additional letters. Lines 1–5. Changes of speaker follow pap. punct. except line 3, where βούλομαι: is assumed from pap. βούλομαι! / Κ₂, S² give βούλομαι, κρινώμεθα to Davus, ignoring the (:) in line 2. See Capps, ad loc.

3 D¹, quat. y, p. 3.
THE ARBITRANTS

Onesimus may then have animadverted upon his own officiousness in informing Charisius about Pamphila's previous misfortune, and may have continued to speculate on the crisis in family affairs which the old man's intervention is likely to superinduce.

Exit Onesimus into the house of Chaerestratus.

Enter Smicrines from the house of Charisius. He comes upon Syriscus and Davus engaged (beginning of Cairo papyrus) in the dispute over the birth-tokens belonging to the foundling. By comic irony he becomes, unknown to himself, arbitrator over the fate of his own grandson.)

Scene. SYRISCUS, DAVUS (the wife of Syriscus carries the baby), (later) SMICRINES

(The Cairo papyrus begins here.)

Syriscus and Davus are at an impasse in their dispute about certain trinkets found by Davus along with a baby left exposed, which Syriscus had later adopted. Davus had held back all reference to these birth-tokens, wishing to retain them without the baby. Syriscus has accidentally discovered his treachery.

Syriscus
You'd shun what's fair.

Davus
And you, unchaney, blackmail me.

Syriscus
You have no right to what's not yours.

Davus
Let's leave the case

To some third person.

Syriscus
I agree.

Davus
Let's arbitrate.
ΜΕΝΑΝΔΡΟΣ

ΣΤΡΙΣΚΟΣ

τίς οὖν;

ΔΑΟΣ

ἐμοῖ μὲν πᾶς ἴκανὸς. δίκαια δὲ 5 πάσχω τί γὰρ σοι μετεδίδουν;

ΣΤΡΙΣΚΟΣ

tόσταν λαβεῖν

βουλεῖ κριτήν;

ΔΑΟΣ

ἄγαθῇ τύχῃ.

ΣΤΡΙΣΚΟΣ

πρὸς τῶν θεῶν,

βέλτιστε, μικρὸν ἀν σχολάσασις ἦμιν χρόνον;

ΣΜΙΚΡΙΝΗΣ

ὑμῖν; περὶ τίνος;

ΣΤΡΙΣΚΟΣ

ἀντιλέγομεν πράγμα τι.

ΣΜΙΚΡΙΝΗΣ

τί οὖν ἐμοὶ μέλει;

ΣΤΡΙΣΚΟΣ

κριτήν τούτον τινὰ

10 ξητοῦμεν ἵσον. εἰ δὴ σε μηδὲν κωλύει,

ΣΜΙΚΡΙΝΗΣ

διάλυσον ἡμᾶς.

ω κάκιστ' ἀπολούμενοι,

δίκας λέγοντες περιπατεῖτε, διφθέρας

ΣΤΡΙΣΚΟΣ

ἐχοῦτες;

ἀλλ' ὅμως—τὸ πρᾶγμα ἐστὶν βραχὺ καὶ ρᾴδιον μαθεῖν, πάτερ,—δὸς τὴν χάριν.

6 Δι' in l. margin.
THE ARBITRANTS

SYRISCUS

Who shall it be?

DAVUS

For my part anyone will do.

(Aside) It serves me right for why did I go shares with you?

Enter Smicrines.]

SYRISCUS (indicating Smicrines)
Will you take him as judge?

DAVUS

Luck help me, yes!

SYRISCUS (to Smicrines)

Good sir, Now, by the gods, could you give us a moment’s time?

SMICRINES

Give you? And wherefore?

SYRISCUS

We’ve a question in dispute.

SMICRINES

What’s that to me, pray?

SYRISCUS

Some impartial judge for this We’re seeking now, and so, if nothing hinders you, Adjust our quarrel.

SMICRINES

Rascals marked for misery! In goatskins dressed, do you debate and prate of law?

SYRISCUS

But none the less—the matter’s short and easily Decided—grant the favour, father. By the gods,
ΜΕΝΑΝΔΡΟΣ

173 Δ τής καταφρονήσει, πρὸς θεῶν. ἐν παντὶ δεί καιρῷ τὸ δίκαιον ἐπικρατεῖν ἀπαντάχοι, καὶ τὸν παρατυχανόντα τοῦτον τοῦ μέρους ἔχειν πρόνοιαν κοινὸν ἐστὶ τῷ βίῳ πάντων.

ΔΑΟΣ

μετρίῳ γε συμπέπλεγμαι ῥήτορι.

20 τί γὰρ μετεδίδουν;

ΣΜΙΚΡΙΝΗΣ

ἐμμενεῖτ' οὖν, εἰπέ μοι,

οἷς ἄν δικάσω;

ΣΤΡΙΣΚΟΣ καὶ ΔΑΟΣ

πάντως.

ΣΜΙΚΡΙΝΗΣ

ἀκούσομαι τί γὰρ

τὸ κωλύον; σὺ πρότερος, ὅ σιωπῶν, λέγε.

ΔΑΟΣ

μικρὸν γ' ἀνωθεν, οὗ τὰ πρὸς τοῦτον μόνον

25 πραχθένθ' ἰν' ἦ σοι καὶ σαφῆ τὰ πράγματα—

ἐν τῷ δάσει τῷ πλησίον τῶν χωρίων

τούτων ἐποίμαινον τριακοστὴν ἱσοῦς,

βέλτιστε, ταύτην ἡμέραν αὐτὸς μόνος,

κάκκείμενον παιδάριον ἐθρον νήπιον,

ἐχον δέραια καὶ τοιούτην τινα

30 κόσμον.

ΣΤΡΙΣΚΟΣ

περὶ τούτων ἐστίν.

19 Δαο in l. margin.
21 καὶ Δαο; Capps conject. / Pap. has ἴπρ only between lines. 23 . ζ / in l. margin.
THE ARBITRANTS

Do not despise us, for at all times it behooves
That justice gain the upper hand, yes, everywhere,
And every one that comes along should look to this
And make it his concern. It is the common lot
We all must share.

DAVUS (aside)

I've grappled no mean orator,
Why did I give him part in this?

SMICRINES

Will you abide
By my decision? Say.

SYRISCUS and DAVUS (together)

Of course.

SMICRINES

I'll hear. For what's
To hinder? (To Davus) You! you close-mouthed fellow there! Speak first.

DAVUS

I'll start a little further back, not simply tell
His part, that I may make the matter plain to you.
Within this bushy thicket here, hard by this place
My flock I was a-herding, now, perhaps, good sir,
Some thirty days gone by, and I was all alone,
When I came on a little infant child exposed
With necklace and with some such other ornaments.

SYRISCUS (interrupting)

About just these our quarrel!
ΜΕΝΑΝΔΕΡ

ΔΑΟΣ

οὐκ ἐὰν λέγειν.

ΣΜΙΚΡΙΝΗΣ

ἐάν λαλήσῃ μεταξύ, τῇ βακτηρίᾳ
καθίζομαι σοι.

ΔΑΟΣ

καὶ δικαίως.

ΣΜΙΚΡΙΝΗΣ

λέγει.

ΔΑΟΣ

λέγω.

γὰν θελόμην, ἀπῆλθον οίκαδ' αὖτ' ἔχων.
τρέφειν ἐμελλοι, ταύτ' ἐδοξᾶ μοι τότε.

733 Κ. 35 ἐν νυκτί βουλήν δ', ὅπερ ἀπασι γύρνεται,
διδοῦσ τοῖς κυοντός, διελογιζόμην. "ἐμόι
τὶ παιδοτροφίας καὶ κακῶν; πόθεν δ' ἔγω
τοσαντ' ἀναλώσω; τὶ φροντίδων ἐμοί;"
τοιούτοις τις ήν, ἐποίσαντον πάλιν

40 ἔθετεν. ἥλθεν οὖτος—ἐστι δ' ἀνθρακεύς—
eis tòn toipon toû autôn ékparásoun ekêi
στελέχη. πρότερον δὲ μοι συνήθης ἐγεγόνει.
ἐλαλοῦμεν ἀλλήλοις. σκυθρωπὸν ἄντα μὲ
ιδών "τὶ σύννος," φησί, "Δαὶσ;" "τὶ γάρ;" ἐγώ,

45 "περίεργος εἶμι." καὶ τὸ πράγμα αὐτῶν λέγω,
ὡς εὑροῖ, ὡς ἀνειλόμην. δ' δὲ τότε μὲν
εὐθὺς, πρὶν εἰπεῖν πάντ' ἔδειθ'. "οὖτω τὶ σοι
ἀγαθὸν γένοιτο, Δαὶ, παρ' ἐκαστὸν λέγων,
"ἐμοὶ τὸ παιδίον δόσ· οὔτως εὔτυχής,

30 Δαὶ / in r. margin. 37 D², quat. y, p. 4.
THE ARBITRANTS

DAVUS
He won't let me speak!

SMICRINES (to Syriscus)
If you put in your chatter, with this stick of mine
I'll fetch you one.

DAVUS
And serve him right.

SMICRINES (to Davus)
Speak on.

DAVUS
I will.
I took him up and with him went off to my house,
I had in mind to rear him—'twas my notion then—
But over night came counsel, as it does to all,
And with myself I reasoned: "What have I to do
With rearing children and the trouble? Where shall I
Find so much money? Why take on anxieties?"
Thus minded was I. Back unto my flock again
At daybreak. Came this fellow—he's a charcoal-
man—
Unto this selfsame place to saw out tree-stumps there.
Now he had had acquaintance with me heretofore,
And so we fell to talking. Noticing my gloom
Says he, "Why's Davus anxious?" "Now why not?"
says I,
"For I'm a meddler." And I tell him of the facts;
How I had found, how owned the child. And
straightway then,
Ere I could tell him everything, he begged and
begged;
"So, Davus, blessed be your lot!" at every word
Exclaiming. Then: "Give me the baby! So, good
luck

33
ΜΕΝΑΝΔΡΟΣ

50 οὕτως ἐλεύθερος. γυναῖκα," φησὶ, "γὰρ ἔχω. τεκοῦσθ᾽ δ᾽ ἀπέθανεν τὸ παιδίον"—
tαύτην λέγων, ἦ νῦν ἔχει τὸ παιδίον—

ΣΜΙΚΡΗΝΗΣ

ἐδέου;

ΔΑΟΣ

Σύρισκ᾽.

ΣΤΡΙΣΚΟΣ

<ἐγώγ᾽.>

ΔΑΟΣ

ὀλην τὴν ἡμέραν κατέτριψε. λυπαροῦντι καὶ πείθουτι με

55 ὑπεσχόμην. ἔδωκ᾽. ἀπῆλθεν, μυρία
eυχόμενος ἀγαθά. λαμβάνων μου κατεφίλει
tὰς χεῖρας.

ΣΜΙΚΡΗΝΗΣ

ἐπόεις ταῦτ᾽;

ΣΤΡΙΣΚΟΣ

ἐπόουν

ΔΑΟΣ

ἀπηλλάγη.

μετὰ τῆς γυναικὸς περιτυχών μοι νῦν, άφνω
tὰ τότε συνεκτεθέντα τούτῳ—μικρὰ δὲ

60 ἦν ταῦτα καὶ λήρος τις, ὀυθὲν—ἀξιοὶ
ἀπολαμβάνειν, καὶ δεινὰ πᾶσχειν φήσ᾽ ὅτι
οὐκ ἀποδίδωμ᾽, αὐτὸς δ᾽ ἔχειν ταῦτ᾽ ἀξιῶ.
ἔγὼ δὲ γ᾽ αὐτὸν φημι δεῖν ἔχειν χάριν
οὐ μετέλαβεν δεόμενος: εἰ μὴ πάντα δὲ

53 Σύρισκ᾽ to Davus, Capps conject. // <ἐγώγ᾽> inserted, Hense, Leeuw. The pap. has ἐδέουσφίρισκ : ὄλην τὴν ἡμ., one
tfoot short. Σμικ / in l. margin.

34
THE ARBITRANTS

Be yours! So, be you free! For I've a wife," says he, "And she gave birth unto a baby and it died"—
(Meaning this woman here that holds the baby now)—

SMICRINES (to Syriscus)

You begged?

DAVUS (to Syriscus, who at first fails to answer)

Syriscus!

SYRISCUS

Yes, I did.

DAVUS

The live-long day

He pestered me, and when he urged, entreated me,
I promised him; I gave the child, and off he went
Calling down countless blessings, seized my hands
and kissed
And kissed them.

SMICRINES (to Syriscus)

You did this?

SYRISCUS

I did.

DAVUS

Well, off he went.

Just now he meets me with his wife, and suddenly
Lays claim to all the things then with the child
exposed—
(Now these were small and worthless, merely nothing)
—claims
That he should have them; says he's treated scurvily
Because I will not give them, claim them for myself.
But I declare he'd better feel some gratitude
For what he did get by his begging. If I fail
ΜΕΝΑΝΔΕΡ

65 τούτῳ δίδωμ', οὐκ ἔξετασθήναι με δεῖ. ἐι καὶ βαδίζων εὑρεν ἀµ' ἐµοὶ ταῦτα καὶ ἦν κοινὸς Ἐρμής, τὸ μὲν ἀν οὖντος ἔλαβε δή', τὸ δ' ἐγώ· μόνου δ' εὐρόντος, οὐ παρὼν 'σύ γε ἀπαντ' ἔχειν οἰεὶ σε δεῖν, ἐμὲ δ' οὐδὲ ἔν;
70 τὸ πέρας· δέδωκα σοί τι τῶν ἐμῶν ἐκών.
 ἐι τούτῳ ἀρεστὸν ἐστὶ σοι, καὶ νῦν ἔχε·
 ἐι δ' οὐκ ἀρέσκει, μετανοεῖς δ', ἀπόδος πάλιν,
 καὶ μηδὲν ἀδίκει μηδ' ἑλάττω. πάντα δέ,
 τὰ μὲν παρ' ἐκόντος, τὰ δὲ κατισχύσαντά με,
75 οὐ δεῖ σ' ἔχειν. εὑρηκα τὸν γ' ἐμὸν λόγον.

ΣΤΡΙΧΚΟΣ

εὗρηκεν;

ΣΜΙΚΡΙΝΗΣ

οὐκ ἤκουσας; εὗρηκεν.

ΣΤΡΙΧΚΟΣ

καλῶς.

οὕκοιν ἔγω μετὰ ταῦτα· μόνος εὑρ' οὔτοσί
tὸ παιδίον, καὶ πάντα ταῦθ' ἄ νῦν λέγει
ὁρθῶς λέγει, καὶ γέγονεν οὔτως, ὁ πάτερ.
80 οὐκ ἀντιλέγω. δεόμενος, ἰκετεύων ἐγὼ ἔλαβον παρ' αὐτοῦ τούτ'· ἀληθῇ γὰρ λέγει.
ποιμὴν τις ἔξηγγειλέ μοι, πρὸς ὅν οὔτοσί ἔλαλησε, τῶν τούτω συνέργων, ἀμα τινὰ
cόσμου συνευρεῖν αὐτὸν· ἐπὶ τούτοι, πάτερ,
85 αὐτὸς πάρεστιν οὔτοσί.—'τὸ τὰ παρ' ἵλιν
δός μοι, γύναι.—τὰ δέραια καὶ γυνώρίσματα

74 Σι, quat. y, p. 5. 76 Ἱσρ in r. margin.
THE ARBITRANTS

To give him all, no need to bring me to account.
Even if walking with me he had found these things,
And 'twere a "Share-all Windfall," he had taken this,
I that. But when I made the find alone, do you,

(to Syriscus)

Although you were not by, do you, I say, expect
To have it all yourself, and not one thing for me?
In fine, I gave you of my own with all good will:
If this still pleases you, then keep it even now,
But if it doesn't suit and if you've changed your mind,
Why, then return it. Don't commit nor suffer wrong.
But 'twere not fair that you get all, by my consent
In part, and, partly, forcing me. I've said my say.

Syriscus

Has said his say?

Smicrines

You're deaf? He's said his say.

Syriscus

All right,

Then I come after. All alone this fellow found
The baby. Yes, and all of this he's telling now
He tells correctly, father, and it happened so.
I do not contradict. I did entreat and beg
And I received it from him. Yes, he tells the truth.
A certain shepherd, fellow labourer of his,
With whom he had been talking, then brought word
to me
That with the baby he had found some ornaments.
To claim these things, see, father, he is here himself!
Give me the baby, wife.

(Takes the child from his wife's arms.)

Now, Davus, here from you
He's asking back the necklace and birth-tokens too,
MENANDER

οὐτὸς στὰ ἀπαίτεῖ, Δαφνί. ἔαυτῷ φησὶ γὰρ ταῦτ’ ἐπιτεθήκατι κόσμου, οὖ σοι διατροφῆν. κάγῳ συναπαίτω, κύριος γεγενημένος

90 τοῦτον σὺ δέ ἐπόησάς με δοῦς. νῦν γυνωστέον, βέλτιστε, σοι ταῦτ’ ἐστίν, ὥς ἔμοι δοκεί τὰ χρυσά ἢ ταῦθ’ ἢ τί ποτ’ ἐστί, πότερα δέ θεὶ κατὰ τὴν δόσιν τῆς μητρός, ἤτις ἢν ποτε, τῷ παιδίῳ τηρεῖσθ’, ἔως ἂν ἐκτραφῇ,

95 ἢ τὸν λελωποδυτηκότ’ αὐτὸν ταῦτ’, ἐχεῖν, εἰ πρῶτος εὑρε, τάλλοτρια. τί οὖν τότε, ὅτ’ ἐλάμβανον τοῦτ’, οὐκ ἀπήτουν ταῦτα σε; οὔπω παρ’ ἔμοι τοῦτ’ ἢν ὑπὲρ τοῦτον λέγειν. ἥκω δὲ καὶ νῦν οὐκ ἐμαυτόν ἦν οὐδὲ ἤν

100 ἰδιον ἀπαιτῶν. “κοινὸς Ἰρμής” μηδὲ ἐν “ἐβίασχ’” ὅπου πρόσεστι σῶμ’ ἀδικοῦμενον.

180 Κ ὅπως “ἐθρέσι” τοῦτ’ ἐστιν, ἀλλ’ ἀδικοῦμες. Ἑλέσθ’ ἃς δὲ κάκει, πάτερ’ ἱσως ἔσθ’ ὁ υπὸ τά ὑμᾶς, καὶ τραφεὶς ἐν ἔργαται ἐπὶ ἐρόψεται ταῦτ’, εἰς δὲ τὴν αὐτοῦ φύσιν ἀράς ἐλεύθερον τι τολμήσει ποιεῖν—

722 Κ ἀπλα θρέαν λέοντας, ὁπλα βαστάζειν, τρέχειν ἐν ἄγωσι. τεθεάσαι τραγῳδοὺς, οἴδ’ ὅτι, καὶ ταῦτα κατέχεις πάντα. Νηλέα τωδ

110 Πελίαν τ’ ἐκείνους εὑρέ πρεσβύτης ἀνήρ αἰτόλος, ἔχων οἶαν ἐγὼ νῦν διφθέραν ὡς δ’ ἰόθητ’ αὐτοῦς ὡς αὐτοῦ κρεντώνας, λέγει τῷ πράγμ’ ὡς εὐρεν, ὡς ἀνειλετο, ἔδωκε δ στί αὐτοῖς πηρίδιον γνωρισμάτων,

106 ἄνδρας, Heidel. / ἀνδρας, Leo, J. 111 C. quatt. y, p. 6.

38
THE ARBITRANTS

For he declares that these were placed upon himself
For his adorning, not for eking out your keep.
I too join in, and ask for them, as guardian—
On giving him you made me that. (To Smicrines) And
now, good sir,
Methinks 'tis yours to settle whether it be right
These golden trinkets and whatever else there be,
As given by his mother, whoso'er she was,
Be put by for the baby till he come of age,
Or this footpad who stripped him is to have these
things,
That others own, provided that he found them first!
"Why didn't I," you'll say, "when first I took the
child,
Demand them then of you?" It was not then as yet
Within my power to speak thus in the child's behalf,
And even now I'm here demanding no one thing
That's mine, mine only. "Windfall! Share-all!"
None of that!
No "finding" when 'tis question of a person wronged.
That is not "finding," nay, but outright filching that!
And look at this too, father. Maybe this boy here
Was born above our station. Reared 'mongst
working-folk
He will despise our doings, his own level seek
And venture on some action suit ing noble birth:
Will go a-lion-hunting; carry arms; or run
A race at games. You've seen the actors act, I know,
And all of this you understand. Those heroes once,
Pelias, Neleus, by an aged man were found,
A goatherd in his goatskin dressed as I am now,
And, when he noticed they were better born than he,
He tells the matter, how he found, how took them up,
He gave them back their wallet, with birth-tokens
filled.
MENANDER

115 ἥξ οὗ μαθόντες πάντα τὰ καθ' αὐτοὺς σαφῶς ἐγένοντο βασιλεῖς οἱ τὸτ' ὄντες αἰτολοὶ. εἰ δὲ ἐκλαβῶν ἐκεῖνα Δᾶος ἀπέδωτο, αὐτῶς ἦνα κερδάνειε δραχμᾶς δώδεκα, ἀγνώτες ἄν τοὺ πάντα διετέλουν χρόνον

181.120 οἴ τηλικοῦτοι καὶ τοιοῦτοι τῷ γένει. οὐ δὴ καλῶς ἔχει τὸ μὲν σῶμ' ἐκτρέφειν ἐμὲ τοῦτο, τῇ ἑαυτοῦ δὲ τῆς σωτηρίας ἑλπίδα λαβόντα Δᾶον ἀφανίσαι, πάτερ. γαμάν ἀδελφήν τις διὰ γυμνίσματα

125 ἐπέσχε, μητέρ' ἐνυχών ἔρρυσατο, ἐσω' ἀδελφῶν. ὁντ' ἐπισφαλῆ φύσει τὸν βίον ἀπάντων τῇ προνοίᾳ δεῖ, πάτερ, τηρεῖν, πρὸ πολλοῦ ταύθ' ὀρῶντ' ἐξ ὄν ἐνι. "ἀλλ' ἀπόδος, εἰ μή," ἡμᾶς", ἀρόσκει." τούτῳ γὰρ

130 ἵσχυρον οἰεῖται τῷ πρὸς τὸ πράγμ' ἔχειν. οὐκ ἔστι δίκαιον. εἰ τὶ τῶν τούτων σε δεὶ ἀποδιδόναι, καὶ τοῦτο πρὸς ξητεῖς λαβεῖν, ἦν' ἀσφαλέστερον πονηρεύσῃ πάλιν, εἰ νῦν τὶ τῶν τούτων σέσωκεν τῇ τύχῃ;

135 ἔρηκα: κρίνον δ' τι δίκαιον νεόμικας.

ΣΜΙΚΡΙΝΗΣ

ἀλλ' εὐκριτ' ἔστι: πάντα τὰ συνεκκείμενα τοῦ παιδίου στί: τοῦτο γινώσκω.

ΔΑΟΣ καλῶς:

τῷ παιδίον δ',

ΣΜΙΚΡΙΝΗΣ

οὖ γυνώσου εἶναι, μὰ Δέ'α, σοῦ' τοῦ νῦν ἀδικουῦντος, τοῦ βοηθοῦντος 'ὸ καὶ'

140 ἐπεξιόντος τ' ἄδικειν μέλλοντι σοι.

116 adesp. 488. 138 L' sulp.
THE ARBITRANTS

And thus they found out clearly all their history,
And they, the one-time goatherds, afterwards were kings.
But had a Davus found those things and sold them off,
That he might profit by twelve drachmas\(^1\) for himself,
Through all the coming ages they had been unknown
Who were such great ones and of such a pedigree.
And so it is not fitting, father, that I here
Should rear his body and that Davus seize meanwhile
His life's hope for the future, make it disappear.
A youth about to wed his sister once was stopped
By just such tokens. One a mother found and saved,
And one a brother. Since, O father, all men's lives
Are liable to dangers, we must watch, look out,
With forethought far ahead for what is possible.
"Well, if you are not suited, give him back," says he.
This is his stronghold in the matter, as he thinks.
But that's not just. If you must give up what is his,
Then in addition do you claim to have the child
That more securely you may play the rogue again
If some of his belongings Fortune has preserved?
I've said my say. (To Smicrines) Give verdict as you hold is just.

SMICRINES

Well, this decision's easy: "All that was exposed
Together with the child goes with him," I decide.

DAVUS

All right. But now, the child?

SMICRINES

By Zeus, I won't decide
He's yours who wrong him, but he's his who came to aid,
This man's, who stood against you, you who'd injure him.

\(^1\) For table of Greek money, see note 2 on p. 18.
ΜΕΝΑΝΔΡΟΣ

ΣΤΡΙΣΚΟΣ

πόλλ' ἀγαθά σοι γένοιτο.

ΔΑΟΣ

dεινή γ' ἡ κρίσις;
νὴ τὸν Δία τὸν σωτῆρ'. ἀπανθ' εὑρὼν μόνος;
ἀπαντα περιέσπασμ', ὁ δ' οὐχ εὑρὼν ἔχει;
οὐκοῦν ἀποδίδω;

ΣΜΙΚΡΙΝΗΣ

φημί.

ΔΑΟΣ

dεινή γ' ἡ κρίσις;

145 ἢ μηθὲν ἀγαθόν μοι γένοιτο.

ΣΤΡΙΣΚΟΣ

φέρε τ' ἀχύ.

ΔΑΟΣ

ὦ Ἡράκλεις, ἅ πέπονθα.

ΣΤΡΙΣΚΟΣ

τὴν πήραν χ' ἀλα;
καὶ δεῖξον ἐν ταύτῃ περιφέρεις γάρ. ἴδρα χ';
πρόσμειον, ἰκετεύω σ', ἵν' ἀποδῶ.

ΔΑΟΣ

tί γὰρ ἐγὼ

ἐπέτρεψα τούτῳ;

ΣΜΙΚΡΙΝΗΣ

dός ποτ', ἐργαστήριον.

ΔΑΟΣ

150 ἀσχάρα γ' ἅ πέπονθα.

143 ἴχε, Headlam, Wilam. / ζ/ . . ζ.
146 χ' ἀλα', L² reports χ or λ. / λ' αβε', K² suppl.
148 Β¹, quat. y, p. 7.
150 No punct. at the end of this line.
THE ARBITRANTS

SYRISCUS
Now yours be many blessings!

D AVUS
Nay, a verdict rank!
By Zeus the saviour! I, the sole discoverer,
Am stripped of all and he who did not find receives!
Am I to hand these over?

SMICRINES
Yes.

D AVUS
A verdict rank—
Else may no blessing ever light on me!

SYRISCUS
Here, quick!

D AVUS
Good Heracles, how I am treated!

SYRISCUS
Loose your sack
And show us, for it's there you carry them—
(To Smicrines, about to leave) Nay, stop,
I beg, a little, till he gives them up.

D AVUS (aside)
Why did
I let him judge our case?

SMICRINES
Come, give, you quarry-slave!

D AVUS (handing over the tokens)
What shameful treatment!
ΜΕΝΑΝΔΕΡ

ΣΜΙΚΡΙΝΗΣ
πάντ’ ἔχεις;

ΣΤΡΙΣΚΟΣ

οἷμαι γε δὴ.

ΣΜΙΚΡΙΝΗΣ

'ει μὴ τι καταπέπωκε τὴν δίκην ἐμοῦ
λέγοντος, ὡς ἥλισκετ'.

ΣΤΡΙΣΚΟΣ

οὐκ ἂν ὥμην.

ἀλλ’ εὐτύχει, βέλτιστε' τοιούτους ἔδει
θάττον δικάζειν πάντας.

ΔΑΟΣ

'ἀδικήκ’ οὖν πράγματος,
155 ὁ Ἡράκλεις. οὐ γέγονε δεινοτέρα κρίσις;

ΣΤΡΙΣΚΟΣ

πονηρὸς ἡσθας, ὃ πονήρ’—

ΔΑΟΣ

ὁπ’ ὁς σὺ νῦν

tοῦτο φυλάξεις αὐτ’ ὡς ἀσφαλῶς τὰ δ layoutManager,

ἐν ἱσθι, τηρήσω σὲ π’ ἀν’ τὸν χρόνον.

ΣΤΡΙΣΚΟΣ

οἶμωξε καὶ βαδίζε. σὺ δὲ ταυτί, γύναι,
160 λαβοῦσα πρὸς τὸν τρόφιμον ἐνθάδ’ εἰςφερε. Χαίρεστρατον τὸν γὰρ μενοῦμεν ἐνθάδε, εἰς αὐριον δ’ ἐπ’ ἔργουν ἐξομήσομεν

152 In r. margin, Συρ’, J².
155 δεινοτέρα, δει χ. χ. χ. (C. C. J².
156 ὃ πονήρ': L². // Συρ'/ in l. margin.
157 Jensen suppl.
THE ARBITRANTS

SMICRINES (to Syriscus)
Have you all?

SYRISCUS
I think so, yes.

SMICRINES
You have, unless he swallowed something down while I gave verdict of conviction.

SYRISCUS
Hardly that, I think.

(To Smicrines, who turns to leave)
Nay, then, good sir, may Luck attend you. Such as you I'd sooner have the judges all.

[Exit Smicrines to City.

DAVUS
But how unjust,
O Heracles! This verdict, was it not too rank?

SYRISCUS
You were a rascal, rascal you!

DAVUS
Look out yourself,
Yes, you now, that you keep these trinkets safe for him.
Aye, mark you well, I'll ever have an eye on you.

[Exit Davus towards Mt. Parnes.

SYRISCUS (calling after him)
Go hang! Go gang your gait! But you, my wife, take these
And carry them in here to our young master's house.
For meanwhile here we will await Chaerestratus
And in the morning we'll start off to work again

45
ΜΕΝΑΝΔΡΟΣ

τὴν ἀποφορὰν ἀποδόντας. ἀλλὰ ταῦτα μοι πρῶτον ἀπαριθμήσαι καθ' ὅν', ἴσον κοίτις κοιτίδα τινά; 165 Βάλλ' εἰς τὸ προκόλπιον.

_SCENE. ΣΥΡΙΣΚΟΣ. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

μέγερον ἔριθτον σοι
οὐδές ἐόρασε. ταυτικὰν ἀνθρώπων ἔπινον.

ΣΥΡΙΣΚΟΣ

οὗτος μὲν εἰναι φαίνεται
ἀλεξτυνόν τες καὶ μάλα στριφόν γάρ ὅθε.
τοιτι δὲ διάλειθον τί. πέλεκεν λέγοντι.

ΟΝΗΣΙΜΟΣ

170 τί ταῦθ';

ΣΥΡΙΣΚΟΣ

ὑπόχρεος δεκτῆσαι τοὺς οὕτως,
αὐτὸς σιδηρῶς. γλυφήμα τοῦ ἡ τράγος
ἐχει δὲ διαγνῶσαι Κλεόστρατος ὅτι
καὶ τὸ πολὺν ὃς λέγει τὰ γραπτὰ.

ΟΝΗΣΙΜΟΣ

["άγε," ἔθετο.]

[Page Footnotes: 17. OPYR in l. marg. ]; ταῦθ'. Θύρρ. Νομ. Ι.]
THE ARBITRANTS

When we have made our payment. Stop. Let's count them first.
Count over, one by one. Have you a basket there? Well, loose your dress and drop them in.

(While Syriscus examines the tokens and his wife holds out the fold of her dress, Onesimus comes out of the house of Chaerestratus.)

SCENE. SYRISCUS, ONESIMUS

ONESIMUS (to himself)
A slower cook
Nobody ever saw. Why, this time yesterday
Long since they had their wine.

SYRISCUS
(talks to his wife of the trinkets without noticing Onesimus)
Now this one seems to be
A sort of rooster and a tough one too! Here, take.
And here is something set with stones. This one's an axe.

ONESIMUS
(becoming aware of Syriscus and his occupation)
What's this?

SYRISCUS (still failing to notice Onesimus)
This one's a gilded ring without; inside
It's iron. On the seal is carved—a bull?—or goat?
I can't tell which, and one Cleostratus is he
Who made it—so the letters say.

ONESIMUS (interrupting)
I say, show me!

1 Or casket, chest. See Girl Who Gets Her Hair Out Short, 633.
ΜΕΝΑΝΔΕΡ

ΚΤΡΙΣΚΟΣ

ην. σὺ δ' εἰ τίς;

ΟΝΗΣΙΜΟΣ

'αὐτός ἐστι.

ΚΤΡΙΣΚΟΣ

'tίς;

ΟΝΗΣΙΜΟΣ

175 ὁ δακτύλιος.

ΚΤΡΙΣΚΟΣ

ὁ ποίος; οὐ γὰρ μανθάνω.

ΟΝΗΣΙΜΟΣ

'τοῦ δεσπότου τούμου Χαρισίου—

ΚΤΡΙΣΚΟΣ

χολᾶς.

ΟΝΗΣΙΜΟΣ

δὲν ἀπώλεσεν.

ΚΤΡΙΣΚΟΣ

τὸν δακτύλιον θές, ἀθλιε.

ΟΝΗΣΙΜΟΣ

'τοῦ ἡμέτερον σοι θῶ; πόθεν δ' αὐτὸν λαβὼν ἐξεῖς;

ΚΤΡΙΣΚΟΣ

'Απόλλων καὶ θεόί, δεινοὶ κακοὶ.

180 ὁ ὀλον τὸ σῶσαι χρήματ' ἐστίν ὁρφανὸν

'παιδός. ὁ προσελθὼν εὐθὺς ἤρπαζειν βλέπει.

τὸν δακτύλιον θέσ, φημι.

ΟΝΗΣΙΜΟΣ

προσπαίζεις ἐμοί;

τοῦ δεσπότου στί, νῇ τὸν Ἀπόλλων καὶ θεούς.

182 φημι: Ι. 183 B², quat. y, p. 8.
THE ARBITRANTS

SYRISCUS *(startled into handing him the ring)*
Well, there! But who are you?

ONESIMUS
The very one!

SYRISCUS
Who is?

ONESIMUS
The ring.

SYRISCUS
What ring d'ye mean? I don't know what you mean.

ONESIMUS
Charisius's ring, my master's ring!

SYRISCUS
You're cracked!

ONESIMUS
The one he lost.

SYRISCUS
Put down that ring, you wretched man!

ONESIMUS
Our ring? "Put down" for you? Where did you get it from?

SYRISCUS
Apollo and ye gods! What awful nuisance this,
To bring off safe an orphan baby's property!
The first to come forthwith has plunder in his eyes.
Put down that ring, I say.

ONESIMUS
You'd jest with me, you would?
It's master's ring, by your Apollo and the gods!
MENANDER

ΣΤΡΙΣΚΟΣ

ἀποσφαγείην πρότερον ἂν δῆπονθεν ἢ
185 τούτῳ τι καθυφείμην. ἀραρε, δικάσομαι
ἀπολεί καθ’ ἑνα. παιδίον στίν, οὐκ ἐμά.
στρεπτόν τι τούτῳ λαβὲ σύ. πορφυρὰ πτέρυξ.
eἰσὼ δὲ πάραγε. ἵνα δὲ τι μοι λέγεις;

ΟΝΗΣΙΜΟΣ

ἐγώ;

Χαρίσιον στίν οὔτοσι τούτῳ ποτε
190 μεθ’όυν ἀπώλεσ’, ὡς ἔφη.

ΣΤΡΙΣΚΟΣ

Χαιρεστράτου
eἰμ’ σικέτης. ἢ σφιξε τούτων ἀσφαλῶς
ἡ μοι δός ἣν ἐγὼ στοῖ παρέχω σών.

ΟΝΗΣΙΜΟΣ

βουλομαι

αὐτὸς ῥφυλάττειν.

ΣΤΡΙΣΚΟΣ

οὐδὲ ἐν μοι διαφέρει.
eἰς ταῦτο γὰρ παράγομεν, ὡς ἐμοὶ δοκεῖ,
195 δεῦρ’ ἀμφότεροι.

ΟΝΗΣΙΜΟΣ

νυνὶ μὲν οὖν συνάγουσι καὶ

οὐκ ἐστιν εὔκαιρον τὸ μηνύειν ἴσως
αὐτῷ περὶ τούτων. ἀῦριον δὲ.

192 Ἰ.

---

1 The word, usually meaning house-slave, here refers to a peasant granted the right of cutting out stumps on the
THE ARBITRANTS

SYRISCUS
I'd have my throat cut sooner than give in at all
To him, I vow. That's settled. I will have the law
On each and all by turns. The boy's they are, not
mine. (Returns to enumerating the tokens.)
This one's a collar. Take it, you (to his wife).
A chiton's fold
Of purple, this. Go, take them in.
(His wife with the child and tokens, except the ring, goes in.)
(To Onesimus) Now tell me, you.
What's this you're saying to me?

ONESIMUS
I? This ring is his,
Charisius's. Once, when drunk, or so he said,
He lost it.

SYRISCUS
I'm Chaerestratus's tenant slave.¹
So either save it carefully or give to me
That I may keep and safe deliver.

ONESIMUS
I prefer
Myself as guard.

SYRISCUS
To me that matters not one whit,
For both of us are stopping, as it seems, in here,
In the same lodging-place.

ONESIMUS
Just now it's no good time,
Perhaps, when guests are coming in, to tell him this
Our story, but to-morrow.

owner's property on condition of paying a regular rental.
See line 163.
MENANDER

ΣΤΡΙΣΚΟΣ

καταμενῦ,

αὐριον ὅτω βούλεσθ' ἐπιτρέπειν ἐνὶ λόγῳ

έτοιμος. οὔδὲ νῦν κακῶς ἀπῆλλαχα.

200 πάντων δ' ἀμελήσανθ', ὡς ἔοικεν, δεῖ δίκας

μελετᾶν· διὰ τούτῳ πάντα νυνὶ σφέται.

ΧΟΡΟΤ

ACT III

Scene. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

τὸν δακτύλιον ὁμηρικα πλεῖν ἢ πεντάκις

τῷ δεσπότῃ δείξαν προσελθὼν, καὶ σφόδρα

οὐν ἐγγύς ἦδη καὶ πρὸς αὐτῷ παντελῶς

205 ἀναδύομαι. καὶ τῶν πρῶτον μοι μεταμέλει

μηνυμάτων. λέγει γὰρ ἐπιεικὸς πυκνά·

"ὡς τὸν φράσαντα ταῦτα μοι κακὸν κακίως

ὁ Ζεὺς ἀπολέσαι." μὴ με δὴ διαλλαγεῖς

πρὸς τὴν γυναῖκα τὸν φράσαντα ταῦτα καὶ

210 συνειδοτ' ἀφανίσῃ λαβών. καλῶς ἔγιν

ἐτερὸν τι πρὸς τούτοις κυκᾶν ἀπεδυχόμην.

κάνταυθα κακὸν ἐνεστὶν ἐπιεικῶς μέγα.

202 οὐ/ in l. margin.
210 ἔγιν, S² suppl.
THE ARBITRANTS

SYRISCUS

I will wait till then.
To-morrow, in a word, I'm ready to submit
This case to anyone you like.

[Exit Onesimus into the house of Chaerestratus.

Now this time, too,
I've come off not so badly, but it seems as though
A man must give up all besides and practise law.
By this means, nowadays, is everything kept straight.

[Exit Syriscus into the house.

Re-enter the group of revellers. They give an exhibition and retire into the house of Chaerestratus.]

CHORUS.

ACT III

(Enter Onesimus from the house of Chaerestratus.)

SCENE. ONESIMUS alone.

ONESIMUS

I've started, now five times and more, to go and show
This ring to master. I go up to him and then,
When I'm already close and by his very side
I'm always shirking it. And now I'm sorry for
My former tattling. For quite constantly he says:
"May Zeus bring wretched ruin on the wretched man
Who told me that!" If he should make up with his wife
As like as not he'd seize and make away with me
Because I told the tale and know of it. 'Twas well
I kept from stirring up some other mess with this,
For even here and now the mischief's fairly big.

[Abrotonon rushes out of the house remonstrating
with one and another of the revellers who try to detain her.]
MENANDER

Scene. ONHΣΙΜΟΣ, APROTONON

APROTTONON

emption, ὡς ἔοικεν, ἄθλια, ἵνα σκέφτῃ ἵνα σκέφτῃ προσεδόκων, ἵνα σκέφτῃ προσεδόκων, τῆς τῆς θεοῦ τῆς θεοῦ ἀνθρώπος μὲ τι. οὐκέτι οὐκέτι ἡγάρ οὐδὲ κατακείσθαι, τάλαν, παρ' αὐτόν, ἀλλὰ χωρίς.

ONHΣΙΜΟΣ

ἀλλ' ἀποδῶ πάλιν

παρ' οὖν παρέλαβον ἁρτίως; ἀτοπον.

APROTTONON

τάλαν

οὗτος, τι τοσοῦτον ἀργύριον ἀπολλύει; ἥτις τό γ' ἔπληττό τούτῳ τῷ τῆς θεοῦ φέρειν κανόνων ἐμοίῳ οἷον τε νῦν ἔστιν οὗτος τούτων θεῶν.

K οὔντων γάμοις γάρ, φασίν, ἢμ' ἔραν τρίτην ἢδη κάθησαι.

ONHΣΙΜΟΣ

πῶς ἔν οὖν, πρὸς τῶν θεῶν,

πῶς ἔν, ἰκετεύω—

Scene. ONHΣΙΜΟΣ, APROTONON, ΣΥΡΙΣΚΟΣ

ΣΥΡΙΣΚΟΣ

ποὺ ἐντὸν ἐν τοιάν ἐγώ

περιέρχομαι; οὗτος ἐνδούν. ἄπωδος, ὁγαθέ.

213 ΑΒρ. in I. margin. 216 Β, quat. y, p. 6.
219: τάλας: pap. // ΑΒρ. in r. margin.
221 Diogen. 2. 46.

1 Only girls of irreproachable character were chosen to carry the baskets of offerings in the religious processions. For
THE ARBITRANTS

SCENE. ONESIMUS, ABROTONON.

ABROTONON

Let go of me! Please, sir! Don't give me trouble, please! (To herself)
I made myself, it seems, poor me, a laughing-stock
And knew it not. I looked for love, instead of that
The fellow hates me with a superhuman hate;
Even his banquet couch no more he lets me share;
Poor wretch! I lie apart.

ONESIMUS (to himself, not seeing Abrotonon)

What! Give it back to him
From whom but now I had it? No! Nonsensical!

ABROTONON (to herself)

Poor man, why does he waste his money, such a pile?
So far at least as he's concerned, poor wretch! I might
Be basket-bearer for the goddess—yes, I might,
For here am I left virgin, as the saying goes,
The third day now.

ONESIMUS (to himself)

How, by the gods? How could I, pray:
[Enter Syruscus through one of the side-entrances. Abrotonon stands aside until his departure.]

SCENE. ONESIMUS, ABROTONON, SYRISCUS

SYRISCUS

Where is the man I'm hunting everywhere?
(Sees Onesimus in the vestibule about to enter the house.)

You sir
In there! Give back, good sir, that ring, or once for all
the Panathenae, for example, see Aristophanes, Lysistrata, 646.
MENANDER

tον δακτύλιον ἡ δείξων φ' μέλλεις ποτέ.
kρινῷμεθ'· ἐλθεῖν δεῖ μὲ ποι.

ONΗΣΙΜΟΣ
tοιοῦτοι·
ἐστιν τὸ πράγμ', ἀνθρωπ. τοῦ μὲν δεσπότου
230 ἐστ', οἴδ' ἀκριβῶς, οὐτοσὶ Χαρίσιον,
ὄκνῳ δὲ δείξαι· πατέρα γὰρ τοῦ παιδίου
αὐτὸν ποῦ σχεδόν τι τούτον προσφέρων,
μεθ' οὐ συνεξέκειτο.

ΣΤΡΙΣΚΟΣ
πῶς, ἀβέλτερε;

ONΗΣΙΜΟΣ
Τανυροπολίωις ἀπώλεσεν τούτον ποτε,
235 παννυχίδος ὄνησι καὶ γυναικῶν· κατὰ λόγον
ἐστιν βιασμὸν τούτον εἶναι παρθένου,
ἡ δὲ ἐτεκε τοῦτο καξέθηκε δηλάδη.
eἰ μὲν τις ὁν εὐρών ἐκείνην προσφέροι
τούτον, σαφές ἄν τι δεικνύοι τεκμήριον.
240 νυνὶ δ' ὑπόνοιαν καὶ ταραχὴν ἔχει.

ΣΤΡΙΣΚΟΣ
σκόπει
αὐτὸς περὶ τούτων. εἰ δ' ἀνασείεις, ἀπολαβείν
τὸν δακτύλιον μὲ βουλόμενος δοῦναι τέ σοι
μικρὸν τι, ληρεῖς· οὐκ ἐνεστίν οὐδὲ εἰς
παρ' ἐμοὶ μερισμός.

ONΗΣΙΜΟΣ
οὐδὲ δέομαι.

241 Hesych.
244 δέομαι: ταῦτα δή, Ἰ. / δεῦρο δή, Ἰ. // ζυπ/ in r. margin, Ἰ.
THE ARBITRANTS

Go show it him whom you've in mind. Let's have it out.
I must be off.

ONESIMUS

The matter stands, my man, like this.
The ring here is my master's,—I am certain sure—
Charisius's, but to him I hesitate
To show it, for 'twere much the same as to declare
Him father of the child with whom the ring was found.

SYRISCUS

Why so, you fool?

ONESIMUS

'Twas at the Tauropolia,¹
The all-night women's festival, he lost it once.
'Twould seem that it's a question of a maiden wronged,
That she gave birth to and of course exposed this child.
If someone now could find her and produce this ring,
He'd make clear demonstration. But, as matters stand,
'Twould merely mean suspicion and confusion too.

SYRISCUS

See you to that yourself. But if you make this stir,
Wishing that I take back the ring and give to you
A little something, that is folly. For with me
There's no "divide."

ONESIMUS

Nor do I wish it.

¹ For the Tauropolia, see Capps's ed., note ad loc. Also: Religious Cults associated with the Amazons, Florence M. Bennett, Columbia Univ. Press, 1912.
MENANDER

ΣΥΡΙΣΚΟΣ

ταῦτα δὴ
245 ἃξιῶν διαδραμὼν—εἰς πόλιν γὰρ ἔρχομαι
νυνί—περὶ τούτων εἰσόμενος τί δεῖ ποιεῖν.

ΑΒΡΟΤΩΝΟΝ

τὸ παιδάριον, ὅ νῦν τιθηνεῖδ’ ἢ γυνή,
'Ονήσιμ', ἐνδον, οὗτος εὑρεν ἀνθρακεὺς;

ΟΝΗΣΙΜΟΣ

ὡς φησιν.

ΑΒΡΟΤΩΝΟΝ

ὡς κομψόν, τάλαν.

ΟΝΗΣΙΜΟΣ

καὶ τούτοι

250 τὸν δακτύλιον ἐπόντα τοῦμοι δεσπότου.

ΑΒΡΟΤΩΝΟΝ

αἰ, δύσμορ', εἰτ', εἰ τρόφιμος ὄντως ἐστί σου,
τρεφόμενον ὅψει τοῦτον ἐν δούλου μέρει;
κοῦκ ἄν δικαίως ἀποθάνοις;

ΟΝΗΣΙΜΟΣ

ὁπερ λέγω,

τὴν μητέρ' οὐδεὶς οἶδεν.

ΑΒΡΟΤΩΝΟΝ

ἀπέβαλεν δέ, φής,

255 Ταυροπολίως αὐτῶν;

ΟΝΗΣΙΜΟΣ

παροινῶν γ’, ὡς ἔμοι

τὸ παιδάριον ἐλφ’, ἀκόλουθος.

251 B4, quat. y, p. 10.
THE ARBITRANTS

SYRISCUS

Well, all right.
When I've run here and yonder—for I'm off to town—I'll come again to know of this, what we're to do.

[Exit Syriscus towards Athens. Abrotonon comes up to Onesimus.

ABROTONON

Was it this charcoal-man, Onesimus, who found
The baby boy the woman's nursing now indoors?

ONESIMUS

Yes, so he says.

ABROTONON

O what a dainty child, poor thing!

ONESIMUS

And this ring here was on him. 'Tis my master's ring.

ABROTONON

Fie, luckless, fie! If, then, it's your young master's child
For certain, will you see it brought up like a slave?
You ought to die. 'Twould serve you right!

ONESIMUS

'Tis as I say,
Its mother no one knows.

ABROTONON

He lost the ring, you say,
During the feast of Tauropolia?

ONESIMUS

Yes, he
Was in his cups—at least, the slave attending him informed me so.
MENANDER

ABROTONON δηλαδή
εἰς τὰς γυναικὰς παννυχιζούσας μόνος
evypsese' kámov gár paroušias eléngeto
toióton éteron.

ONHEIMOS
soú parousias;

ABROTONON
pérusi, nai,
260 Tauropológios: plían gár éyallon kórais,
aúth' th' ómou suñepaiz'ovn, ou'd' égw tóte—
súpw gár—ánw' étéin tī éstti, kai mála,
má tīn 'Aphrodítēn—

ONHEIMOS
'thn dé paíd' hítis 'polt' hín
olóthas;

ABROTONON
pýthōmēn án' par' alis gár ēn ēgō
265 gynai'zi, tou'ton ēn fílē.

ONHEIMOS
patros tī nou

ONHEIMOS
ēkousas;

ABROTONON
oude' oída, plēn idouías ēgē
gnoith ēn au' au'tēn. eúpprepēs tis, ò theōi,
kai plousiān ēfassān tīv'.

ONHEIMOS
au'tē 'stīn tuchōn.

258 evēi . . . . . . . mou, J², Leo and others suppl.
261 au'th . . . . . . nepakeson, L²; Headlam, Leeuw. suppl./
au't. i e = au'tal th', S²./au'th th' ómou suñepaiz'ovn, Capps conject.
THE ARBITRANTS

ABROTONON

Of course! And then alone he came
Upon the women as they made a night of it.
I know, for once just such a thing as this occurred
When I was by.

ONESIMUS

When you were by?

ABROTONON

Why yes, last year
At Tauropolia. For maids I thrummed the lute
And I myself played with them. Then—that is—
not yet
Had I had knowledge of man's way and what it is—
That's true as true, by Aphrodite!

ONESIMUS

But the girl?
Who was she? Can you tell me that?

ABROTONON

I could inquire.
She was the women's friend, the women whom I
served.

ONESIMUS

And who's her father? Heard you that?

ABROTONON

Nay, I know naught
Except I'd know her if I once caught sight of her.
A handsome girl, ye gods! and she's a wealthy one,
They said.

ONESIMUS

It may be she's the one.
MENANDER

ABROTONON
οὐκ οἶδ’· ἐπιλαμβανθῇ γάρ μεθ’ ἡμῶν οὐσ’ ἐκεῖ,
270 εἰτ’ ἐξαπίνης κλάουσα προστρέχει μόνη,
tίλλουσ’ ἐαυτῆς τὰς τρίχας, καλὸν πάνυ
καὶ λεπτόν, ὥθεσι, ταραττόνον σφόδρα
ἀπολωλεκτύ’· δόλον γάρ ἐγεγόνει βάκος.

ONHSIMOS
καὶ τούτον εἶχεν;

ABROTONON
εἰχ’ ἰσως, ἀλλ’ οὐκ ἐμοὶ
275 ἔδειξεν· οὐ γάρ ψεύσομαι.

ONHSIMOS
τί χρή ποιῶν

ἐμὲ νῦν;

ABROTONON
όρα σὺ τούτ’· ἐὰν δὲ νοῦν ἔχης
ἐμοὶ τε πείθῃ, τούτο πρὸς τὸν δεσποτὴν
φανερὸν ποῆσεις. εἰ γάρ ἐστ’ ἐλευθέρας
παιδός, τί τούτον λανθάνειν δεῖ τὸ γεγονός;

ONHSIMOS
280 πρῶτερον ἐκείνην ἢτις ἐστίν, Ἀβρότονον,
εὐρώμεν· ἐπὶ τούτῳ δ’ ἐμοὶ σὺ νῦν—

ABROTONON

εἰμὶ ἄν δυναίμην, τὸν ἀδικοῦντα πρὶν σαφῶς
tὶς ἐστίν εἰδέναι. φοβοῦμαι τούτ’ ἐγώ,
μάτην τι μηνύειν πρὸς ἐκείνας ἃς λέγω.

281 ἔα, Allinson suppl. /οῖ, Capps to Abrot. /νῦν . ἐὰ (or
ἐὰ), J² / γενοῦ, J² Σ². Note paragraphus.

62
THE ARBITRANTS

ABROTONON

I do not know.

But thus it was: while with us there she wandered off
And of a sudden then she comes back on a run
Alone, and bathed in tears, and tearing at her hair.
Her silken Tarentine so very beautiful—
Ye gods, diaphanous!—was ruined utterly,
For it was all in tatters.

ONESimus

Did she have this ring?

ABROTONON

Perhaps she had it but she did not let me see—
For I'll not try to cheat you.

ONESimus

Well, what now am I
To do about it?

ABROTONON

Look you here! If you have sense
And will obey me, you will make this matter clear
And tell your master. If the baby's mother be
A free-born girl, what need to keep him in the dark
About the circumstances?

ONESimus

Well, Abrotonon,
First thing of all now let's discover who she is.
And so, with this in view, I want you to—

ABROTONON (interrupting)

Nay, stop!

I could not do it till I clearly know the one
Who wronged her. This I fear—to let out anything
At random to those women whom I tell you of.
MENANDER

285 τίς οίδεν εἰ καί, τούτον ἐνέχυρον λαβὰρ
τότε τις παρ’ αὐτοῦ τῶν παρόντων, ἀπέβαλεν
ἑτέρος κυβεῦν; τυχὸν ίσως εἰς συμβολὰς
ὑπόθημ’ ἐδωκ’, ἣ συντιθέμενος περὶ τινὸς
περείχετ’, εἰτ’ ἐδωκεν. ἔτερα μυρία
290 ἐν τοῖς πῶτοις τοιαύτα γίγνεσθαι φιλεῖ.
πρὶν εἰδέναι δὲ τὸν ἄδικοντ’ οὐ βούλομαι
ζητεῖν ἐκείνην οὐδὲ μηνύειν ἐγώ
τοιοῦτον οὐδέν.

ONHEIMOS
οὐ γαλακτοσι μέντοι λέγεις.
tί οὖν ποίσει τις;

ABPROTONON
θέασ’, Ὄνησίμε,
295 ἀν συμαρέσῃ σοι τοῦμον ἐνθύμημ’ ἄρα:
ἔμοι ποίσομαι τὸ πραγμα τ’ ὅλ’ ἐγώ,
τὸν δακτύλιον λαβὼς τ’ εἴσω τοιοῦτ’
eἰσεμι πρὸς ἐκεῖνον.

ONHEIMOS
182 Κ
λέγ’ ὃ λέγεις. ἅρτι γὰρ

voô.

ABPROTONON
κατιδῶν μ’ ἔχουσαν ἀνακρινεῖ πόθεν
300 εἰληφα. φήσω. “Ταυροπολίων παρθένος
ἐτ’ οὐσα”—τά τ’ ἐκείνη γενόμενα πάντ’ ἐμὰ
ποιμένη: τά πλείστα δ’ αὐτῶν οἶδ’ ἐγώ.

ONHEIMOS

ἀριστά ἦ ἀνθρώπων.

286 C3, quat. y, p. 11. 293 Ον / in r. margin.
294 ABο / in r. margin.

54
THE ARBITRANTS

Who knows but that some boon-companion present
then
Got it as pledge from him and lost it afterwards
When playing dice? He gave it as security,
Perhaps, to back some contribution. Or, perchance,
Agreeing on some wager, may have been involved
And so have given it. When men are in their cups
No end of things like that are apt to come about.
But till I know who wronged her I'll not search for her
Nor even tell a word of this.

ONESIMUS

That's not half bad.

But what is one to do?

ABROTONON

Look you, Onesimus!
Will you, I ask you, fall in with this scheme of mine?
As my affair I'll treat the matter—as my own.
This ring here I will take and then go in to him.

ONESIMUS

Say what you mean—though I begin to understand.

ABROTONON

He'll notice that I have it. Where I got it from
He'll ask. I'll say: "At Tauropolia, when I
Was virgin still." And everything that then befell
That other girl I'll make my own, for I myself
Know pretty much the whole.

ONESIMUS

That beats the universe!

65
MENANDER

ABPROTONON

ἐδαῦ δ’ οἰκεῖον ἢ
αὐτῷ τὸ πρᾶγμ’, εὐθὺς <μὲν> ἢξει φερόμενος

305 ἐπὶ τὸν ἑλεγχον, καὶ μεθύον γε νῦν ἐρεῖ
πρότερος ἀπαντᾶ καὶ προπετῶς: ἀ δ’ ἀν λέγῃ
προσομολογήσω, τοῦ διαμαρτεῖν μηδὲ ἐν
προτέρα λέγουσ’.

ONHΣΙΜΟΣ

ὑπέρευγε, νὴ τὸν Ἡλιοῦ.

ABPROTONON

τὰ κοινὰ ταυτὶ δ’ ἀκκιοῦμαι τῷ λόγῳ,

310 τοῦ μὴ διαμαρτεῖν: ὁς ἀναιδῆς ἥσθα καὶ
ἰταμός τίς.”

ONHΣΙΜΟΣ

εὐγε.

ABPROTONON

“κατέβαλες δὲ μ’ ὡς σφόδρα,

Γιμλάτια δ’ ο’ ἀπώλεσ’ ἡ τάλαιν’ ἐγώ,"

Φή’σω. πρὸ τούτου δ’ ἐνδὸν αὐτὸ βούλομαι

Λαβόσα κλαῦσαι καὶ φίλησαι καὶ πόθεν

315 ἔλαβεν ἐρωτῶν τὴν ἔχουσαν.

ONHΣΙΜΟΣ

Ἡράκλεις.

ABPROTONON

τὸ πέρας δὲ πάντων, “παιδίον τοίνυν,” ἔρω,

“ἐστὶ γεγονός σοι,”—καὶ τὸ νῦν εὐρημένον

δεῖξώ.

ONHΣΙΜΟΣ

πανούργωσ καὶ κακοίθως, ’Αβρότωνοι.

304 <μὲν> Croiset added.
311 σφόδρα, J² corr. / σφόδραν, L².
317 . . τί, papy., J².
THE ARBITRANTS

ABROTONON
Now, if he did it, straight into the trap he'll fall
And, just now being drunk, he'll be the first to speak,
And fluently, of all details; but I'll agree
And back up all he says; no single slip I'll make
By speaking first.

ONESIMUS
Delightful! Good! By Helios!

ABROTONON
And I'll be coy in talk, and, lest I make a slip,
Will work in hackney'd things like: "What a man you were!
How vehement and shameless!"

ONESIMUS
Good!

ABROTONON
"How rough you were,
And threw me down! And what a dress I spoiled,
poor me!"
I'll say. But first, within the house, I'll take the child
And weep, and kiss it; where she got it from, I'll ask
The one who has it.

ONESIMUS
Heracles!

ABROTONON
To cap it all
I'll say: "So here you have a baby born to you!"
And I will show the foundling.

ONESIMUS
O Abrotonon,
A master-stroke of malice and of roguery!
MENANDER

ABPROTONON

ἀν δ’ ἔξετασθῇ ταύτα καὶ φανῇ πατήρ
320 δων οὕτως αὐτοῦ, τὴν κόρην ζητήσωμεν
κατὰ σχολὴν.

ΟΝΗΣΙΜΟΣ

ἐκεῖνο δ’ οὐ λέγεις, ὅτι
ἐλευθέρα γίνει σὺ· τοῦ γὰρ παιδίου
μητέρα σε νομίσας λύσετ’ εὐθὺς δηλαδή.

ABPROTONON

οὐκ οἶδα· βουλοίμην δ’ ἂν.

ΟΝΗΣΙΜΟΣ

οὐ γὰρ οἶσθα σὺ;
325 ἀλλ’ οὐ χάρις τις, 'Αβρότονον, τούτων ἐμοί;

ABPROTONON

νη τῷ θεῷ· πάντων γ’ ἐμαυτῆ σ’ αἰτιον
ήγησομαι τούτων.

ΟΝΗΣΙΜΟΣ

ἐὰν δε μηκέτι
ζητῆς ἐκεῖνην ἐξεπίτηδες, ἀλλ’ εἴς,
παρακρουσαμένη με, πῶς τὸ τοιοῦθ’ ἔξει;

ABPROTONON

330 τίνος ἔνεκεν; παῖδων ἐπιθυμεῖν σοι δοκῶ;
ἐλευθέρα μόνον γενοῦμην. ὥ θεοί,
τούτων λάβοιμ' ἰ μισθὸν ἐκ τούτων.

ΟΝΗΣΙΜΟΣ

λάβοις.

322 C', quat. y, p. 12.
332 Οὐ superscribed above λάβοις.
THE ARBITRANTS

ABROTONON
If this shall be established and he's shown to be
Its father, at our leisure then we'll seek the girl.

ONESIMUS
That other point you're holding back: you'll be set
free.
For, thinking you the mother of his child, of course
He'll buy your freedom instantly.

ABROTONON
I wish he might,
But I don't know.

ONESIMUS
Ah, don't you though? At any rate,
Abrotonon, are no thanks due to me for this?

ABROTONON
By the Twain Goddesses, of course. All this my luck
At least I'll give you credit for.

ONESIMUS
Then here's a point:
What if on purpose you stop looking for the girl,
Ignore the matter, and go back on me?

ABROTONON
You fool!
Why should I? Daft on babies am I, do you think?
May I but merely get my liberty! O gods,
May I get that as wage for this!

ONESIMUS
God grant you may.
MENANDER

ABPOTONON
οὐκοῦν συναρέσκει σοι;

ONHΣΙΜΟΣ
συναρέσκει διαφόρως.

ἂν γὰρ κακοθενσθῇ, μαχοῦμαι σοι τότε:
335 δυνήσομαι γάρ. ἐν δὲ τῷ παρόντι νῦν
ιδὼμεν εἰ τοῦτ᾿ ἔστιν.

ABPOTONON
οὐκοῦν συνδοκεῖ;

ONHΣΙΜΟΣ
μάλιστα.

ABPOTONON
tὸν δακτύλιον ἀποδίδου ταχύ.

ONHΣΙΜΟΣ
λάμβανε.

ABPOTONON

981 K
φίλη Πειθώ, παροῦσα σύμμαχος
πόει κατορθοῦν τοὺς λόγους σοὺς ἂν λέγω.

Scene. ONHΣΙΜΟΣ

ONHΣΙΜΟΣ

340 τοπαστικῶν τὸ γύναιον· ὡς ἡσθῆτι θ' ὅτι
κατὰ τὸν ἔρωτ' οὐκ ἔστ' ἑλευθερίας τυχεῖν,
ἀλλ' ός ἔλυει, τὴν ἐτέραν πορεύεται
ὁδὸν. ἀλλ' ἐγὼ τὸν πάντα δουλεύσω χρόνον,
λέμφος, ἀπόπληκτος, οὐδαμῶς προνοητικὸς

339 Aristaen. 2. 1.
340 τοπαστικῶν, L. / τὸ γ' ἄστικῶν, Cappa. // ἡσθῆτ' Leeuw. /
ἡσθη, L. 343 Aristaen. 1. 19.
THE ARBITRANTS

ABROTONON
Is it a bargain then?
ONESIMUS
A bargain, certainly.
For if you play your tricks on me, I'll fight you then;
I'll have the vantage ground. But, as things stand,
let's see
If this now turns out well.

ABROTONON
All right, then you agree?
ONESIMUS
Of course.

ABROTONON
The ring, then, hand it over—do. Be quick.
ONESIMUS (giving the ring)
Well, take it then.

ABROTONON (taking the ring)
Persuasion dear, as my ally
Stand by me, make to prosper everything I say!
[Exit Abrotonon into the house of Chaerestratus.

SCENE. ONESIMUS alone
ONESIMUS
She knows her way about, that woman! When she saw
She has no chance in love for winning liberty,
But wanders blind, she takes the other road. While I,
A sniffing, senseless dolt, with no such forethought
blest,
MENANDER

315 τὰ τοιαῦτα. παρὰ ταύτης δ᾽ ἵσως τι λήψομαι, ἀν ἐπιτύχῃ καὶ γὰρ δίκαιον.—ὦς κενά

564 Κ καὶ διαλογίζομι, οὐ κακοδαίμων, προσδοκῶν χάριν κομιεῖσθαι παρὰ γυναικός. μὴ μόνον κακόν τι προσλάβομι. νῦν ἐπισφάλῇ

350 τὰ πράγματ᾽ ἐστὶ τὰ περὶ τὴν κεκτημένην ταχέως· ἐὰν γὰρ εὐρεθῇ πατρὸς ἢ κόρη ἐλευθέρου μὴ τε τοῦ νῦν παιδίου γεγονοῦ, ἐκείνην λήψεται ταύτην ἀφεῖς.

355 καὶ νῦν χαριέντως ἐκκεννεκέναι δοκῶ τὸ μὴ δὲ ἐμοῦ ταυτὶ κυκάσθαι. χαίρετω τὸ πολλὰ πρόστειν. ἀν δὲ τις λάβῃ μ᾽ ἐντὶ περιεργασάμενον ἢ λαλήσαντι, ἐκτεμείν διδώμ᾽ ἐμαυτοῦ τοὺς—δδ᾽ ὑπατα.

360 τίς ἐσθ᾽ οἱ προσιῶν; Σμήκρινης ἀναστρέφει εξ ἀστεως πάλιν, ταρακτικῶς ἔχων αὖθις. πέπυς ταῖς ἀληθείας ἵσως παρὰ τινὸς ὀντος. ἐκποιῶν δὲ βούλομαι ποεῖν ἐμαυτοῦ τὴν ταχίστην οὔτ᾽ ἐχεῖν

365 πράγματα γ᾽. Ἀβρότονον γὰρ τί δρᾶ γνώναλτι μὲ δεὶ.

351 ταχέως, Capps ?τελέως./<ἡ> κόρη, Wright add.
353 ἀφεῖς, Arnim. /Γως, S².
THE ARBITRANTS

Shall be a slave forever. But from her, perhaps, I’ll get some gain if she succeeds. That’s only fair!—What groundless reckonings—misguided me—to hope To get back thanks from woman! Only heaven send I don’t get mischief new! Now Mistress’s affairs Are ticklish—on the brink. For if the girl is found To be of free-born father and turns out to be This baby’s mother, her he’ll take, his wife divorce. Right well I know: “Desert a sinking ship!” 1

And yet Here too methinks I’ve dodged, and neatly too, all charge Of this mess being stirred by me. Goodbye, I say, To playing meddler in affairs of other folks. And if again you catch me putting in my oar Or chattering, I’ll give you leave and liberty To cut my—molars out!

(Sees Smicrines approaching from the city.)

I say! Whom have we here Approaching? It is Smicrines come back from town. He’s all wrought up again. From someone he has learned The truth perhaps. I think I’ll make off quick and shun All complication, for I ought to find out first About Abrotonon and how she’s coming on.

[Exit Onesimus into house of Chaerestratus.

1 Text of line 354 very uncertain.

359 <δῆ>, metri causa, for ὀντοσι of pap., Byington, Wilam.
362 J 2 suppl. 364 J 2 suppl.
365 προφυματα, γ’, J 2, / προφεν, S 1, / προφτερον γαρ Ἀβρότονον τί δρά γυναι, Wilam. // Text combined from J 2 and Wilam.
MENANDER

Scene. ΣΜΙΚΡΙΝΗΣ, (ΜΑΓΕΙΡΟΣ)

ΣΜΙΚΡΙΝΗΣ

ἐξήπατηκεν ἐμὲ

882 Κ ἄσωτος

ἡ πόλις

οὐ καὶ ἂδει τὸ κακόν

ἐλευθ

δὴ

370 σφῶς

πίνειν

ιὼν

tοῦνομα καταισχύνοντα μετὰ τῆς ψαλτρίας

ζην αὐτὸν

ης ἐφη

πλέουν ἡμερῶν

375 αὐτὸν διαλα

οἴμοι, τάλας

κοινωνὸς

η

προσῆλθο

ιὼ

ὅτε τὴν

οὖν τοῦτο γε

380 πνιθανομένος

ἡς ἐμὲ,

φίλοι,

οὐ τρόπῳ

ἐναπτ

τὸ την ἀπλοῦν

καὶ ψάλτρια

κῦβοι. τυχὼ

385 ἀλλὰ χαιρέτῳ

πολλῶν ἐγὼ

οὐ εἰ τῆς ἑμῆς

νοῖ: νοὶ

ἡμοὶ μόνη

390 . . . . . . . . .

ἰεώριστα

366 Capps. / Μ' begins, left.
367-8 Robert identified Frag. 882 K.
369 (right) Robert begins with VX¹. // ἐλευθ. from photo.,
Capps. / εὐθὺς, Κ², Σ³.

74
THE ARBITRANTS

Enter Smicrines.

SCENES (summarized). Smicrines, (later) the Cook (and later) Simmius and Chaerestratus.

In these broken lines, 366-391, Smicrines, in a monologue, seems to be rehearsing the misdeeds of his son-in-law; “He has cheated me... he is a prodigal... the whole city hums with his evil doings... it’s clear... he is given to drink... he disgraces my (?) name living with a harp-girl... more than — days... Ah, wretched that I am... partner in... I, on learning of this... have come... Then it was a simple matter... harp-girl... dice... Nay, good-bye to (forbearance?)... (he wastes all) the large (property) that I acquired,” etc.

(At line 388 the Cook seems to be speaking. He seems to be incensed about something in regard to the luncheon that he has served. He will never again submit his culinary skill to such lack of appreciation. Smicrines stands aside and, listening, obtains additional, misleading, information.)

375-382 Capps. cf. also K², S², J². // In 375 ονον or ενον, Capps suppl. Ἀβρότυνον. 384 τυχάν or τυχάν, J². 386 πολλὰν, S². / πολλὴν, alii. 387 ἐκτησίμητο, S². 388 J².

75
MENANDER

... λεγ... 
oūdeis Σικελίκος ετέρος ύμιν.

ΣΜΙΚΡΙΝΗΣ

ποικίλον,

ἀριστον ἀριστῶσιν.

ΜΑΓΕΙΡΟΣ (?)

ὁ τρισύθλιος

ἐγώ κατὰ πολλ’ αὐτόν μὲν μὲν οὖν οὐκ οἶδ’ ὡσς

395 λ... οὐς ἀλλ’ εἶν τάλιν

σ... μαγείρου τε τοῦχη

σ. ἐν... ἵσ βαλεῖτ’ εἰς μακαρίας.

ΣΜΙΚΡΙΝΗΣ

... ἵσ τίνος

... ἵσ τίνος

400... κεῖ

τα... ἐν

πα... αὐτ’ ἀξ

κα... ενον.

ΣΜΙΚΡΙΝΗΣ

Χαρίσι... μετὰ τῆς ψαλτριάς

ΧΑΡΙΖΙΟΣ

405 νῦν... ὡσὶ καὶ

με... ἵμαρά γε

391 λει or λει, J1/ δειγ = οἶ[ ] δ’ εἰς[ ω, Allinson. VX1 ends.

392 Allinson restored from: oūdeis σ. κ... ετέρος, J1.

e J2 gives: oūdeis υἱὸς... (.) ετέρος / oūdeis ἡγαλγετ’ εν̣
eτέρος, S2.

393 ἀριστῶσιν: J2, with: uncertain. D4 = (NT2 M2 VX2).

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THE ARBITRANTS

COOK

. . . . . . . . . Sicilian cook like me, I'm sure
You'd never have another one.

SMICRINES (aside)

A dainty lunch

Is this they're having!

COOK

O thrice wretched that I am
On many grounds. Somehow or other now indeed—

. . . then he seems to add . . . "if ever again any need of a
Cook overtakes you . . . you may go (for all I care) to—
Blessedness!" (397).

[Exit Cook.

In the broken lines (399-419) Smicrines is speaking with
someone, apparently Charisius, who is now (see 405, note)
present. A "harp-girl" is referred to; certain "moneys"
—perhaps the dowry or Abrotonon's wages—are mentioned.
It may be that she is referred to as likely to become "house-
mistress" (412).

1 Sicilian dainties were proverbial; cf. Plato, Rep. 404 d.
MENANDER

(______ ?)

σ . . . . . . . . . . . . . . ἐχονσήδη
(______ ?)

σ . . . . . . . . . . . . . ἱπέμπεων ἵνα
(______ ?)

. . . . . . . . . . . . . τὰ χρήματα

ατ . . . . . . . . . . . . . ν ἡλίκη
ei . . . . . . . . . . . . . Ἔβον'λομαι
eμ . . . . . . . . . . . . . δ'ἐσποι' οἰκίας.

ΣΙΜΜΙΑΣ

ο Ἦρακλείς . . . . :

(______ ?) Σιμμιας
(______ ?)

ἀπίωμέν . . . . . . . . . ἑν' τὸν Ὁλιον

415 μικρόν γ' . . . . . . . . . ταυτὴν ἐγὼ
πρῶην ἄρ . . . . . . . . . ἐπάνωθεν
ἐπάνωθεν . . . . . . . . . ἐγὼγ' ἀπόλλωλα
ὀκνηρὸς . . . . . . . . .

ΣΜΙΚΡΙΝΗΣ

420 ἔπειτα δ' . . . . . . . . . θυγατέρα
θυγατέρα . . . . . . . . . τέτοκε, κ'άτοιδα νῦν
(______ ?)

λαβόντ' ἂ . . . . . . . . . παρακαλὲσο

425 διακρίν'ε . . . . . . . . .

413 'Σιμμιας K. 2, Ricci suppl. // Σι / in l. margin.

78
THE ARBITRANTS

At line 413 Simmias, friend of Charisius, is present and exclaims: "Good Heracles ...!"

In the broken lines 414-448 and 463-483, including the better preserved lines 438 ff., it is hazardous to assign the parts, with the exception of the lines given to Smirines. Charisius is addressed, or referred to, at line 426. One or both of his friends, Simmias and Chaerestratus, are present. (At 473, later, Chaerestratus is certainly present.)

In line 414 must come a change of speaker, as "Simmias" occurs as subject. In the next line someone continues (or breaks in): "Let us go away ... by Helios!" Someone refers to the "superciliousness" of the old man (?). It is Charisius probably who says: "I at least am done for" (418). Somebody is referred to as "hesitant" or "boresome." One of the friends goes off at line 419 and, probably, Charisius.

In lines 420-448 Smirines and (probably) one of the friends are talking about Charisius. Smirines says: "And then ... my daughter ... she (probably Abrotonon) has given birth to a child." Someone makes a reply, now unintelligible. Smirines resumes, speaking of Charisius, "Charisius ... this your friend was not ashamed to beget a child by a harlot ... He has taken (her into his house)." One of the young men replies (431-433):

---

416 M² ends - right).
420 Σμι/ in l. margin.
422 Capps suppl. τέτοιον ἐκ Ἰχαρίσιου, S².
423 S² suppl. λαβόντα ἀπαγαγεὶν τὴν ἵμην.
425 διακρίνει ... ?, J². / διακρίνειν αἰτία.
ΜΕΝΑΝΔΡΟΣ

ΣΜΙΚΡΙΝΗΣ

χαρίσι 
τὸ φ.

υμῶν ἐταῖρος οὗτος οὐ δ᾿ ἦσχυνετο 
παιδάριον ἐκ πόρνης ποεῖν.

430 πρόσω μετε 
εἶληφέν 

(ΧΑΙΡΕΣΤΡΑΤΟΣ ἢ ΣΙΜΜΙΑΣ;)

tis

παροι 
θας

ἐνη μ' ἀλα

(ΣΜΙΚΡΙΝΗΣ;)

tetai

435 ὑ βίον 
τοὐ δυστυχέοις 

(ΧΑΙΡΕΣΤΡΑΤΟΣ;)

tὸν δυστυχῆ 

ΣΜΙΚΡΙΝΗΣ

tοὺτον μὲν οὖν ἐῶμεν. ἄλλῳ ἦσθ᾿ ἐγὼ 
πολυπραγμοῖο ἔλει ὑπερτῶ ὑπὲρ τῶν ἐμῶν. 

440 κατὰ λόγον ἐξὸν ἀπίεναι τὴν θυγατέρα 
λαβώντα. τοῦτο μὲν πλῆσιον, καὶ σχέδου 
δεδογμένον μοι τυγχάνει. μαρτύρομαι. 

υμᾶς δ᾿ ὁμολογεῖν . . . . . . . 
μεθ᾿ ὃν ἐπιπλευν οὕτως, ὡστε τὴν ἐμὴν 

θυγατέρα 

(ΣΙΜΜΙΑΣ;)

υ. 

427 VX² ends (left). 
428 YR² begins (left).
Smicrines (434–436) speaks three more, now unintelligible, lines and refers to "the unfortunate." The friend tries to make capital out of this for Charisius, and emphasises: "the unfortunate one." Smicrines then (438) continues:—"Well then, let's leave him out. But perhaps I am a busybody, and exceed my rights, although it were permissible, according to reason, for me to take my daughter and go off. This, indeed, I will do and, as it happens, it is all but decided on by me. I call you to witness. But (I call upon) you to concede (the facts)—you, with whom (this fellow who has treated my) daughter... unworthily (was drinking)."
MENANDER

(ΣΜΙΚΡΙΝΗΣ ?)

μηδὲ σὺ
καίπερ

(Lacuna of about 14 lines.)

(ΧΑΙΡΕΣΤΡΑΤΟΣ ἢ ΣΙΜΜΙΑΣ)

μοιεὶ τὸν ἥδιν λεγόμενον τούτων βίον.
ἐπὶ πίνει μετὰ τοῦ δεινοῦ, εἶχεν ἐσπέρας
465 'τὴν δείνα, σχηματίζει δ' αὖρηον τὴν δειν'-

(ΣΜΙΚΡΙΝΗΣ ?)

ἐξεῖ

...η...
...οὐς...
...ἐπέκειν...
...εἰ...
...ἐπα...

470 οὐδ' αλ...

μέρος τί...

ἡ μή μ' ἐπτ' εἰπης...

ἡμῖν κεκήδευς'

ΧΑΙΡΕΣΤΡΑΤΟΣ

οὕτος ο γέρων φαινεται?

ψηλὸς ὡν τις, 'νη Δ'—

447 C.../ in l. margin. ? = Σμ or Συρ or ΑΘρ, J2. // μηδὲ σὺ.
J2. / μη δεσποτ, S2.
463 YR1. 464 εἰχεν, S2. / ἐπέκειν. L2, K2.
465 J2 reports — ἱ σιδ. / σχηματιζε δ', Allinson suppl / — ἱνδ, L2. / 'τὴν δείν' εμαλλ' εν δ', S2 suppl. / αὕτω... εἰν : εχει, L2. / αὖρηον τὴν δειν' εχει'δ', S2. / αὖρηον αὖρηοειν, Hutloff. / ξει, w. change of speaker, Allinson.
82
THE ARBITRANTS

The friend (Simmias or Chaerestratus?) again tries, line 446, to put in a plea for Charisius. Smicrines cuts him short; "Now don't you even (try to say another word) . . . although . . . ."

(Fourteen lines are lacking.)

At line 463 the friend is still trying to shield Charisius and, while admitting his irregularities, claims that they are due simply to his despair; he is seeking distraction from his sorrow:

(SIMMIAS?)

He hates this so-called "gay" life. He was drinking with so-and-so; last night he had such and such a girl; he will provide for having such and such a one to-morrow.¹

Smicrines seems to be speaking in the broken lines (466-473) and seems to say: "She bore (him a child). . . . Don't (say) anything more to me . . . he has given us as a relative . . . ."

CHAERESTRATUS

(perhaps re-enters and says to (?) Simmias, or, if he is already present, says as an aside)

This old man is evidently a high and mighty one, by Zeus.

¹ The broken lines from here on to line 630 are rendered in prose. Much of lines 498-540, for example, is conjectural.
MENANDER

(ΣΜΙΚΡΙΝΗΣ ?)

οὐκ οὐ̣μόξεται

475 καταφθαρεῖς τ` ἐν ματρυλείῳ τὸν βίον
μετὰ τῆς καλῆς γυναικὸς ἦν ἐπεισάγει
βιώσεθ'; ἡμᾶς δ' οὐ δὲ γινώσκει ὑν δοκῶν

(XAΙΡΕΣΤΡΑΤΟΣ ?)

ς ἦξει λαβῶν

δ' ἡλαδῆ

480

ἐμοὶ δοκεῖ

ν

ἐστὶ μοι

(Lacuna of 14 lines to bottom of page.)

ACT IV


Scène. ΣΜΙΚΡΙΝΗΣ, ΠΑΜΦΙΛΗ

ΠΑΜΦΙΑΣ

198 ζ(1) ἀλλ' εἴ με σφήζων τούτο μὴ πείσαις ἐμέ,
οὐκέτι πατὴρ κρίνοι ἀν ἀλλὰ δεσπότης.

478 ἦξει, K2. / εἰ'σάξει, S2.
484-497 In this lacuna put 'χοροῦ' and beginning of Act IV to fragm. Z.

84
THE ARBITRANTS

SMICRINES

Let him go to perdition and, when he has gone to ruin in a brothel, lead his life w.th this fine wench, this "extra" he brings in. While as for us, he thinks we do not even know . . . . . . .

[Exit Smicrines.

(CHAERESTRATUS? or SIMMIAS?)

. . . . . . . . . . . . . . . . he will come back, bringing (help to carry her off) of course.

(The remaining four lines are unintelligible.)

(A lacuna of about 14 or 15 lines to the bottom of the page on which YR1 was placed. In this space would come the end of ACT III, the CHORUS, and the beginning of ACT IV.)

ACT IV

. . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . .

SCENE. SMICRINES, PAMPHILA

PAMPHILA

But if, while trying to rescue me, you fail to convince me of this, you'd no longer be thought a father but a slave-master.

---

499 (line 2 of Z) Change of speaker indicated by paragraphus and double point. /S2 continues to Pamphila to middle of line 4.

85
ΜΕΝΑΝΔΕΡ

ΣΜΙΚΡΙΝΗΣ

500 "Λόγου δὲ δείται τ' ἀντία καὶ συμπελεσσώς, οὐκέτι 'Βιασμοῦ'—ταῦτα Π' Ἀμφιλήθη Βοᾶ φωνήν ἀφιείς. εἰ δὲ καμὲ δεῖ λέγειν, ἔτοιμος ἐστὶ, τρία δὲ σοι προθέσομαι. οὔτ᾽ ἂν ἐτι σωθείη τοῦ οὖτος ὧν τε σὺ. 'ζήσει μὲν ἀμελὸς, ἥδεως, 'σὺ δ᾽ ὃν σφόδρα· οὖ δ᾽ οἰκίαν οἶκον ἐκαθέσις ἐτ᾽ ἂν ἐν 
χρησθαι τυχὸν διαλκόνω τούτων τ' ἰνὸς ὧν εἰσοφέρει χρεῖαν ἔχουσι· ἀπαντα γὰρ ἐρεῖναι νομίζετ' ἀνδρός, ἐστὶν δ᾽ ὃνδε ἐν
510 γυναικὸς . . . . .

(Lacuna of about 24 lines.)

ΣΜΙΚΡΙΝΗΣ

κὰς ταῖς ἐορταῖς, Παμφίλη, τοῦτον σκόπεϊκ

[Z13] τὴν πολυτέλειαν. Θεσμοφορία δίς τίθει, Σκίρα δίς· τὸν ὀλέθρον τοῦ βίου καταμάθανε.

535 οὐκοῦν ἀπόλωλεν οὔτος ὁμολογουμένως; σκόπει γτ' σὸν δὴ· φησὶ δεῖν εἰς 'Πειραίαν

THE ARBITRANTS

SMICRINES

"Now this calls for argument and persuasion, and no more of your violence"; that's what Pamphila, raising her voice, keeps shouting! But if I too am permitted to make a remark I'm ready. And I'll advance three propositions for you. Neither could he any longer come off safe and sound, nor could you. He will live heedlessly, a life of pleasure, but you not so at all. And not even while living at home would you any longer, perchance, be allowed the use as a servant, in case of need, of some one of his imported ladies!—Naturally, for all things are held to belong to the husband and not a single thing will be yours, his wife.1

(After a lucuna of some 24 lines Smicrines is detailing what his daughter may expect if she continues to live with a man who keeps up a double establishment.)

SMICRINES

And in the matter of festivals, Pamphila, notice his extravagance. Item: Thesmophoria,2 put that down for two; Scirophoria,3 for two! Observe carefully how his substance goes to waste. Has he not, admittedly, come to utter ruin? Well, consider, pray, your rôle. He claims he must be off to (Peiraeus).3

1 Lines 505–510 largely conjectural; see text.
2 As if to say: He must bear the double expenses for two ladies incidental to the festivities of the Thesmophoria (the great women's festival in October in honour of Demeter—e.g. "Christmas"!) and those of the Scirophoria (the June festival when the women's parasols were en évidence—e.g. "Easter"!), and so on through the year. (See reference to Professor Harmon, Introd. p. 12.)
3 That is, to ménage No. 2, established down at "The Harbour."
MENANDER

αὐτοῦ βαδίσας· καθαδεινακσωσελο[—
toutoiosevnošyw. περὶμεν' εἰς πόλιν γε ιὼν
άδες... το πίνει μετὰ πόρινης δῆ λαδῆ.]

ΠΑΜΦΙΛΗ

540 'πορέφεσομ', ὃς ἐξειλθέτε τις ......
...... κ. ερεύς: παντ' ......
...... σοι βουλομαι ......
...... κει... εἰι... λοι......

(Lacuna of about 24 lines.)
(Further lacuna1 of 70 lines, = 568–637, containing, near the end, the fragments Nos. 184 K and 566 K.)

Scene. ΠΑΜΦΙΛΗ, ΣΩΦΡΟΝΗ, ΑΒΡΟΤΟΝΩΝ

......
......
......
......

ΠΑΜΦΙΛΗ

184 K

ἐξετύφην μὲν οὖν
κλάουσαι.
* * * * * * * * *

ΣΩΦΡΟΝΗ

566 K

χαλεπῶν, Παμφίλη,
ἐλευθέρα γυναικὶ πρὸς πόρυνη μάχη.

1 This lacuna (568–637) represents pp. 3, 4 Quat. z. Fr. 184 K was first inserted here by Capps. Fr. 566 K, included in this play by Croiset, was placed here by Robert. Pamphilas is given a speaking part by Jensen, K3, Wilam., etc.


88.
THE ARBITRANTS

On his arrival there he does his devoirs. By this you will be vexed. Stay. Returning again to the city he continues unrestrainedly his drinking, of course with some harlot.

PAMPHILA

I'll be going now, since someone has come out . . . . . . . . . . . . :

Smicrines, in the fragmentary lines (from the middle of 541 through 542 and 543) seems to try to re-enforce his argument.

(A lacuna of (?) two pages (= 70 lines), sufficient (1) for Smicrines, after Pamphila has gone back into the house, to finish his monologue and go off, and (2) for the first lines of a new scene.)

SCENE. PAMPHILA, SOPHRONA, ABROTONON

(Pamphila and Sophrona come out conversing. Abrotonon, who has come from the house of Chaerestratus with the baby and who may, perhaps, have been speaking, conceals herself.)

PAMPHILA

My eyes are burned
With weeping!

SOPHRONA

O Pamphila, 'tis hard
For high-born wife to battle with a courtesan.

---

Z 18 τοῦτοις έδειξεν ᾧ, L² / τοῦτ’ ὁδήγησεν, S² conject. / τοῦττοις έδειξεν, ? Allinson // εἰς πάλιν ἀν’ ἰὼν, S².
Z 19 ἀδειπνὸς ἀν πίνει μετὰ πόρνης δηλαδή, S² conj. / ἀδείπνος μετὰ πόρνης δηλαδή, ? Allinson.
540, Z 20.
Z 20–23 S² supplies dialogue (q.v.) between Smicrines and Pamphila.

89
MENANDER

πλειονα κακουργεῖ, πλείον οἶδ', αἰσχύνεται οὐδὲν, κολακεύει μᾶλλον.

* * * * * * * * * * * * * * * 

APROTONON

'τὸ παιδίον'

638 ἔξειμ' ἔχουσα. κλαυμωρίζεται, τάλαν.
πάλαι γὰρ οὐκ οἶδ' ὃ τι κακὸν πέπονθέ μοι.

ΠΑΜΦΙΛΗ

640 τίς ἄν θεῶν τάλαιναν ἐλεήσειε με;

APROTONON

ὁ φίλτατογ' ἑκνον, προσόψει μηγέθρα
καὶ γὰρ προσῄλθε' κα'γρία.

ΠΑΜΦΙΛΗ

πορεύσομαι.

APROTONON

μικροῖν, γύναι, πρόσμεινον.

ΠΑΜΦΙΛΗ

ἐμὲ καλεῖς;

APROTONON

ἐγώ.

ἐναυτίων 'βλεπ', ἐὰν μὲ γνώσκεις, γύναι—
645 αὐτή στιν ἢν ἔσταρκα—χαίρε, φιλτάτη.

637 τὸ παιδίον, Croiset suppl.
638 H1, quat. z, p. 5.
641-2 See S² notes, and J².
644 S² suppl. 645 S² suppl.
THE ARBITRANTS

She works more mischief; knows of more; she knows no shame;
At flattery she's better ...........................................

ABROTONON (comes forward with the child)
I'll go out with the baby
(she makes the child cry to attract attention)
How he cries and cries!
Poor little thing! He's strangely ailing now long since.

PAMPHILA (not as yet noticing Abrotonon)
Would that some god would pity take on wretched me!

ABROTONON
You sweet, sweet baby, Mother you shall see. For,
look,
She's here this very moment.

PAMPHILA
I'll be going now.

ABROTONON (addressing Pamphila)
A moment, lady, wait!

PAMPHILA
Is't me you're calling?

ABROTONON
Yes.

Look squarely at me, lady, see if you know me—
(aside to herself)
'Tis she, whom then I saw!
(again to Pamphila)
Now greeting, dear, my dear!
ΠΑΜΦΙΛΗ

τδζ δ ει' συ;

ΑΒΡΟΤΩΝΟΝ

'χειρ'α δευρό μοι τὴν σὴν δίδουν.
λέγε μοι, 'γλυκεῖα· πέρυσιν ἡ λθ'ες ε'πι τθ'α;

τοῖς Ταυροπόλιοις; ε'ίμα καλῶν ἀπ' ωλε'γας,

ΠΑΜΦΙΛΗ

γύναι, πόθεν ἔχεις, εἰπέ μοι, τὸ παιδίον'

650 λαβοῦσ';

ΑΒΡΟΤΩΝΟΝ

όρας τι, φιλτάτη, σοι γνώριμαν

'ἀν' τοῦτ' ἔχει; μηδὲν με δεῖσης, ὦ γύναι.

ΠΑΜΦΙΛΗ

οὐκ ἔτλεκες αὕτη τοῦτο;

ΑΒΡΟΤΩΝΟΝ

προσεποησάμην,

οὐχ ἵν' ἀδικήσω τὴν τεκύσαν, ἀλλ' ἵνα

κατὰ σχολὴν εὗροιμι. νῦν δ' εὐρηκά σε.

655 ὀρῶ γὰρ ἥν καὶ τότε.

ΠΑΜΦΙΛΗ

τίνος δ' ἔστιν πατρός;

ΑΒΡΟΤΩΝΟΝ

Χαρισίου.

646 τι· δ' εἰ σὺ; / (ΑΒ.) χειρα, S² and J². / Allinson queries: . γ(κ) [10 letters] τα δ' . ρο, and suppl. (continuing all to Abrotonon) ἄκοην δὲ τάχιστα δευρό μοι τὴν σὴν δίδου, cf. Soph. El. 30, δείγαν ἄκοην τοῖς ἐμαῖς λόγοις δίδουσ. 647 γαλκεία, J². // ἠλθες ἐπὶ θεῖ, S² suppl. from J². H/ ΟΕΕΕΣ-ΙΣΣΑΙ. 92.
THE ARBITRANTS

PAMPHILA
But who, I ask, are you?

ABROTONON
Here now, give me your hand!
Sweet lady, tell: Came you last year to see the show.
The Tauropolia? You spoiled a pretty dress—?

PAMPHILA
(ignoring her question as she catches sight of the trinkets
on the baby)
Where, woman, tell me, did you get that child you
have?

ABROTONON (indicating the necklace, etc.)
Do you, my dear, see anything well known to you
Of what he wears?—Nay, lady, fear me not at all.

PAMPHILA
Aren’t you yourself its mother?

ABROTONON
That was mere pretence,
Yet not to wrong the mother but to take my time
About the finding. Now, it seems, I have found—
you!
Whom then I saw, I see.

PAMPHILA
But who’s its father, who?

Charisius.

648 Allinson suppl. ?ellite καλόν αὐτολέος as from Ε . . . Ε . . .
. . . ὩΛ . Κ . Λ . as J² reports. / εὑρεπές ἀπόλωλε σοι,
S. / ἐν διαφανει χαρισίς, S².
651 ὅν, Lef. suppl.
MENANDER

ΠΑΜΦΙΛΗ

τούτ’ ολοθ’ ἀκριβῶς, φιλτάτη;

ΑΒΡΟΤΩΝΟΝ

'ἐκείνος αὐτὸς· οὐ σε τὴν νύμφην ὅρῳ—

τὴν ἐνδοὺν οὖσαν;

ΠΑΜΦΙΛΗ

ναλχι.

ΑΒΡΟΤΩΝΟΝ

μακαρία γύναι,

θεῶν τις ύμᾶς ἥλεσε. τὴν θύραν

660 τῶν γειτῶν τῶν ἑρόφηκεν ἐξίων.

ἐἰσω λαβὰυσά μ’ ως σεαυτήν εἴσαγηε.

ίναι καὶ τὰ λοιπὰ πάντα μου πῦθη σαφῶι.

SCENE. ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

ὑπομαίνεθ’ οὖσος, νη τοῦ Ἀπόλλω, μαῖνεται,

μεμάνητ’ ἀληθῶς, μαίνεται, νη τοῦς θεούς.

665 τοῦ δεσπότην λέγω, Χαρίσιον. χολή

μέλαινα προσπέττωκεν ἢ τοιοῦτό τι; 

τί γάρ ἄν τις 'εικά' σει'εν ἀλλ’ γεγονέναι;

πρὸς ταῖς θύραις γάρ ἐνδοὺ ἀρτίως πολύν

χρόνον διακύπτων ἐνυδιέτρεθεν ἄθλιος; 670

ὁ πατήρ δὲ τῆς νύμφης τί περὶ τ' οὗ πράγματος

ἐλάλει πρὸς ἐκείνην, ὡς ἔοιχ. ὁ δ' οὖ μὲν

ἡλαττε χρώματ', ἀνδρες, οὖδ' εἴπειν καλὸν.

657 ἑκείνους αὐτοὺς, Allinson suppl. from . . . / ΛΕ . . .

. . ΟΥ, J2 (or, to preserve apostrophe, ἑκείνος αὐτῶθ').

'ἔστιν ἐκπίθηλον, K2. / ἐγάθ', ἐγάθ'. ἅλλ' οὖ σε . . ., S2 reading

. . . ΛΕ . . . . . . . . \ 'ΟΥϹԵ.
THE ARBITRANTS

PAMPHILA
You know that for a fact, my dear?

ABROTONON
Yes, he himself! Do I not see in you his bride,
The woman of this house?

PAMPHILA
Yes, yes.

ABROTONON
O woman blest,
Some god *has* shown you mercy!
(Urgently) Hark! The next door creaks.
Someone is coming out. Come, take me in with you
That you may clearly learn the full particulars.

[Exeunt into the house of Charisius.

Enter Onesimus from the other house.]

SCENE. ONESIMUS alone.

ONESIMUS
He's going crazy, by Apollo; yes, he's crazed!
Clean crazed he is, in truth; he's crazy, by the gods!
Charisius I mean, my master. Taken with
An atrlabilious fit he is, or some such thing.
Nay, what else could one fancy has befallen him?
For at the double-door just now he spent long time
In there, the wretched man, stooped down and
peeping through.
There was his young wife's father telling her, it seems.
Something about this business. And Charisius
Changed colour, sirs, as much as were not even right

664 μεθυσης, Jensen. 665 Oxyr. No 1236, recto.
669 K² suppl. 670 i. . v. r . . . . . . ., Oxyr. 1236.
671 ἐν µιν, Oxyr. 1236. 672 H², quat. z, p. 6.
MENANDER

"ὁ γλυκυτάτης," δὲ, "τῶν λόγων οίους λέγεις" ἀνέκραγε, τὴν κεφαλὴν τ’ ἀνεπάταξε σφόδρα
675 αὐτοῦ. πάλιν δὲ διαλιπόν όυιν λαβῶν γυναίχ’ ὁ μέλεος ἡτύχηκα.” τὸ δὲ πέρας, ὡς πάντα διακούσας ἀπῆλθ’ εἰσο ὁ ποτέ, [540]
βρυχηθῆσο ἐνδον, τιλμός, ἐκστάσεις συχνή.
"ἔγω" γὰρ "ἀληθής" πυκνὸν πάνυ
680 ἔλεγεν, "τοιοῦτον ἐργον ἐξεργαζομένος αὐτὸς γεγονός τε παιδίου νόθου πατὴρ οὐκ ἔσχον οὐδ’ ἐδωκα συγγνώμης μέρος οὐθέν ἄτυχον θαυτ’ ἐκείνη, βάρβαρος ἀνηλείης τε.” λοιδορεῖτ’ ἐρωμένως
685 αὐτῷ, βλέπει θ’ υφαίμον ἥρεθισμένος. πέφρικ ἔγω μέν, αὐτὸς εἰμὶ τὸ δειν’ όυτως ἔχων γὰρ αὐτὸν ἂν ἴδη μὲ ποι
690 τὸν διαβαλόντα, τυχὸν ἀποκτεῖνειν ἂν. διόπερ ὑπεκδένυκα δεῦρ’ ἔξω λάθρα.
καὶ ποί τράπωμαι γ’, εἰς τί βουλῆς; οὖχομαι,
ἀπόλωλα: τὴν θύραν πέπληξεν ἐξιών.
Ζεῦ σῶτερ, εἰπερ ἐστὶ δυνάτον, σῶξε με.

Scene. ΧΑΡΙΣΙΟΣ, ΟΝΗΣΙΜΟΣ, ΑΒΡΟΤΟΝΟΝ

ΧΑΡΙΣΙΟΣ

ἔγω τις ἄναμάρτητος, εἰς δόξαν βλέπων
καὶ τὸ καλὸν ὦ τί ποτ’ ἐστὶ καὶ ταῖς χρῶν σκοπῶν,
682 συγγνώμης μέρος, Oxyr. 1226. / Conject. by Leeuw.
THE ARBITRANTS

To tell. And, "O my sweet, what noble things you say!"
He cried aloud, and smote his head with vehemence.
And presently again: "To have a wife like this
And chance on such misfortune, wretched me!"

At last—
When, having overheard it all, he'd gone indoors—
Hair-plucking, roaring, bursts of frenzy manifold
Went on within. For, "Sinner that I am," he'd say,
And say again, "when I had done the same myself,
And when I'm proved the father of a bastard boy,
No whit of pardon felt I, nay, nor granted her,
Although she'd had the same mischance. Barbarian,
Unfeeling one!" Thus stoutly he berates himself.
With bloodshot eyes he flames. And I'm dried up
with fear
And all a-shiver I, for if, in mood like this
He anywhere catch sight of me who slander'd her,
'Tis like enough he'd kill me. So I've sneaked out
here
Unnoticed. Where to go? What plan? All's up
with me!
I'm dead and done for! There's the door now.
Out he comes!
O save me, Saviour Zeus, if it be possible!

(Hastily conceals himself as Charisius comes out.)

SCENE. ONESIMUS, CHARISIUS, (and later)
ABROTONON

CHARISIUS
(to himself, reviewing his wife's remarks which he had
just overheard)
The sinless saint I was, mine eyes on honour fixed!
Could scan the noble and disgraceful, which is which,
MENANDER

695 ἀκέραιος, ἀνεπιπληκτος αυτὸς τῷ βίῳ—
ev ἑν μοι κέχρηται καὶ προσηκόντως πάνιν
τὸ δαιμόνιον—ἐνταῦθ᾿ ἐδειξ’ ἀνθρώπος ἡν.

[560] "ὡς τρισκακόδαιμον, καὶ μέγας φυσᾶς καὶ λαλεῖς.
ἀκούσιον γυναικός ἀτύχημι οὐ φέρεις,
700 αὐτὸν δὲ δείξω σ’ εἰς ὅμοι ἑπταϊκότα.
καὶ χρήσετ’ αὐτή σοι τὸν ἡπίως, σὺ δὲ
ταύτην ἀτιμάζεις. ἐπίδειξιθήσει τ’ ἀμα
ἀτυχῆς γεγονὼς καὶ σκαίος ἀγνώμον τ’ ἀνήρ.
ὁμοιά γ’ εἰπεν οἷς σὺ διενόου τότε
705 πρὸς τὸν πατέρα. ’’κοινωνὸς ἥκειν τοῦ βίου,
ἐμὲ τοίνυν οὐ δεῖν τάτυχημ’ αὐτὴν φυγεῖν
τὸ. συμβεβηκός.’ σὺ δὲ τις ψυχλὸς σφόδρα”—

........................................ v
........................................ βάρβαρος

710 ........................................ σ’ ὅν ταύτη σοφῶς
........................................ ἐμὲ μέτειναι διὰ τέλους
........................................ δαιμόνων τις ὁ δὲ πατὴρ
[ἀπρεπεστατ] αὐτήν χρήσεται—τι δὲ μοι πατρός;
[ἐρ’] ὁ διαρρήθην “ἐμοὶ σὺ, Σμικρήνη,
715 μή πάρεχε πράγματ’. οὐκ ἀπολείπει μ’ ἡ γυνή.
tί σὺν ταράττει καὶ βιαζῇ Παμφίλην;”

[ΟΝΗΣΙΜΟΣ ἐξέρχεται’]

τί; σ’ αὐ βλέπω γ’ ω;

706 Allinson suppl. /“πάντως ἡπ’, Capps. /“παρ’ ἀνδρα κ’ου, S².
708-729 Oxyrhynchus verso. See Gr–H. for all supple-
ments except the following: 711 ἐμ’ἐ. Allinson. / ἀθλιε,
Capps. 712 τοι. ἤπι κυκὼν τῶν, Allinson. // δαἰμόνων,
Gr–H. / γειτόνων, S². 713 ἀπρεπεστατ’, Capps. αὐτ<ἡ>,
Gr–H. corr. αὐτῆς of pap.
716-717 οὖν, between lines, pap. Oxyr. / Allinson suppl.
THE ARBITRANTS

Myself so innocent and spotless in my life!—
Right well and very fittingly the power divine
Has used me—here but human I'm shown up to be.
"You thrice-unlucky, puffed-up boastful chatterer,
Your wife's involuntary ill-luck you'll not bear.
But I will show that you have stumbled just as much.
To you she'll then be kind, but you dishonour her,
And you shall be shown up to have become at once
A luckless and a loutish and unfeeling man.
Most like indeed to your thoughts then was what
but now
She said unto her father: 'Partner of his life
I come and, being such, I must not shirk ill-luck
When it befalls.' But you were high and mighty,
you!"

In the broken lines 708–735, 1 Charisius is first continuing
his monologue. He seems to exclaim: "Barbarian that I
was!... cleverly along with her... some deity <now>
utterly <confounding> will pursue me; but her father will
treat her most unbecomingly. Yet what have I to do with
her father? I will speak forth explicitly: 'Don't make me
any trouble, Smicrines. My wife is not deserting me. Why
then do you disturb and bring pressure upon Pamphila?'

(Onesimus comes out, speaking to Abrotonon concealed in
the vestibule.)

Charisius (continues, to Onesimus).—What, do I see
you again?

1 The actual restorations in 708–735 are, some of them,
tours de force (see text), but the general meaning is pretty
clear.
MENANDER

ONHΣΙΜΟΣ
πάνυ κακῶς ἔχω σφόδρα,
οὔμοι τάλας, καὶ σοῦ δέομαι—τοῦτʼ οίςʼθʼ—
οἳλῶς',
μὴ μ' ἐγκαταλίπης.

ΧΑΡΙΣΙΟΣ
οὗτος· ἐπακροώμενος
720 ἔστηκας, ἰερόσυλ', ἐμῷ;

ONHΣΙΜΟΣ
'μ'α τοὺς θεούς,
ἀλλ' ἀρτίως ἐξηλθοῦ.

ΧΑΡΙΣΙΟΣ
ἀρ' ἐμοἰ' λαθεῖν
ἔσται σε; προφητεύμα, μιαρέ, κακὰ τῇ σῇ 'πόουν
πάντ' ἐπακροάσει.

ONHΣΙΜΟΣ
πότε 'δὲ; π'οὔ'; θ'έλων δὲ νῦν' ἐγὼ σὲ λανθάνειν ποὺ' ὁ πάλιν τρέμων'
725 βροντῇωντα.

ΧΑΡΙΣΙΟΣ
διατελεῖς λαλῶν; τύπτον σὺ γάρ.γ

ONHΣΙΜΟΣ
ἀλλ' οὐθέν· ὧφθησέ'ι μ' ἀδικῶν γάρ, δεσπότα.

718 τοῦτʼ οἴο'θ', ὦλῶς', Allinson. / τοῦτοις Ὕμνοι, S²,
719-736 β' begins and overlaps Oxyr. verso (719-729) as indicated in text.
721-736 For discussion of various restorations of Oxyr. fr. + β', see article A.J.P. No. 142, pp. 192-5, F. G. Allinson. The text, especially for 721-729, is offered exempli gratia.
721 ἐξηλθοῦ (?: Hunt), continued to Charis., S².
THE ARBITRANTS

ONESIMUS (calling back to Abrotonon within the door).
—I am in a very bad way. Ah, wretch that I am! And I beseech you—you know this (that I would say) —in a word, do not leave me in the lurch.¹

CHARISIUS (raising his voice).—You! Do you stand there as an eavesdropper, listening to me, you temple-looter?

ONESIMUS.—No, by the gods, but I’ve just come out.

CHARISIUS.—Will it (ever) be possible for me to escape (your slyness)? All that I did before, you scamp, through your eavesdropping was abominable.

ONESIMUS.—But when? Where? Why even now when I wish to escape you, I am troubled long since as I tremble at your thunder.

CHARISIUS.—What, still chattering? There, take that (strikes him).

ONESIMUS.—Well, no matter. For, master, you’ll be proved to be wronging me.

¹ The translation of lines 717-737 is given in prose as the reconstruction of the lines is, at best, problematical.

722 εστασε πρα, S². / εστασεπρα . . . μα . . . . . . ησ . . . . . . , 0xρ. / + πρα (not πρα), J². // Text suppl. Allinson from Capps’s conject.: πέπαγα, μια, κακα τα σα ταιαε.
723 ποτε δε; ιου; Allinson suppl. // θελων δε νυν, S².
724 S² suppl.
725 διατελεισ, S² suppl. // Remainder, Allinson suppl. // περγον δεν, ταλας; S².
726 ευθει—δικιων, Capps.
MENANDER

ΧΑΡΙΣΙΟΣ

τίσεις "γε τ' αὐτῷ εἰσ' αὐτίκ'".

["ΑΒΡΟΤΟΝΟΝ προσέρχεται"]

ΑΒΡΟΤΟΝΟΝ

ὁ Χαρίσιος,

οὐκ οἷσθα πᾶν.

ΧΑΡΙΣΙΟΣ

οὐκ οἷδ᾽ ἐγὼ;

ΑΒΡΟΤΟΝΟΝ

τὸ παιδίον,

οὐκ ἦν ἐμὸν· τοῦτ᾽ εἶπα προσποουμένος.

ΧΑΡΙΣΙΟΣ

730 οὐκ ἦν σῶν; ἄλλα τίνος; τάδ᾽ αὐτίκ' εἶπ᾽ ἐμοί.

ΑΒΡΟΤΟΝΟΝ

βούλει μ' ἀπ᾽ ἐλευθεροῦν, ἔαν τὴν μητέρα—;

ΧΑΡΙΣΙΟΣ

ἀλλ᾽ ἔξαπεν λῶ σ᾽ ἐσ κόρακας, εἰ μὴ τάχα γ᾽ ἐρεῖς.

ΑΒΡΟΤΟΝΟΝ

ἔμπρεπεν εἰπεῖν· ἔτηκεν αὐθ᾽ ἥ σῇ γυνή.

ΧΑΡΙΣΙΟΣ

ἐξεί σοι φῶς;

ΑΒΡΟΤΟΝΟΝ

σαφέστατ᾽, ἔρωτ᾽ Ὄνησιμον.

ΧΑΡΙΣΙΟΣ

735 τί φῆς, Ὅνησιμῷ; ἐξεπειράθη τε μοῦ;

727 Χαρίσιος line suppl., Allinson. τίς εἰ σοῦ;
(A.B.) τίς; λαρείς. (X.) τὸ βουλεῖ; ποῖ φέρει; S2. ["Αβρότονον προσέρχεται", Allinson suppl. from stage direction Οξήρ. between lines, i.e. . . .].

728 ΑΒΡΟΤΟΝΟΝ line suppl. Allinson from Capps: οὐκ οὖσθα πάντ᾽ etc. οὐκ ἐστὶ ἀγώνα (fits traces), S2.

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THE ARBITRANTS

CHARISIUS.—At any rate you’ll pay for this hereafter.

(Abrotonon comes forward.)

ABROTONON.—Charisius, you don’t know all.

CHARISIUS.—I? Not know?

ABROTONON.—The baby was not mine. I said that by way of pretence.

CHARISIUS.—It was not yours? Whose then? Tell me this at once.

ABROTONON.—Will you have me set free if its mother——?

CHARISIUS (interrupting).—Nay, I’ll send you packing to the crows if you don’t quickly tell.

ABROTONON.—I must out with it! Your wife herself is its mother.

CHARISIUS.—Is that sure?

ABROTONON.—Perfectly sure. Ask Onesimus.

CHARISIUS.—What have you to say, Onesimus? Were you two experimenting on me?

729 ἐμὸν, K² suppl. // Remainder, Allinson. // Oxyr. ends.
730 σῶμα, K². // Remainder, Allinson.
731 A . . / in l. margin. // ἀπελευθεροῦν, ἔαν, Capps. / ἀπελευθεροῦν, S². // τὴν μητέρα, Allinson.
732 ἄρ / in l. margin. // ἔξαπελῶ, Capps. // ἔξαπερχον, S². // ἔξαπειδον, K². // Remainder, Allinson suppl. e.g.
733 Suppl. e.g. Allinson.
734 Allinson suppl. // ε. εἰσὶ . . . ἔχεις “is very probable,” J². // ἔσοισα, S².
735 J². / ἐξεπειράθης ἐμὸν, S². // Q² begins (right).
ΜΕΝΑΝΔΡΟΣ

ΟΝΗΣΙΟΣ

'αυτή μ' εἴπερα, νή τὸν Ἀπόλλων 'καὶ θείος'.

ΧΑΡΙΣΙΟΣ

τί; σὺ μὲ περισπᾶς, ἱερόσυλε;

ἈΒΡΟΤΟΝΟΝ

μὴ μάχον,

'γλυκύτατε τῆς γαμετῆς γυναικὸς ἐστί σου,
'αὐτής γάρ, οὐκ ἀλλότριον.

ΧΑΡΙΣΙΟΣ

εἰ γὰρ ὤφελεν.

ἈΒΡΟΤΟΝΟΝ

740 'νὴ τὴν φίλην Δήμητρα.

ΧΑΡΙΣΙΟΣ

τίνα λόγον λέγεις;

ἈΒΡΟΤΟΝΟΝ

'ναὶ μὰ Δί', ἀληθὴ.

ΧΑΡΙΣΙΟΣ

Παμφίλης τὸ παιδίον

ἀντῶς ἄρ' ἑν';

ἈΒΡΟΤΟΝΟΝ

καὶ σὸν γ' ὀμοίως.

ΧΑΡΙΣΙΟΣ

Παμφίλης;

[590] 743 'Αβρότολον, ἱκετεύω σε, μ' ἄναπτέρου.

(Lacuna of 9 lines to β.)

736 End of β' (left). S² suppl. // In β' . . . -um' σγ and in Q² σε, J². // καὶ θεός, Croiset, J².

737 τι; σὺ μέ, Allinson. / τι δέ μέ, Capps. / καὶ σὺ μέ, S².

738 'γλυκύτατε, Allinson. / 'σκαίδ' τατε, S², J².

739 'αὐτῆς', Capps. / 'τέκνοι', K¹, S².
THE ARBITRANTS

ONESIMUS.—She persuaded me to it. Yes, by Apollo and the gods.

CHARISIUS.—What? Temple-looter, you’d cheat me?

ABROTONON

Don’t wrangle on,
My dearest sir! 'Tis your own wedded wife's, this child,
Her own and not another’s.

CHARISIUS

Would to god 'twere so!

ABROTONON

By dear Demeter, yes!

CHARISIUS

What tale is this you tell?

ABROTONON

A true one, yes, by Zeus.

CHARISIUS

The baby Pamphila’s?

'Twas really hers?

ABROTONON

And, item, yours too.

CHARISIUS

Pamphila’s!

Abrotonon, I pray, don’t make me walk on air!

(Lacuna of circa 9 lines to fragment β².)

740 This “woman’s” oath assigns the words to Abrotonon, cf. Wright’s Stud. in Menand. p. 27.
742 Suppl. Capps and confirmed by report of J² . . . . . . ν; /
  ἰκεῖν ἐπὶ ἧν, S². 743 ’Αβρότονον, suppl. Lēeuwen.
MENANDER

ABPOTONON

753 ........................................... \chi
...........................................
ai γαρ ἢν

755 ........................................... ως ἐγὼ (: ?) τάλαν
...........................................
πρὶν πάντ' εἰδέναι.

ONΗΣΙΜΟΣ

...........................................
ὀρθῶς λέγεις
...........................................
ομοί:

ABPOTONON

...........................................
ἀβέλτερε

760 ...........................................
ὀμως

(ΧΑΡΙΣΙΟΣ)

...........................................
τούτῳ δὴ
...........................................
βούλομαι
...........................................
πράγματα

764 ........................................... ε

~ΧΟΡΟΤ~

ACT V

SCENE. ΟΝΗΣΙΜΟΣ, ΧΑΙΡΕΣΤΡΑΤΟΣ

765 ...........................................
ἀφ' ειμένων
...........................................
τα' υτης υ' π' έρ"

753 β² begins. /χ Capps. /λ, Robert. // Line omitted, S².
755 To Abrot. ?, cf. line 249.
756 cf. line 291.
759 'ἀβέλτερε, K², J². /δύομορε, Capps. //To restore lines 762-3 S² conject.: (Χαρ.) 'ἀλλ' εἰδόμεν: εἰδέναι γαρ' βούλο-

ημαι/τὰ τῆς γυναικὸς πῶς ἔχει νῦν πράγματα.
764 ε, Capps reports. /Not indicated, L², S². // 'Χοροῦ'

space in pap. L².
765-776 Problems: (1) The juncture of B² + Q¹. Sudhaus brings σκέτην down to line 769, securing the desirable juxtaposition σκέτην | δπως, but this distorts by one line.

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THE ARBITRANTS

In the dozen lines (753–764) down to the end of the act only mutilated verse-ends remain, but the sense yielded by them is entirely consistent with the éclaircissement in the above scene. Abrotonon, apparently, is at first explaining why she pretended to be the mother, and tells Charisius, in the fourth line, that she could not betray her real belief "until she knew everything." Dialogue follows in which, apparently, all three take part. Charisius, finally, seems to be saying: "I wish" to learn of all "these things" from Pamphila herself. He rushes into his own house to be reconciled with his wife. Onesimus and Abrotonon go off together, and perhaps have the conversation referred to at the beginning of the next act. Later, we may perhaps assume, Onesimus is called in by Charisius and emancipated.

CHORUS.

ACT V

SCENE. ONESIMUS, CHAERESTRATUS

The four broken verse-ends that follow are very meagre. Possibly they may be filled out somewhat as follows¹:

ONESIMUS

(Behold me just now) set at liberty (within.) (And now I wish to manage all) in behalf of (the

¹ The interpretation of these lines 765–776, although they are in great part well preserved, is beset with unusual perplexities. See notes on text.

the arrangement (also adopted by S²) of Q² and is therefore excluded; see Allinson, op. cit. p. 191, A.J.P. No. 142.
(2) No change of speaker is preserved down to 776 (Robert, J¹, S²), and the choice of the new speaker (here assumed) is conditioned on the restoration of the preceding text.
(3) Additional crowded traces of letters now reported in 768; see S². (4) Meaning and context of τὸ μετὰ ταῦτα, 769, doubtful.

765 This line is restored after Sudhaus (M.S. p. 26).
766 ταύτης δὲ περ', J² and Capps. / ντη . o . L² / ταυτην ἤφ., S².
MENANDER

έναντι' τουν

\ wo. . . . α' τα: σκεπτ' ουν
Χαίρεστράθ': 'οδε το μετα τα' υτα, "δει σ'," εφη,

770 "οπως διαμενεις ουν Χαρισίφ το ταν' ολος ποτ'-ολοθα—πιστος." "ου γαρ εσ' τοι' έταιρίδιον του του' ουδε το τυχον' ο τι ποει: σπουδη δε και παιδαριον η' μιν ευρεν—

ΧΑΙΡΕΣΤΡΑΤΟΣ

ei'

ελευθερος: παξ: μη βλεπ' ει'ς την γην' έχων

775 και πρωτον αυτην κατα μονας λαμβ': ειτα δε' τον φιλιατον και τον γλυκυτατ' ουν φιλον εμοι'

(Lacuna of circa 4 verses to U1.)

For 765–770 the following, exempli gratia, might meet the conditions:

765 'ορεσσα εμ' ενδον ἀρτιως αφειμένον: 'ον νον βούλουμαι πράττειν ἄπαν τα' υτης δ' περι' 'της πραττομένης αυτή τοσαυτ' ἔναντιν: 'η Παμφίλη γ' ἀπεδακτ' πάντα. σκεπτ' ουν': Χαίρεστρατ': ηδε δη δη> το μετα τα' έμοι γ' εφη'.

770 "οπως διαμενεις ουν Χαρισίφ γ'," etc.

768 Q1 in l. margin. B2 ends. [12 letters] \ wo. . . . , L2./ [9] η' μιν = τοι παραδίπωσι μ' τι τρ' τον' (+ ἔναντιν), S3 conject.

769 X. . . . . . . ατ' ηςε, L2. / Χαίρεστρατ': ηδε, Capps. / Χαίρεστρατ', ηδε δη> η', S3 is more violent but gives better context. // τα' υτα, δει σ', εφη', Capps. / Perhaps ταυτ' έμοι γ' εφη, and οι. δρα, Allinson.

770 γτο παν', Leo. / φίλος, Arn. and Ell., S2, who reports . . . , as another verse-end for B2.

771 πορ', J2. / περ, L2.

772 Capps suppl.


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girl who) against (her own advantage managed all), (and restored everything to Pamphila).

Look now,

Chaerestratus. For next thereafter, "See to it,"
Said she, "that you stand by Charisius in all,
Loyal as heretofore—you know." Why, surely she
Is no mere strumpet! Nay, what's more, her services
Are not the common sort, but by her energy
She actually found for us our child.

CHAERESTRATUS (interrupting)

Well, you

Are free! Enough! Don't stand there, looking on
the ground!
And first go take her by herself alone, and then
My friend, the dearest and the sweetest in my eyes,
(Charisius himself) . . . . . . . . . . . . . . . . . . . . . . . . . . .

(Chaerestratus seems to be planning for a conference with
Charisius to persuade him that he owes his new-found
happiness to Abrotonon and should, therefore, give up his
anger against her on account of her benevolent deceit, and buy
her freedom from her master. The person (feminine) whom
Onesimus is first to interview alone may be either Abrotonon
herself, in order to have her carefully primed, or else Pam-
phila, who would be now all-powerful with Charisius and
who, as we have come to know her, is above ordinary jealousies
and would certainly feel nothing but gratitude towards
Abrotonon.

After a lacuna of circa 4 lines just such a scene of per-
suasion follows (if the fragment \( U^1 \) is correctly inserted here).

---

774 Capps suppl. / \( \mu h \) \( \beta l e \varepsilon \) eis \( \gamma t a \ \pi r l y \ k a k a \), \( S^2 \). / \( \mu h \) \( \beta l e \varepsilon \zeta \) . . , \( L^2 \).

775 \( a o t h v \) reported as certain, see Sudh. M.S. pp. 24-5./
\( a o t \ . \nu \) (i.e. \( \eta \) or \( o \)), \( J^2 \). // \( \lambda d \beta \) \( \varepsilon i t a \ \delta \eta \), Allinson. / If \( a o t h v \) is
read, sc. \( \chi r l s i o n \), Capps. / \( \sigma e \), \( \z o f r o n \), \( S^2 \).

776 Allinson suppl. (sc. e.g. next line) \( r a o t h v \ \chi r l s i o n \ \epsilon k k a l e \). / \( \pi a i d a \ \delta e i \) / (\( \epsilon n d o n \ \pi r o s e i t e i n \)), \( S^2 \).
MENANDER

Scene.

(XARISIOS)

[570] 780 ἐπ' αὐτοῦ

(XAIPESTRATOS)

ὀντως Ἀβρότονον

(XARISIOS)

ἀλλ' ἐξαπατᾷ Ὀσ' ἐμὲ

ONHSMOS

ἀπέσωσε συν' ῥαβοῦσά μοι τὸ παιδίον, ἐγώγε πρὸς ἔλαβον.

785 σ' αν

...... ιστι

...... καλ

εἰ τὸ καλὸν ε

ὡσπερ λύκ'ος

790 ἀπελήλυθεν

ἀποστερεῖν

φιλο

διαι

....... οὐ κρίνομαι

795 καὶ ν

δόσα μὺς

ἡμ μοι

ἐνδον πτοί

ὑποκεῖν: σὺ

800 ...... οὐσπῦ

(Lacuna of circa 14 verses.)

780 J², U¹ begins in l. margin.
781 and 782 Lefebvre suppl., see L², p. xiv.
THE ARBITRANTS

SCENE. CHARISIUS, ONESIMUS (CHAERESTRATUS, probably ABROTONON, and perhaps PAMPHILA).

Charisius is exultant over the happy turn of affairs, but he is still piqued at Abrotonon for tricking him even to his own advantage. He had forgiven Onesimus more easily, but Abrotonon had furnished the brains in the scheme. His amour-propre has been damaged by her cleverness. Charisius makes some remark. Then Chaerestratus (?) puts in: "In reality it is Abrotonon whom you have to thank. Charisius replies: "Yet she cheated me..." Onesimus says: "Nay, she saved the child, joining her forces with mine... I at least lent a helping hand."

From the next fifteen broken lines, 786–800, not much can be inferred with certainty. There is frequent change of speakers with, apparently, two longer speeches interspersed. It is probably a continuation of the same scene.

(A lacuna of about 14 lines, 801–814.)

783 οὐ/ in l. margin, L² // S² suppl.
785 S²/ ἄπαν, J².
786 β³ begins.
786–789 Verse-ends report, J².
791 and 794 Suppl. S².
800 End of β³ (right).
MENANDER

815 . . . . . . . . . . . εγὼ μὲν οὖν:
                 νὴ τὸν Δία
                 αυτὸν τω σφόδρα
                 ως ὁμολογῶ:
[580] . . . . . . . . . . . ζὸς ἐμὲ βλέπει
820 . . . . . . . . . . . οὐ . . . . . οἶς
                 ελαβ
                 τοῦ[ζ. .]
                 τη: . . . . . . 
                 ουι(·)κα
825 . . . . . . . . . . . ζιω
                 Ἀβρότονοι
                 οἰ.
                 γεν
830 . . . . . . . . . . . γ .
                 αὐ . . . . . σοῦ
                 οὐκ
                 τοῦτ', ἄλλα σὺ
                 ς τοῦτου'
835 . . . . . . . . . . . ν

(Lacuna of circa 11 lines to H³.)

ΧΑΙΡΕΣΤΡΑΤΟΣ

[600] 848 σῶφρονα· τοιαύτησι γὰρ οὐκ ἀπέσχετ· ἄν
       ἐκεῖνος, εὐ τοῦτ' οἶδ'. ἐγὼ δ' ἀφέξομαι.

815 U².
815–820 Verse ends, J²—in 817 αὐ τοῦτω σφόδρα / in 819
J² reports νοὶ ἐμὲ. / S², εἰς ἐμὲ.
820 Sudhaus (Hermes, xlviii., pp. 14 ff.) reconstructs: τὰ λέγε
       μοι, πόθεν τὰ περὶδέραι; εἰ χεὶς τάδε', ἢ.ε. Charisius to Abro-
       tonon. / J² approves, except “line ends with ἐχεῖς.” The
       fragm. U² is placed here as a sequence to the position
       assumed for U¹.

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In the following 21 fragmentary lines, 815–835, there is little to indicate the subject-matter. An ingenious, but very doubtful, restoration of line 820 (see notes, text) would bring in the "necklace" again and perhaps the other birth-tokens. The good charcoal-burner, Syriscus, is due to appear again somewhere to receive his reward for preserving the child. But this item, with others, may have been appropriately introduced after the more acute dénouement (915–end) and so may have rounded out an otherwise short closing act.

(A lacuna of about 11 lines, 836–848.)

When the text of the papyrus again begins (848), someone, apparently Chaerestratus, has been commissioned to take Abrotonon to her master and to arrange, by formal purchase, to set her free from slavery. Someone—either Charisius or Abrotonon herself—is described as "sound-minded," or "self-controlled," or "honest," and Chaerestratus departs with his charge, uttering, as he leaves, the following two-edged compliment:

CHAERESTRATUS

... . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . is sound-minded, else he'd never, I know well,
Have held aloof from such a girl. I'll do the same.

[Exeunt Chaerestratus and Abrotonon.

821 β begins. 824 -κακά, Capps, S².
831 S² reports νι. νι. ζ. 1:
831–5 Verse-ends reported by J².
834 S² suppl. 835 q, J². / λ, S².
848 H², quat. z, p. 11.
850 ἀν μὴ κατάξω τὴν κεφαλῆν σου, Σωφρόνη, κάκιστ' ἀπολοίμην. νουθετήσεις καὶ σὺ με; "προπετῶς ἀπάγω τὴν θυγατέρ'," ἱερόσυλε γραῦ; ἄλλα περιμεένω καταφαγεῖν τὴν προϊκά μον τὸν χρηστὸν αὐτῆς ἄνδρα; καὶ λόγους λέγῳ
855 περὶ τῶν ἐμαυτοῦ; ταῦτα συμπείθεις με σὺ; οὐκ ἡγεῖσαι κρεῖττον; οἰμώξει μακρὰ ἄν γένηται λαλής. τί; κρίνομαι πρὸς Σωφρόνην;
860 ἀπιών—τὸ τέλμ' εἰδες παριοῦσ'; ἐνταῦθα σε τὴν νύκτα βαπτίζων ὅλην ἀποκτενῶ, καὶ γω σὲ ταῦτ' ἐμοί φρονεῖν ἀναγκάσω καὶ μὴ στασιάξειν. ἡ θύρα παιντεά, κεκλειμένη γάρ ἔστι. παῖδες. παιδίον.
865 ἀνοιξάτω τις. παῖδες, οὐχ ὑμῖν λέγω;

853 ἀλλὰ, L². / ἀλλ' ἡ, S², Wilam.

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THE ARBITRANTS

Scene. SMICRINES alone

SMICRINES has returned determined to carry out his threat to force Pamphila to abandon her husband and to go back, with her dowry, to her father's house. Since persuasion does not avail with her, force must be employed. From the time SMICRINES enters at the side-entrance till he reaches his son-in-law's door he is scolding at Sophrona, rehearsing, in monologue, his intended conversation with her. He alone is still in ignorance of the true situation.

SMICRINES (to himself)
If I don't crack that head of yours, O Sophrona, May deep damnation seize me! You'd admonish me? You too? I'm headstrong, am I, taking home my girl? You hag, you temple-looter! I'm to wait about Till this fine lord of hers shall eat up what I gave As dowry? And am I to bandy arguments About my own? To that would you persuade me, you? Were it not better quick to take the upper hand? You'll rue it bitterly if you wag tongue again. What? I discuss the case with Sophrona as judge? "Persuade her to a change when you get sight of her!" As so I hope for blessing, you 'tis I'll persuade. For, Sophrona, on my way home—you've seen the pond As you've passed by—well, there I'll make an end of you And sose you under all the livelong night, until I make you think my thoughts and stop your taking part Against me.

(Approaches the door of Charisius's house.)
I must bang this door. It's locked. Boys! Boy! Let someone open! Boys! Do I not order you?
(Onesimus opens the door and comes out, but bars the entrance to SMICRINES.)
MENANDER

Scene. ΣΜΙΚΡΙΝΗΣ, ΟΝΗΣΙΜΟΣ

ΟΝΗΣΙΜΟΣ

tίς ἐσθ' ὁ κόπτων τὴν θύραν; ὡς, Σμικρίνης ὁ χαλεπός, ἐπὶ τὴν προῖκα καὶ τὴν θυγατέρα ἥκων;

ΣΜΙΚΡΙΝΗΣ

ἐγώγε, τρισκατάρατε.

ΟΝΗΣΙΜΟΣ

καὶ μάλα

ὁρθῶς· λογιστικοῦ γὰρ ἄνδρός καὶ σφόδρα

870 φρονούντος ἡ σπουδή· τὸ θ' ἄρπασμ', Ἰράκλεις, θαυμαστὸν οἶον'

ΣΜΙΚΡΙΝΗΣ

πρὸς θεῶν καὶ δαίμονων—

ΟΝΗΣΙΜΟΣ

174 Κ οἴει τοσαύτην τούς θεοὺς ἄγειν σχολὴν ὡστε τὸ κακόν καὶ τάγαθον καθ' ἡμέραν νέμειν ἐκάστῳ, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγεις δὲ τί;

ΟΝΗΣΙΜΟΣ

875 σαφῶς διδάξω σ'. εἰσίν αἱ πᾶσαι πόλεις, ὁμοιον εἰπεῖν, χίλιαι· τρισμύριοι οἰκοῦν' ἐκάστην· καθ' ἑνά τούτων οἱ θεοὶ ἐκαστον ἐπιτρίβουσιν ἡ σφόζουσι;

870 Assignment of parts, Cappa. // τὸ θ', Ι.2. / τὸ θ', Σ.2, who assigns from τὸ δ' ἄρπασμα τὸ δαίμονων, all to Smicrine. After σπουδή there is a double point (:) or Κ, and no change of speaker is indicated in 871.
THE ARBITRANTS

Scene. SMICRINES, ONESIMUS

ONESIMUS
Who's knocking at the door? Oh, is it Smicrines, The tough one, for the dowry and his daughter come?

SMICRINES
You're right. It's I, you thrite accursed scamp.

ONESIMUS
Quite so, Indeed! 'Tis like a calculator, very keen, This energy! And this kidnapping, Heracles, A perfect marvel this!

SMICRINES
By gods and deities!

ONESIMUS (didactically)
Now do you think that gods have leisure time to spare For parcelling the good and ill, day in, day out, To each and all, O Smicrines?

SMICRINES
What do you mean?

ONESIMUS
I will instruct you clearly. In the world, all told, Roughly there are one thousand cities, and in each Dwell thirty thousand. Do you think that each of them, Each several one, the gods preserve or ruin?

1 cf. Ar. Wasps, 707, and Ferguson, Greek Imperialism, p. 42.

878–880 Parts assigned, Allinson, i.e. σφιγουσ: ποιός. L2. / S2 gives line 879 to Onesimus.
ΜΕΝΑΝΔΕΡ

ΣΜΙΚΡΙΝΗΣ

πῶς;

λέγεις γὰρ ἐπίπονον τιν' αυτοὺς ζῆν 'ὅπων.'

ΟΝΗΣΙΜΟΣ

"οὐκ ἀρα φροντιζόνσιν ἡμῶν ὁ θεόν;" φήσεις. ἐκάστῳ τὸν τρόπον συνφικίσαν φρούραρχον ὦ τοῦ ἐνδελεχὴς παρὼν ἕνα ἐπετριψεν, ἀν αὐτῷ κακῶς χρῆσθαι δοκή, ἔτερον δὲ ἐσωσθεν. οὗτός ἐσθι ἡμῶν θεός,

885 ὃ τ' αἰτίος καὶ τοῦ καλῶς καὶ τοῦ κακῶς πράττειν εἰκάστῳ. τούτων ἰλάσκου ποιῶν μηδὲν ἀτοποῦν μηδ' ἀμαθές, ἕνα πράττης καλῶς.

ΣΜΙΚΡΙΝΗΣ

[640]

εἰθ', οὐμός, ἱερόσυλε, νῦν τρόπος ποεῖ ἀμαθές τι;

ΟΝΗΣΙΜΟΣ

συντρίβει σε.

ΣΜΙΚΡΙΝΗΣ

τῆς παρρησίας.

ΟΝΗΣΙΜΟΣ

890 ἀλλ' ἀπαγαγεῖν παρ' ἀνδρός αὐτοῦ θυγατέρα ἀγαθὸν σὺ κρίνεις, Σμικρίνης;

ΣΜΙΚΡΙΝΗΣ

λέγει δὲ τίς τοῦτ' ἀγαθόν; ἀλλὰ νῦν ἀναγκαῖον.

ΟΝΗΣΙΜΟΣ

θεᾶ;

τὸ κακὸν ἀναγκαίον λογίζεθ' οὕτοςί.

τοῦτον τις ἄλλος, οὐχ ὁ τρόπος, ἀπολλύει.

881 Σ. 882 ἐνδελεχὴς παρὼν, Robert, Σ. 3, Ἰ. // ἐνα, Allinson. / φύλαξ, Robert.

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THE ARBITRANTS

SMICRINES

What!

If that were true, the gods would live a life of toil!

ONESIMUS

"Well, do not then the gods look out for us?" you'll say.

To each of us they have allotted Character
As garrison-commander. Ever present, he
Brings one to ruin, whoso seems to use him ill;
Another man he saves. Our deity is this,
And he's responsible for each man's faring well
Or badly. Him propitiate by doing naught
That's boorish or outlandish, that you prosper well.

SMICRINES

Well, then, you temple-looter, is my character
Now doing aught that's boorish?

ONESIMUS

It is smashing you!

SMICRINES

Why, what impertinence!

ONESIMUS

Well, do you call it "good"
From husband to divorce one's daughter, Smicrines?

SMICRINES

Who says it's good? 'Tis now necessity.

ONESIMUS

You see?

This man sets down what's base as a necessity!
Some other, not his character, destroyeth him.

883 ἄρθρον, Ἑρμής, from ἄρθρον, pap., S.
884 Λεό, quart. z, p. 12.
890 αἰτοῦ, Ell., Leo. /παντοῦ, pap.

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ΜΕΝΑΝΔΡΟΣ

895 καὶ νῦν μὲν ὀρμῶντ' ἐπὶ πονηρὸν πρᾶγμά σε
tαυτόματον ἀποσέσωκε, καὶ καταλαμβάνεις
dιαλλαγάς λύσεις τ' ἐκείνων τῶν κακῶν,
ἀφέντι δ' ὅπως μὴ λήψομαι σε, Σμικρίνη,
προπετή, λέγω σοι. νῦν δὲ τῶν ἐγκλημάτων
900 ἀφίεσο τούτων, τὸν δὲ θυγατριδοῦν λαβὼν
ἐνδον πρόσειπε.

ΣΜΙΚΡΙΝΗΣ
θυγατριδοῦν, μαστιγία;

ΟΝΗΣΙΟΣ
παχύδερμος ἦσθα καὶ σύ, νοῦν ἔχειν δοκῶν.
oύτως ἐτήρεις παϊδ' ἐπίγαμον; τοιγαροῦν
tέρασιν ὁμοία πεντάμηνα παιδία
905 ἐκτρέφομεν.

ΣΜΙΚΡΙΝΗΣ
ούκ οἶδ' ὅ τι λέγεις.

ΟΝΗΣΙΟΣ
η γραῖς δὲ γε
οἶδ', ὡς ἐγώμαι. τότε γὰρ οὖμὸς δεσπότης
tois Ταυροπολίοις—

ΣΜΙΚΡΙΝΗΣ
Σωφρόνη.

ΟΝΗΣΙΟΣ
ταύτην λαβὼν

960 χορῶν ἀποσπασθείσαν—αἰσθάνει γε;

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THE ARBITRANTS

And you, now, started full tilt for a wicked deed,
Haphazard luck has saved and for these ills you’ll find
Adjustment and release. But let me, Smicrines,
Not find you headstrong any more! I tell you that.
Yet from these allegations stand acquitted now.
Go you within. Take up your daughter’s child and give
Your blessing to it.

(Onesimus stands aside and motions towards the door.)

SMICRINES
Daughter’s child, you whipping-post?

ONESIMUS
You were a fathead,¹ you, and thought yourself so smart!
So carefully you watched your marriageable child!
And therefore five-months’ infants, first class prodigies,
We rear!

SMICRINES
I don’t know what you mean.

ONESIMUS
But that old crone,
I’m thinking, knows. For master, at the Festival
Of Tauropolia—

SMICRINES (calling into the house)
Ho! Sophrona!

ONESIMUS
He caught
And drew her from the dance and—Get my meaning?

¹ Literally “pachyderm,” giving a different turn in English.

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MENANDER

ΣΜΙΚΡΙΝΗΣ

ναι.

ΟΝΗΣΙΜΟΣ

νῦν ἕδ' ἀναγνωρισμὸς αὐτῶς γέγονε καὶ ἀπαντ' ἀγαθά.

Scene. ΣΜΙΚΡΙΝΗΣ, ΟΝΗΣΙΜΟΣ, ΣΩΦΡΟΝΗ

ΣΜΙΚΡΙΝΗΣ

tί φησιν, ἰερόσυλε γραύ;

ΣΩΦΡΟΝΗ

"ἡ φύσις ἐβοήθεσθ', ἡ νόμων οὐδὲν μέλει γυνὴ δ' ἐπ' αὐτῷ τὸδ' ἐφὺ."

ΣΜΙΚΡΙΝΗΣ

tί μῶρος εἰ;

ΣΩΦΡΟΝΗ

τραγικὴν ἐρῶ σοι ρήσων ἐξ Ἀγνής ὅλην, ἀν μὴ ποτ' αἴσθη, Σμικρίνη.

ΣΜΙΚΡΙΝΗΣ

σὺ μοι χολὴν

915 κινεῖς παθανομένης. σὺ γὰρ σφόδρ' οἴσθ' ὅτι τέρας λέγει νῦν.

ΟΝΗΣΙΜΟΣ

οἶδα <γ' εὖ>, εὖ ἵσθ', ὅτι ἡ γραῦς προτέρα συνῆκε.

908 ναι, Lefebvre. / γε: νη: pap.
912 ἐφυ: τιμοροσεί: L².
916 τέρας, Capps suppl. / οὗτος, Arnim, etc. // οἶδα <γ' εὖ>, Allinson suppl. and assigned to Onesiumus./ οἶδε <ἀγωγ'>, Capps. / οἶδα. (Sm.) <πῶς>, S². / οἶδα: ἐβ ἵσθ', L².
917 ἡ γραυς προτέρα, Wilam. / . . . . C προτέρα, L².

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THE ARBITRANTS

SMICRINES

ONESIMUS

And now they've had a recognition scene, and all
Is well.

Enter Sophrona from the house of Charisius.]

SCENE. SMICRINES, ONESIMUS, SOPHRONA.

SMICRINES

What is he saying, temple-looting hag?

SOPHRONA (who has overheard Onesimus)¹

"'Tis Nature willed it, unto whom no law's a bar,
And just for this was woman born."

SMICRINES

What's that? You're daft?

SOPHRONA

From Auge I'll declaim a tragic speech entire
If you don't sometime soon wake up, O Smicrines.

SMICRINES

You stir my bile with your declaiming. Monstrous
this
He's saying, you know well'

ONESIMUS (interrupting)

I know at least, know well,
The crone was first to see through this.

¹ Sophrona answers by quoting from the Auge, a lost play
by Euripides, in which (also by means of a ring) Heracles is
identified as the father of Auge's child. (See Capps, ad loc.)
ΜΕΝΑΝΔΕΡ

ΣΜΙΚΡΙΝΗΣ
πάνδεινοι λέγεις.

ΣΩΦΡΟΝΗ

[670] ὅποι γέγονεν εὐτύχημα μείζον οὐδὲ ἐν.

ΣΜΙΚΡΙΝΗΣ

'εἰ τοῦτ' ἀληθές ἐσθ' ὃ λέγεις, τὸ παιδίον

[Cairo MS. of Επιτρ. ends.]
THE ARBITRANTS

SMICRINES

Outrageous tale!

SOPHRONA

There's never been a greater piece of luck, not one!

SMICRINES

If this is true that you are saying, then the child—

(End of the MS. For the probable close of the play, see above, Introduction, page 8.)
OTHER FRAGMENTS OF ΕΠΙΤΡΕΠΟΝΤΕΣ

1.
894 Κ φιλῶ σ', 'Ονήσιμ', 'εἰ σὺ καὶ περίεργος εἰ.

2.

850 Κ οὐδὲν γλυκύτερον ἐστὶν ἢ πάντ' εἰδέναι.

3.
. . . . . . . . . . . . . . . . . . . τί δ' οὐ ποιεῖς ἄριστον; οδ' ἀλλ' εἰ πάλαι κατακείμενος.

4.
175 Κ ἀργὸς δ' ὑμαίων τοῦ πυρέττοντος πολὺ ἀθλιώτερος, διπλάσια γ' ἐσθίει μάτην.

5.
178 Κ . . . . . . . . . . . . . . . . . . . . ἐπέσπασα ἐπὶ τὸ τάριχος ἄλας, ἐὰν οὗτῳ τύχῃ.

6.
176 Κ ἐλευθέρω τὸ καταγελάσθαι μὲν πολὺ αἰσχίνων ἐστὶ, τὸ δ' ὀδυνᾶσθ' ἀνθρώπινον.

7.
179 Κ οὐθέν πέπονθας δεινόν, ἄν μὴ προσποῇ.

8.
185 Κ ἔχινος . . . . . . . . . . . . . . . . . . .

No. 1 is referred to Epitrepones by van Leeuwen, etc. / ei σὺ καὶ, Capps. / καὶ σὺ, Codd.

No. 2 referred to Epitrepones by van Leeuwen. / γλυκύ- τερον ἐστὶν, Cobet. / γάρ γλυκύτερον, Codd.

No. 3, line 1. Phot. s. ἄλας.

No. 4, line 2. διπλάσια γοῦν ἐσθήλει μάτην, Codd. / μάτην γοῦν ἐσθήλει διπλάσια, Wilam. cf. Hutloff, who prefixes it to
OTHER FRAGMENTS OF
"ARBITRANTS"

1. (charisius ?)
Onesimus, I love you, busybody though you are.

2. (onesimus ?)
There's naught more pleasing than to know the facts entire.

3. (onesimus to cook ?)
Now why don't you serve breakfast? He's sprawled out there long since upon the couch, and chafes.

4. (smichines ?)
An idle man in health is much more wretched than the fever-patient, at any rate he eats a double portion and for naught.

5. (a cook)
I cast more salt upon the salted-meat, if so it chance.

6.
For free-born man to be mocked is more shameful by far, but suffering pain is common to mankind.

7.
You've suffered naught outrageous, if you'll make as if it were not so.

8.
A (wide-necked) jug (?).

St. Pet. fragments, as does also N, who conjectures: διπλάσια γοῦν μάτην καὶ εσθιει . . . // γ', Allinson suppl.
No. 5 ἐπιστασα, MSS. Athen. / ἐπιστάσα, Herw. // ἐὰν, Elmsley. / ἐὰν, Codd.
No. 6 αἰσχιων, Codd. / αἰσχιστων, Heringa, Kock.
No. 8, note cf. Kock, "χύτρας εἴδος μεγαλοστόμου καὶ μεγάλης. / Carpe compares: ἐγχυτριδεῖν."
THE GIRL FROM SAMOS
THE GIRL FROM SAMOS ¹

INTRODUCTION

Although more than half of this play is lost, the parts preserved are so nearly unbroken that we can study with confidence Menander's style and method through continuous scenes. Some of the characters seem little more than stock types, but Chrysis, if we may judge by what remains, exhibits some of the more delicate character-drawing—unselfishness and pathos—that recurs in the admirable delineation of Abrotonon in The Arbitrants. Demeas, too, is much more than a type. He will not be confused in memory with any other of Menander's personages. An allusion to Chaerephon in v. 401 is thought (cf. Capps, p. 233) to date the composition some time not later than 310 B.C. This would tally well enough with the poet's growing firmness of touch in delineating character.

Certain details in the unfolding of the plot are lost owing to the breaks in the text, but, by holding in solution some alternative possibilities, we may probably follow the main ² thread of the story and,

¹ The title of this play is inferred from the allusions in lines 53 and 142 which seem to identify it with the "Samian Girl of Menander," cited by Phrynichus in quoting from the play the one fragment (see below) previously known. For a possible supplementary title: "or the Wet-nurse," see note 1 on p. 136.

² Possibly, however, the story of the Samian girl, who gives the title to the play, may have been made very prominent in the missing acts.
INTRODUCTION

incidentally, enjoy fully the two or three scenes which add materially to a vivid conception of Athenian life.

The plot, as far as it can be made out, is briefly as follows. Demeas, a well-to-do Athenian bachelor, has adopted Moschion, whom he loves as his own son. He is living in a comfortable home, with Chrysis as mistress of the house. Chrysis had come to Athens as a young girl of unknown parentage from Samos. Demeas had taken her to his home, and a sincere affection exists between them, although her supposed foreign extraction prevents formal marriage, according to traditional Athenian custom. The son, Moschion, has fallen in love with Plangon, daughter of Niceratus, Demeas's friend and next-door neighbour. As Niceratus is too poor to give Plangon an adequate marriage portion the young couple do not venture to confess their love to their fathers. During a somewhat prolonged absence of Demeas from home Chrysis gave birth to a child by him. The child died. Meanwhile Plangon has given birth to a child by Moschion, and Chrysis, from an unselfish desire to help Moschion, and also, doubtless, impelled by her awakened maternal instinct, undertakes to rear the child. Demeas returns, and Chrysis, knowing (apparently) that he is averse to having a child of his own, does not attempt to assume that the child is hers, but says that it is a foundling and persuades him, with difficulty, to allow her to keep it in the house.²

¹ This is an inference, as our text stands, but a necessary one. Otherwise Menander's "mirror of life" is badly cracked!

² There is another theory, adopted by various editors, that there are two babies in the house at once—one Plangon's and
INTRODUCTION

It may seem, indeed, less probable that he would have consented to rear a foundling than to have been reconciled to his own child by Chrysis. The situation, however, is necessary for the entanglement of the plot. Demeas on his return hears some vague rumours which make him anxious about Moschion, one the child of Demeas and Chrysis. This theory is ably defended by Capps (see Menander, Introduction, pp. 224 ff.). There are some allusions in the text as preserved that seem to give colour to it. If it could be shown that Menander was often inclined to the broadly farcical it might seem more cogent, but, in our ignorance of the matter contained in the missing lines, the alternative theory, adopted above, furnishes a working hypothesis which is, I believe, at least not inconsistent with the situations developed in the course of the play. The main difficulty is a difficulty on any (tenable!) theory. Demeas is surprised when he sees Chrysis suckling a baby herself. His surprise only proves that he, not knowing that she had herself given birth to a child, had accepted without suspicion her request to adopt a foundling. The confused references to the baby by the excited Niceratus and Demeas and the contradictions and involuntary admissions of half-truth into which the slave, Parmenon, is betrayed, would all seem natural to an audience in possession of the plot as unfolded in the missing scenes. In line 384, for instance, Niceratus's exclamation, "Was I not bamboozled by him?" seems to imply definitely that in this scene he now knows that the baby is Plangon's and Moschion's. Two babies are not mentioned outright in the lines preserved. When Demeas (l. 377) says "mine" it is subtle (see Capps, ad loc.), but not necessary, to assume that he is unconsciously speaking of his son, not his grandson. That Demeas (l. 170) gives more than one maid-servant to the banished Chrysis might seem to lend colour to the theory of two babies, both alive; but line 161, just before, certainly lends no support to this. The chief difficulty, perhaps, in the theory of the one living child is that there seems to be insufficient reason why Parmenon should not own up that the baby is the child of Moschion and Plangon when (ll. 101 ff.) he finds Demeas has made his damaging discovery.

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INTRODUCTION

and has recourse at once to the usual parental therapeutics. He announces to Moschion that he is to marry Plangon, the daughter of Niceratus. Moschion acquiesces with such unexpected alacrity that Demeas, even at this point, is almost rendered suspicious. When our manuscript begins, at the opening of the second \(^1\) act, the preparations for the wedding are well under way. The text itself will develop the remainder of the plot, as far as it is extant.

\(^1\) The question of the identification of the Acts in the fragments preserved is perplexing. The first fragment of the Cairo MS. seems to be near the beginning of the play, i.e. very near the beginning of Act II. The lacuna (after l. 204) seems to be mechanically determined (see Capps, p. 233) as consisting of about 140 lines. Consequently it is assumed that line 414 begins Act III. But the closing scene of this "Act III" also seems to bring us close to a natural ending of the whole play. We must therefore either assume two acts missing at the end, with a recrudescence of plot-entangle- ment, involving perhaps (on the two living babies theory) a resurrection of Chrysis's suppressed infant or, more probably, a detailed recognition of the supposed "Samian" as being really of Attic parentage; or else assume that the missing acts should have a place somewhere earlier in the play. In the latter case Act "III" should be numbered Act V, and the numbering of the lines would be mere guess-work.
ΣΑΜΙΑ ΜΕΝΑΝΔΡΟΤ
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΧΩΡΑ
Δημέας
Παρμένων
Μάγειρος
Χρυσίς
Χαρός συμπότης

Κωφά δυσπρέπει τοῦ Μαγείρου, γράψα, ἄγου.
THE GIRL FROM SAMOS

DRAMATIS PERSONAE

Demeas, an Athenian citizen.

Parmenon, house-slave of Demeas.

Cook, or public caterer.

Chrysis, a free-born Samian girl, nominal wife of Demeas.

Niceratus, neighbour of Demeas and father of Plangon.

Moschion, adopted son of Demeas.

(Trypha, slave in the household of Niceratus.)

Chorus of revellers.

Mutes: Servants of the caterer; an old nurse; men-servants and maids of the household of Demeas.

Scene: Athens,¹ before the adjacent, but not contiguous, houses of Demeas and Niceratus.

The whole of the first act is lost. For the complicated situation there unfolded, see above. Between the acts the audience is probably provided with entertainment by the chorus, perhaps made up of wedding guests.

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¹ Or, possibly, in some country deme of Attica. Compare Harmon, B.Ph.W.S. No. 34/5, p. 1111.

² But see above, Introduction, p. 133, note 1.
ΣΑΜΙΑ¹ MENANDΡΟΥ

ACT II

SCENE 1. ΔΗΜΕΑΣ

ΔΗΜΕΑΣ

dos'is¹ . . . . . . . . . . . . . . . . . . . .

ή μαίνομαι¹ . . . . . . . . . . . . . . .

λαβών ἐπ' ἀγαθοὶ Ἰ . . . . . . . . . . . .

ὦς γὰρ τάχιστ' εἰσῆλθον, ὑπερεσπουδακῶς

5 τὰ τοῦ γάμου πράπτειν, φράσαι τὸ πρᾶγμ' ἀπλῶς
toῖς ἐνδον ἐκεῖνοι εὐτρεπτίζειν πάνθ' ἀ δεῖ,
καθάρα ποῖεῖν, πέττειν, ἐνάρχεσθαι κανοῦν.
ἐγὼνετ' ἀμέλει πάνθ' ἐτοίμως, τὸ δὲ τάχος
tῶν πραττομένων ταραχὴν τιν' αὐτοῖς ἐνεποίη,

10 ὑπὲρ εἰκός. ἐπὶ κλίνῃς μὲν ἔρριπτ' ἐκποδῶν

tὸ παιδίον κεκραγός, αἱ δ' ἐβῶν ἄμα.

¹ A double title, Σαμία ἢ Τίθη, is suggested by Harmon,
B.P.W.S. No. 34/35, p. 1109. cf. fragm. of Tithe of Statius Caecilius. Compare also Menander's Τίθη, see below, p. 438.

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¹ G¹, quat. y, p. 1.
11 αἱ δ', "est sur," L²./ of δ', S².
THE GIRL FROM SAMOS

ACT II

Scene 1. DEMEAS alone

Apparently only a few lines are missing. The papyrus begins with three broken lines in which Demneas, who has just come out of his house in a state of great excitement, appears to be saying in effect:

DEMEAS

"I'm either crazy or I've been most shamefully treated, that too by her whom on a time I took in kindness and have honoured ever since." ¹

He then continues (taking the audience, from time to time, into his confidence):

All in a hurry to prepare the wedding-feast,
I, merely stating to the household what was on,
Gave orders to make ready all things requisite:
To furbish up; to cook; and with the basket-rite²
To make beginning. Everything was going on,
Of course, quite smoothly, but the haste to do their tasks
Would bring in some confusion, as you might expect,
Amongst them. On a bed there lay, to one side flung,
The baby, bawling on and on. The servants too

¹ See Capps ad loc. The numbers begin with the first line indicated in the Cairo MS. Act I and some additional lines have been lost.
² A basket with barley grains, to be scattered on the head of the victim, was first carried around the altar. See Capps ad loc., and cf. Pericetromene, 878.
MENANDER

"ἀλεωρ', ὕδωρ, ἐλαιον ἀπόδος, ἀνθρακας." καυτὸς διδοὺς τοῦτον τι καὶ συλλαμβάνων 'eis τὸ ταμείου έτυχον εἰσελθὼν, ὅθεν
15 πλεῖον προαιρῶν καὶ σκοπούμενος σ' Yahvá' οὐκ εὑωρός έξηλθον. καθ' ὃν δ' ἦν χρόνον ἐγὼ ἐνταῦθα, κατέβαιν' ἀφ' ὑπερφόν τις γυνὴ ἀνωθεν εἰς τούμπροσθε τοῦ ταμεϊ<δ>'ION οἴκημα τυχάνει γὰρ ἱστεῶν τις ὅν.
20 ὠσθ' ἢ τ' ανάβασις ἦστι διὰ τοῦτον τὸ τε ταμείου ἡμῖν. τοῦ δὲ Μοσχίωνος ἦν τίτθη τις αὕτη πρεσβυτέρα, γεγονον' ἐμὴ θεραπαίν', ἐλευθέρα δὲ νῦν. ἴδούσα δὲ τὸ παιδίον κεκραγὸς ἢμελημένον
25 ἐμὲ τ' οὖδὲν εἰδοῦ ἐνδοὺ οὖν ὅτ', ἐν ἀσφαλεῖ εἶναι νομίσασα τοῦ λαλεῖν, προσέρχεσαι, καὶ ταῦτα δὴ τὰ κοινὰ "φίλτατον τέκνον," εἰποῦσα καὶ "μέγ' ἀγαθὸν. ἢ μάμπη δὲ ποῦ," ἐφίλησε, περιηγεγέκεν. ὡς δ' ἐπαύσατο
30 κλᾶον, πρὸς αὐτὴν φησιν" "ὁ τάλαυν' ἐγὼ, πρώθην τοιούτου ὅταν Μοσχίων' ἐγὼ αὐτὸν ἐτιθηνούμην ἀγαπᾶσα, νῦν δ', ἵππη表达了此内容的τοῦ παιδίου ἐκείνου γέγον'εν, ἄλλη καὶ τὸ δὲ

.....................
.....................
..................... a καί
..................... νέαι
..................... 'k'αι θεραπαίνιδών τινί
15 συχνά, Hense, Wil. suppl. / ε ... , L. Streng, S. 18 ταμεϊ<δ>'Ου, Herw., Hense, S. / ταμείου, L. / ταμείου, Crenert, Capp.
33 γεγον'. L. / L. J 37 G. 2, quatt. y, p. 2.
39 / ....... ikekai, or ii. ikei, J.
THE GIRL FROM SAMOS

Were shouting, "Flour! Water! Give me oil! Some coals!"
And I myself, too, helping, giving this and that,
Into the store-room, as it chanced, had gone, from whence
I did not come directly, busy laying out
More food than common and inspecting many things
Within. Just then, while I was there, a woman came,
Descending from an upper storey, from above,
Into the store-room's antechamber.—For with us,
There's an apartment, as it happens, for the looms,
So placed that through it is the entrance to the stairs
And to the store-room.—She was nurse to Moschion
And getting on in years, a former slave of mine
But now set free.—And, when she caught sight of the child
A-bawling, bawling as it lay left all alone,
She, knowing nothing of my being there inside,
Comes forward; thinks herself quite safe for chattering
Such things you know as women will—thus: "Darling child!"
Says she, and "Blessed treasure, where's its mammy gone?"
And then she kissed and carried it about and, when It stopped its crying, to herself she says, "Ah me! Ah, wretched that I am, it seems but yesterday That I was fondly suckling Moschion himself,
And, now that here he has a baby of his own, Another <serves as nurse.>

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
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. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
then to a serving-maid

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MENANDER

40 ἔξωθεν εἰστρέχοντι· "λούσατ', ὃ τάλαν,
tὸ παιδίον," φησίν· "τί τούτ'; ἐν τοῖς γάμοις
tοῖς τοῦ πατρὸς τὸν μικρὸν οὐ θεραπεύετε;"

[40] εὖθὺς δ' ἐκείνη "δύσμορ', ἥλικον λαλεῖς,"
φησ', "ἔνδον ἐστὶν αὐτός." "οὐ δὴπον γε' ποῦ;"

45 "ἐν τῷ ταμείῳ"—καὶ παρεξήγαγε τι—
"αὐτὴ καλεῖ, τίτθη, σε," καὶ "βάδιζε καὶ
σπεύδ. οὐκ ἀκήκοο οὔδεν, εὑρισκέστατα.
ἐποῦσ' ἐκείνη δ' "ὁ τάλαινα τῆς ἐμῆς
λαλιᾶς," ἀπήλθεν ἐκποδῶν οὐκ οἶδ' ὧπολι.

50 καὶ γὰρ προήλθον τούτων ὄντερ ἐνθάδε
τρόπων ἄρτις ἐξῆλθον, ἡσυχῇ πάνω,
ὡς οὔτ' ἀκούσας οὔδεν οὔτ' ὑσθημένος.

[50] αὐτὴν δ' ἔχουσαν αὐτὸ τὴν Σαμίαν ὅρῳ
ἔξω διδοῦσαν τιτθίὼν παριῶν ἁμα.

55 ὅσθ' ὅτι μὲν αὐτής ἐστι τοῦτο γενόμενον
εἶναι, πατρός δ' ὅτου ποτ' ἐστίν, εἰτ' ἐμοί' ὅτι
εἰτ'—οὐ λέγω δ', ἀνδρεῖς, πρὸς ὑμᾶς τοὺτ' ἐγώ,
οὔθ' ὑπονοῶ, τὸ πράγμα δ' εἰς μέσον φέρω
ἀ τ' ἀκῆκοα αὐτός, οὐκ ἀγανακτῶν οὔδέπω.

60 σύνοδα γὰρ τῷ μειράκιῳ, νη τοὺς θεοὺς,
καὶ κοσμὸν τὸν πρότερον ὄντι χρόνον ἀεὶ
καὶ περὶ ἔμ' ὡς ἐνεστὶν εὐσεβεστάτῳ.

[60] πάλιν δ', ἐπειδάν τὴν λέγουσαν καταμαθὼ
τίτθην ἐκείνου πρῶτον οὕσαν, εἰτ' ἐμοὺ

43 The numbers (40, 50, etc.) in brackets continue the numbering in L₁, ignoring the lacunae.

I40
THE GIRL FROM SAMOS

Who from without came running in: "You baggage, bathe
The child," says she. "What does this mean? Do you neglect
The little fellow on his father's wedding day?"
Straightway the girl: "How loud you chatter, luck-
less one!"
Says she: "The master's there inside." "It can't be. Where?"
"Why, in the store-room." Then in changing voice
she says:
"Your mistress, nurse, is calling you," and adds:
"Now go,
And hurry. Not a thing he's heard, most luckily."
Then, with the words: "Ah me, my wretched chattering!"
The old nurse vanished somewhere and made off.
And I
Came forth with just such mien as when I now came here,
Quite calm as though I had not heard nor noticed aught.
And as I passed I saw the Samian out there
Nursing the child herself. So that it's ascertained
That hers it is—whomever fathered it, or I,
Or—nay, I'll mention not, good sirs, this further thought
That I conjecture—I just tell you what's the fact
And what I've heard myself—and I'm not angry—yet.
For in my heart I'm certain, by the gods, the lad
In times gone by has ever been a decent sort,
And always shown the utmost reverence for me.
But then again whene'er I realise the facts:
She was his nurse who let the matter out—this first;
MENANDER

65 λάθρα λέγοντ' αυτῷ καὶ βεβιασμένην εἰς τὴν ἀγαπώσαν αὐτῷ καὶ βεβιασμένην ἐμοῦ τρέφειν ἀκούσας, ἐξέστηκα ὀλος.

ἀλλ' εἰς καλῶν γὰρ τούτουν παραγαγόντι καὶ τὴν ἀγορᾶν ἐκ τῆς ἀγορᾶς εἰρ' τέον

70 αὐτὸν παραγαγόντι ἢστι τοῦτον οὖς τ' ἀγείαν.

Scene 2. ΔΗΜΕΑΣ, ΠΑΡΜΕΝΩΝ, ΜΑΓΕΙΡΟΣ

ΠΑΡΜΕΝΩΝ
μάγειρ', ἐγὼ μά τούς θεούς, οὖς οἶδα σὺ ἐφ' ὅ τι μαχαίρας περιφερείς ἢστι ἰκανὸς γὰρ εἰ λαλῶν κατακόψαι πάντα.

ΜΑΓΕΙΡΟΣ
προσ' παίζεσθε ἐμοί, ἰδιῶτ';

ΠΑΡΜΕΝΩΝ
ἐγὼ;

ΜΑΓΕΙΡΟΣ
dοκεῖς γ' ἐμ' οί, νη' τούς θεούς,

75 εἰ πυνθανομαί πόσας τραπέζας μέλλετε ποιεῖν, πόσας γυναικεῖς εἰσίς, τινήκα ἐσται τοῦ δεῖπνου, εἰ δεήσει προσλαβέειν τραπεζοποιῶν, εἰ κέραμος ἐστ' ἐνδοθεν

68 Ι. quar. y. p. 3. τούτον παρασποροῦ, Ω, S. from τοῦτον Ω' (.), Ω' ὅρα, J.

70 Allinson suppl./τούτος τ' οὐς ἀγεία, S. /τούτος ἐπιτεθάν, S.

71 Wilam. suppl. 73 π. ἵστεις, . . . . . . ἱσμοι, J.

74 Croonert, Headlam, suppl.

ι42
THE GIRL FROM SAMOS

Next, that she talked behind my back; and then again, When I recall the one who fondled it and urged Against my wish its rearing, I'm beside myself.

(Enter Parmenon and the Caterer with his assistants loaded with their paraphernalia. Demeas notices their approach and draws aside for the moment, remarking:)

But stay, for just in time I see this Parmenon, Back from the Market, present here. I must give way And let him lead this fellow and his crew inside.

(Demeas stands aside.)

SCENE 2. DEMEAS, PARMENON, CATERER

PARMENON

Come, Cook! Now, by the gods, I see no reason why You carry knives about. Your chatter is enough To hash up all and sundry.

CATERER

What? You mock at me, You ignoramus?

PARMENON

I?

CATERER

I think so, by the gods. When I but ask how many tables you intend To set; how many ladies; at what hour you serve Thé dinner; if a table-dresser must be fetched Besides; if you've sufficient crockery within;

1 Compare the scene in The Counterfeit Heracles, fragm. No. 518 K, below.
ΜΕΝΑΝΔΡΟΣ

ψήνει ἰκανὸς, εἰ τούππάνιον κατάστηγον,
80 εἰ θάλλῃ ὑπάρχει πάντα;

ΠΑΡΜΕΝΩΝ

κατακόπτεις γέ με,
εἰ λανθάνει σὲ, ἡφιλτὰτ', εἰς περικόμματα,
οὖχ ὡς ἐτυχέν.

ΜΑΓΕΙΡΟΣ

οἴμωξε.

ΠΑΡΜΕΝΩΝ

καὶ σὺ τοῦτὸ γε
85 παντὸς ἕνεκ'. ἀλλὰ παράγετ' εἰσώ.

ΔΗΜΕΑΣ

Παρμένων.

ΠΑΡΜΕΝΩΝ

ἐμὲ τις καλεῖ;

ΔΗΜΕΑΣ

<σὲ> ναίχι.

ΠΑΡΜΕΝΩΝ

χαϊρε, δέσποτα.

ΔΗΜΕΑΣ

85 τὴν ὁσυρίδα καταθεῖς ἥκε δεῦρ'.

ΠΑΡΜΕΝΩΝ

ἀγαθὴ τύχη.

ΔΗΜΕΑΣ

tοῦτον μὲν οὐδέν, ὡς ἐγώμαι, λανθάνει
84 <σὲ> Wilam. inserted. 86 Headlam.
tάχ', οἴδ' ἔγαρ παρτόμενον ἔργον· ἔστι γὰρ
87 S² from τΣ . . . . Σγα . . παρτομενον, J².
περίεργος εἰ τις ἄλλος. ἀλλὰ τὴν θύραν
προϊὸν πέπληξε.
THE GIRL FROM SAMOS

Your bake-house, is it covered in; if all things else
You have——

PARMENON
You hash me into hash, if you don't know,
And like an expert too, my friend.

CATERER
Go hang!

PARMENON
The same
To you, by all means. (To attendants) Come, pass in.
(The Cook and attendants enter the house. Demeas comes
forward.)

DMEAS
Hist, Parmenan!

PARMENON (looking about)
Somebody calling me?

DMEAS (approaching him)
Yes, you.

PARMENON
Ah! Greeting, sir.

DMEAS (sternly)
You stow that hamper and return.

PARMENON (disturbed)
Luck help me, yes.
(Parmenan slips into the house with the basket.)

DMEAS (alone)
There's not a thing, I take it, that escapes this man.
He's quick to know what's going on. A meddler he,
If ever anyone. Enough! He's banged the door.
He's coming.
(Parmenan, as he comes out, calls back to Chrysis.)
MENANDER

ΠΑΡΜΕΝΩΝ

didote, Xrnoi, πάνθο δο' ἄν
90 ὁ μάγειρος αἱτή· τὴν δὲ γραὐν φυλαττετε
ἀπὸ τῶν κεραμίων, πρὸς θεῶν. τί δεῖ ποιεῖν,
δέσποτα;

ΔΗΜΕΑΣ

"τί δεῖ ποιεῖν σε·" δεῦρ' ἀπὸ τῆς θυρας.

[90] ἐτι μικρόν.

ΠΑΡΜΕΝΩΝ

ἡν.

ΔΗΜΕΑΣ

ἀκονε δ ἡ νῦν, Παρ' μένων·
ἐγώ σε μαστυγούν, μὰ τοὺς δώδεκα θεούς,
95 οὐ βουλομαι διὰ πολλά.

ΠΑΡΜΕΝΩΝ

μαστυγούν; γαρ

πεπόηκα;

ΔΗΜΕΑΣ

συγκρύπτεις τι πρὸς μ', ἣς θημί' ἐγὼ.

ΠΑΡΜΕΝΩΝ

μὰ τὸν Δείονυσον, μὰ τὸν Ἀπ' ὄλλῳ, γαρ μὲν οὖ,
μὰ τὸν Δία τὸν σωτήρα, μὰ τὸν Ἀσκληπιον,—

ΔΗΜΕΑΣ

παῖ, μηδέν' ὄμνυ· οὐ γαρ εἰκάζεις καλῶς.

ΠΑΡΜΕΝΩΝ

100 ἡ μῆτοτ' ἄρ'—

ΔΗΜΕΑΣ

οὔτος, βλέπε δεῦρ'.

89 didote, S² from pap., see M.S. p. 42. S² continues line
to Demeas. / τέλης: δίαγε, L².
92 σε inserted from σε in margin, S².
97 'γαρ μὲν οὖ, Headlam suppl. / μὰ τὸν Ἀρη, S².

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THE GIRL FROM SAMOS

PARMENON

Chrysis, you provide for everything
The Caterer demands. But, 'fore the gods, do you
Keep that old hussy from the pots. (To Demeas)

Now, master, what?

What must I do?

DMEAS (sarcasically)

"What must you do?" Come from the door.
A little further.

PARMENON (obeying)

Well?

DMEAS

Now listen, Parmenon.
I do not wish to scourge you, by the twelve gods, no,
For many reasons.

PARMENON

Scourge me? Why? What have I done?

DMEAS

You're holding something back from me. I've noticed it.

PARMENON

By Dionysus! By Apollo! No, not I.
No, no, by Zeus the Saviour! By Asclepius!

DMEAS

Stop, stop, no oaths from you. Wide of the mark your guess.

PARMENON

Now may I never—

DMEAS

You! Look here.
MENANDER

ΠΑΡΜΕΝΩΝ

"ιδού, βλέπω."¹

ΔΗΜΕΑΣ

tὸ παιδίον τίνος ἐστίν;

ΠΑΡΜΕΝΩΝ

ἡν—tὸ παιδίον—;

ΔΗΜΕΑΣ

tίνος ἐστ' ἐρωτῶ.

ΠΑΡΜΕΝΩΝ

Χρυσίδος."¹

ΔΗΜΕΑΣ

πατρὸς δὲ τοῦ;

ΠΑΡΜΕΝΩΝ

[100] σῶν γ' ἐστίν.

ΔΗΜΕΑΣ

ἀπόλωλας· φευκίζεις μ'.

ΠΑΡΜΕΝΩΝ

ἐγώ;

ΔΗΜΕΑΣ

οἶδα γὰρ ἄκριβῶς πάντα καὶ τὸ παιδίον¹
105 ὅτι Μοσχίωνος ἐστιν', ὅτι σύνοισθα σύ,
δ' ὅπως ταῦτα καὶ ἐν φησιν' νῦν αὕτη τρέφει.

ΠΑΡΜΕΝΩΝ

τὸς φησίν;

ΔΗΜΕΑΣ

εἰ δ' ἐρωτῶ, ἀ' ἀπόκριναι τούτο μοι

. . . . ἐστίν;

100 ἰδοὺ, Jens./βλέπω, Dumbabin and Sudhaus, R.M. 1911, p. 489. / φέρων, S². 101 Ι', quat. y, p. 4.
102 ἐστ' ἐρωτῶ, Jens. 103 Jens. suppl.
104 οἶδα γὰρ, J², L². // tὸ παιδίον, Allinson suppl. from /
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THE GIRL FROM SAMOS

PARMENON

    Well, there I do.

DEMEAS

The baby? Whose is he?

PARMENON (confused)

    I say—the baby—why—

DEMEAS

Is whose, I ask.

PARMENON

    Well—Chrysis's.

DEMEAS

    Its father, who?

PARMENON

'Tis yours.

DEMEAS

    You're done for. You are cheating me.

PARMENON

What, I?

DEMEAS

I know the whole precisely; know about the child
That it is Moschion's; that you are in the plot,
She suckles now the child she says she didn't bear!

PARMENON

But who says that?

DEMEAS

    I saw it—Nay, but tell me this,

What is [the truth]?

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106 S² suppl. from /C⁻. |EK . . . . ησι, as read by him.
107 Jensen.
108 S² suppl. τι γὰρ from pap. Ἰ. λ(.)/τίνος, K² and Capps. //S².

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MENANDER

ΠΑΡΜΕΝΩΝ
ε'ι γένοιτο τάλλα λαυθάνειν.

ΔΗΜΕΑΣ
τί "λαυθάνειν"; ἵμάντα, παῖδες, τις δότω
110 ἐπὶ τούτοι μοι τὸν ἀσεβή.

ΠΑΡΜΕΝΩΝ
μῆ, πρὸς θεῶν.

ΔΗΜΕΑΣ
στίξω σε, νῆ τὸν Ὅλιον.

ΠΑΡΜΕΝΩΝ
στίξεις ἐμέ;

ΔΗΜΕΑΣ
ἡ δὴ γ'.

ΠΑΡΜΕΝΩΝ
ἀπόλωλα.

ΔΗΜΕΑΣ
ποὶ σὺ, ποὶ, μαστυγία;

λάβῃ αὐτόν. ὦ πόλισμα Κεκροπίας χ'θ'νονὸς,
ὁ ταναὸς αἰθήρ, ὦ—τί, Δημέα, βοᾶς;
115 τί βοᾶς, ἀνόητε; κάτεχε σαυτόν. καρτέρει.
οὐδὲν γὰρ ἀδικεῖ Μοσχίων σε· παράβολος
ὁ λόγος ἱσως ἐστ', ἀνδρεῖ, ἀλλ' ἀληθινὸς.
εἰ μὲν γὰρ ἤ βουλόμενος ἢ κρατούμενος
ἐρωτε τοῦτ' ἐπραζεν ἢ μισών ἐμέ;',
120 ἢν ἂν ἐπὶ τῆς αὐτῆς διανοίας ἢς τότε' ἐμοὶ
ἐμοὶ τε παρατε'ναγμένος. νυνὶ δὲ μοι

118 Körte, Leeuw. suppl. /δουλόμενος, S².
120 (end) σιτοτ. = ἡς τότε', J², S². 121 Jensen.
THE GIRL FROM SAMOS

PARMENON
God grant the rest remain concealed.

DEMEAS
What's that? "Concealed"!
(Shouting to the slaves within)
A scourge, slaves, someone give to me
To flog this godless fellow here.

PARMENON
No, by the gods!

DEMEAS
By Helios! Now I'll tattoo you.

PARMENON
Me? Tattoo?

DEMEAS
Yes, now. (A slave appears with a lash.)

PARMENON
I'm done for! (Takes to his heels.)

DEMEAS
Where, you whipping post, where now?
O, catch him. (Parmenon makes good his escape.)
Citadel of land Cecropian!
O far-flung ether! O—(checking himself) Why
shoutest, Demes?
Why dost thou shout, thou fool? Restrain thyself.
Endure.
For Moschion does thee no wrong. (To the audience)
This statement, sirs,
Is hazardous, perhaps, but truthful. If some wish
Had made him do it, or the mastery of Love
Or hate of me, he'd still be of the self-same mind
As formerly he was, with all his forces ranged,
Lined up against me. As it is, in my eyes now

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MENANDER

άπολελόγηται τὸν θανείτ' αὐτῷ γάμον
ἀσμενὸς ἀκούσας· οὐκ ἔρων γάρ, ὡς ἐγὼ
tότ' φώμην, ἐπενδεν, ἀλλὰ τὴν ἐμὴν
125 Ἐλένην φυγεῖν βουλόμενος ἐνδοθέν ποτε·
αὐτῇ γάρ' ἐστιν αἰτία τοῦ γεγονότος.
'κατέλαβεν αὐτὸν που μεθύοντα δηλαδή,
'οὐκ ὁντ' ἐν ἔαυτοί τι πολλὰ δ' <ἐργ>' ἐργάζεται
τοιαῦτ' ἀκρατος καὶ νεότης, ὅταν λάβη
130 'καρόν, ἐπιβουλεύσαντά τοι πλῆσιον.
'οὐδενι' τρόπιω γὰρ πιθανον εἶναι μοι δοκεί,
τὸν εἰς ἀπαντας κόσμον καὶ σφόρονα
[130]
'tους ἀλλοτρίους εἰς ἐμὲ τοιούτου γεγονέναι,
'οὐ' εἰ δεκάκιος ποητός ἐστι, μὴ γόνον,
135 ἐμὸς νίος. οὐ γὰρ τούτο, τὸν τρόπον δ' ὤρω.
χαμαίτυπη δ' ἀνθρωπος, ἠλεθρος—ἀλλὰ τί;
οῦ γὰρ περίεσται, Δημέα. νῦν ἄνδρα χρῆ
εἶναι σ'. ἐπιλαθοῦ τοῦ πόθου, πέπαινο' ἔρων,
καὶ τάτῳ χρηματ' μὲν τὸ γεγονὸς κρύφθ' ὄσον
140 ἔνεστι, διὰ τὸν νίον, ἐκ τῆς δ' οἰκίας
ἐπὶ τὴν κεφαλὴν εἰς κόρακας ὄσον τὴν κακὴν
Σαμίαν. ἔχεις δὲ πρόφασιν ὅτι τὸ παιδίον
[140]
ἀνείλετ'. ἐμφαίνησης γὰρ ἀλλο μυθὲ ἐν,
δακῶν δ' ἀνάσχου καρτέρησον εὐγενῶς.

SCENE 3. ΔΗΜΕΑΣ, ΜΑΓΕΙΡΟΣ

ΜΑΓΕΙΡΟΣ

145 ἀλλ' ἀρα πρόσθεν τῶν θυρῶν ἐστ' ἐνθάδε,
παῖ, Παρμένων; ἀνθρωπός ἀπορεδρακέ με
ἀλλ' οὐδὲ μικρὸν συλλαβῶν.

128 <ἐργ>., Leo inserted.
130 καρόν, Herw., Leeww. / . . . ν pap. / μηδὲν, Sc.
131 οὐδενὶ: τρόπῳ, subscript from . . . τω, pap.
135 F1, quart. y, p. 5. 139 Pap. has τατυμημεν.
THE GIRL FROM SAMOS

He's cleared himself, for when this marriage scheme was broached
He eagerly gave ear. For not because in love,
As then I thought, was he so eager, but because
He wished at last to shun my "Helen" there within.
For her I hold responsible for what has chanced.
She came upon him, we'll suppose, when drunk,

forsooth,

And not himself. Many a deed like this is wrought
Through youth's incontinence, when Opportunity,
Who plots against his neighbour, gets the upper hand.
For not at all does this seem credible to me
That he, so orderly, and continent towards all
Outsiders, now should prove to be like this towards me;
Not though he ten times were adopted, not my son
By blood. For I don't think of that. His character
I mark. But she's a common woman of the slums,
A pest, a—nay, why rage? By that, O Demeas,
You'll get no further. Now you needs must be a man;
Forget your longing; cease from loving; and conceal,
As far as may be, for your son's sake, this mischance
That has occurred, and thrust headforemost to the

crows,
Out of your house, this evil Samian. You have
A pretext, too, because she took that baby in.
For you must not make clear a single thing beside.
Endure and set your teeth. Bear up like high-bred

man.

[Enter Caterer with an attendant from the house.

SCENE 3. DEMEAS, CATERER

caterer (to his slave)

Now isn't he somewhere here outside the door—say,

boy—

That Parmenon? The fellow's run away from me
And helped me not one little bit.

153
MENANDER

ΔΗΜΕΑΣ

ἐκ τοῦ μέσου

ἀναγε σεαυτὸν.

ΜΑΓΕΙΡΟΣ

Ἡράκλεις, τί τοῦτο, παῖ; μαίνομενος εἰσδεδράμηκεν εἰςω τίς γέρων,—

150 ἢ τί τὸ κακὸν ποτ' ἔστι; τί δέ μοι τοῦτο, παῖ; νὴ τὸν Ποσειδῶν, μαίνεθ', ως ἔμοι δοκεῖ; κέκραγε γοῦν παμμέγεθες. ἄστειον πάνυ εἰ τὰς λοπάδας ἐν τῷ μέσῳ μοῖι κειμένας δόστρακα ποήσαι πάνθ' ὅμοια.—τὴν θύραν

155 πέπληκεν. ἐξώλης ἀπόλοιο, Παρμένων, κομίσας με δεύρῳ. μικρὸν ὑπαποστῆσομαι.

Scene 4. ΔΗΜΕΑΣ, ΧΡΥΣΗΣ 1

ΔΗΜΕΑΣ

οὔκον ἀκούεις; ἀπιθι.

ΧΡΥΣΗΣ

ποί γῆς, ὥ τάλαν;

ΔΗΜΕΑΣ

eἰς κόρακας ἡδη.

ΧΡΥΣΗΣ

dύσμορος—

ΔΗΜΕΑΣ

ναὶ, "δύσμορος."

ἐλεεινόν ἀμέλει τὸ δάκρυν. παύσω σ' ἐγώ,

160 ως οἴομαι—

1 S² adds Μάγειρος to Sc. 4.

159 There is double point (:) after δάκρυν, but no paragraphus.

154
THE GIRL FROM SAMOS

Demeas (to the cook)

Be off with you!

Out of my way. 

(Demeas rushes into the house.)

Caterer (to his slave)

Good Heracles! What means it, boy?

Some old man in a frenzy burst in at a run,

Now what the mischief, boy? What does it mean,

I say?

(Hears a clamour within.)

He's crazy, by Poseidon, as I think. At least

He's roaring mightily. Nice thing 'twould be indeed

If he should take my platters, lying there exposed,

And smash them all to shards. He's banging at the
door.

May utter ruin seize you, Parmenon, who brought

Me here. I'll stand off, so—a little to one side.

(Withdraws into the angiportus or alley-way between the

houses, to watch Demeas, Chrysis, and nurse with the

child come from the house. Demeas is speaking.)

Scene 4. DEMEAS, CHRYYSIS

Demeas

You hear me, don't you? Off! Begone!

Chrysis

But where, poor dear?

Demeas

Straight to the crows.

Chrysis (weeping)

Unhappy—

Demeas

Oh, "unhappy," yes!

Of course your weeping's pitiful. I'll stop you, though,

I think.
MENANDER

ΧΡΤΣΙΣ

tί ποούσαν;

ΔΗΜΕΑΣ

ούδεν. ἀλλ' ἔχεις

τὸ παιδίον, τὴν γραύν. ἀποφθείρου τάχυν.

ΧΡΤΣΙΣ

ὅτι τούτ' ἄνειλόμην;

ΔΗΜΕΑΣ

diὰ τούτο καὶ—

ΧΡΤΣΙΣ

tί "καὶ;"

ΔΗΜΕΑΣ

[160] diὰ τούτο· τοιοῦτ' ἦν τὸ κακὸν, <ἐν> μανθάνων·

τρυφάν γὰρ οὐκ ἂπιστασ'.

ΧΡΤΣΙΣ

οὐκ ἂπιστάμην;

165 τί δ' ἔσθ' ὃ λέγεις;

ΔΗΜΕΑΣ

καίτοι πρὸς ἐμ' ἡλθες ἐνθάδε

ἐν συνδονίτη, Χρυσί,—μανθάνεις;—πάνυ

λυτῷ.

ΧΡΤΣΙΣ

tί οὖν;

ΔΗΜΕΑΣ

tὸτ' ἦν ἐγώ σοι πάνθ', ὅτε

φαύλως ἔπραττες.

ΧΡΤΣΙΣ

νῦν δὲ τίς;

163 <ἐδ> insert and continue to Demeas, Allinson./<οῦ> insert Ell., Wil., and give <οῦ> μανθάνω to Chrysia. There is no (;) and no paragraphus.

156
THE GIRL FROM SAMOS

CHRYSIS
From doing what?

DEMEAS (checking himself)
Oh, nothing. But you have
The child; the crone. Off with you to perdition!
Quick!

CHRYSIS
Because of his adoption?

DEMEAS
That, and—

CHRYSIS
Well, why "and"?

DEMEAS
Yes, that. 'Twas some such thing amiss, I know it well:
You knew not how to live in clover.

CHRYSIS
"Knew not how—?"
What's this you say?

DEMEAS
And this, though you came here to me—
D'ye know it?—Chrysis, in a shift, a plain one, too.

CHRYSIS
Well, what of that?

DEMEAS
Then I was all in all to you,
When you were poor.

CHRYSIS
And who is now?
ΔΗΜΕΑΣ
μή μοι λάλει.

'έχεις τὰ σαντής πάντα, προστίθημι σοι,
170 ἵδου, θεραπαίνας, χρυσῆ· ἐκ τῆς οἰκίας

ἀπεθάνει.

ΧΡΤΣΩΣ
τὸ πράγμα ὅργῃ τίς ἐστιν προστίθημι.

βέλτιστ', ὃρα—

ΔΗΜΕΑΣ
τί μοι διαλέγεις;

ΧΡΤΣΩΣ
μὴ δακῆς.

ΔΗΜΕΑΣ
[170] ἐτέρα γὰρ ἀγαπήσει τὰ παρ’ ἐμοί, Χρυσῆ, νῦν,
καὶ τοῖς θεοῖς θύσει.

ΧΡΤΣΩΣ
τί ἐστιν;

ΔΗΜΕΑΣ
ἀλλὰ σὺ
175 νῦν πεπόνκας· πάντ’ ἔχεις.

ΧΡΤΣΩΣ
οὔπω δάκνει.

δόμως—

ΔΗΜΕΑΣ
κατάξω τὴν κεφαλῆν, ἀνθρωπέ, σοι,
ἀν μοι διαλέγῃ.

170 Paragraphus? // ἵδου, Robert. / ἰδοῦ, θεράπανον, S2. //
χρυσῆ, Lef., Capps. // Χρυσῆ, Sudh. R.M. 1911, p. 190, for
hiatus. But see Maas, R.M. 1913, p. 362.
171 προστίθημι: pap. The punct. indicates an aside.
F2, quat. y, p. 6.
THE GIRL FROM SAMOS

Demeas (impatiently)
Don't talk to me.
You've all that is your own. Then too I give to you—
Here, see—maidservants, gold. Out of my house.
Begone!

Chrysis (aside)
This thing's some gust of wrath. I must make up to him. (To Demeas, pleadingly)
Dear sir, look here—

Demeas
Why talk to me?

Chrysis
Nay, don't be vexed.

Demeas
Another woman, Chrysis, now will gladly take
My gifts and thank the gods besides.

Chrysis (bewildered)
What's up?

Demeas
But you,
You've got yourself a son, you've all you want.

Chrysis
Not yet;
You're grieved.
(Once more appealing to him)
Yet still—

Demeas
I'll break that headpiece, wench, of yours,
If you talk on to me!

159
MENANDER

ΧΡΥΣΙΣ
καὶ δικαίως ἄλλ' ἰδοῦ,  
 eiuserrochum' ἤδη.

ΔΗΜΕΑΣ
τὸ μέγα πρᾶγμα. ἐν τῇ πόλει  
 ὅψει σεαυτὴν υἱὸν ἀκριβῶς ἦτις εἰ.

180 aἰ κατὰ σε, Χρυσί, πραττόμεναι δραχμᾶς δέκα  
 μόνας ἐταῖραι ἰπίσκοπος ἐπὶ δείπνα καὶ  
 πίνουσα ἀκρατον ἄρχως ἂν ἀποθάνωσιν,—ἡ  
 πενῶσιν ἂν μὴ τοῦθ' ἐτοίμως καὶ ταχὺ  
 ποῦσιν. εἰσει δ' οὐδένδις τούτ', οἶδ' ὅτι,  
 185 ἥττον σὺ, καὶ γνῶσει τὸς οὖσ' ἡμάρτανες.  
 ἔσταθι.

ΧΡΥΣΙΣ
τάλαιν' ἐγὼ<γε> τῆς ἐμῆς τύχης.

Scene 5. ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΝΙΚΗΡΑΤΟΣ

τοῦτῳ τὸ πρόβατον τοῖς θεοῖς μὲν τὰ νόμιμα  
 ἀπαντα ποίησει θυβὲν καὶ ταῖς θεαῖς.  
 αἵμα γὰρ ἔχει, χολὴν ἰκανὴν, ὡστὰ καλά,  
 190 σπλήνα μέγαν, δὲν χρεία 'στὶ τοῖς 'Ολυμπίοις.

178 ἤδη: pap. / Continued to Chrysis, K², S².  
 181 Capps restored. / ἐταῖραι τρέχουσιν ἐπὶ τὰ δείπνα καὶ, L²./  
 Sudh. conject. omission of line after ἐταῖραι.  
 186 ἐγὼ<γε>, Leo insert.

160
THE GIRL FROM SAMOS

CHRYSIS
And serve me right. But, see,
I'm going in now.

DEMEAS (blocking her way)
High and mighty business, this!
Now you, when on the town, will know just what you are.
The girls of your sort, Chrysis, earn as courtesans
Their scant ten drachmas¹ as they run now here, now there,
To dinners, drinking to excess until they die
Or slowly starve, if they don’t find death ready-made
And quick. You’ll find this out as soon as anyone,
I’ll warrant, and you’ll know yourself and your mistake.

(As Chrysis approaches the door and tries to enter)
Keep off! Stand back!

(Goes in. Chrysis, leaning against the portico, weeps.)

CHRYSIS
Ah, wretched me, what fate is mine!

[Enter Niceratus from the market. A slave accompanies him with a skinny old sheep.]

SCENE 5. NICERATUS, CHRYSIS

NICERATUS (soliloquizing)
This sheep here, when it’s sacrificed, will furnish all
That’s called for by the gods—and goddesses to boot.
For it has blood; has bile a-plenty; handsome bones;
A spleen full big—just what Olympians require.

¹ For Greek money values see table, p. 18 above.
MENANDER

πέμψω δὲ γεύσασθαι κατακόψας τοῖς φίλοις τὸ κέφδιον· λοιπὸν γὰρ ἐστὶ τούτῳ μοι.

[190] ἀλλ’, Ἡράκλεις, τί τοῦτο; πρόσθε τῶν θυρῶν ἔστηκε Χρυσὶς ἢδε κλάουσ’; οὐ μὲν οὖν ἀλλη. τί ποτε τὸ γεγονός;

ΧΡÝΣΙΣ

ἐκβεβληκέ με

ὁ φίλος ὁ χρηστός σου. τί γὰρ ἀλλ’;

ΝΙΚΗΡΑΣΟΣ

ὡ Ἡράκλεις,

τίς; Δημέας;

ΧΡÝΣΙΣ

ναί.

ΝΙΚΗΡΑΣΟΣ

dià tί;

ΧΡÝΣΙΣ

dià τὸ παιδίον.

ΝΙΚΗΡΑΣΟΣ

ηκούσα καύτος τῶν γυναικῶν ὅτι τρέφεις ἀνελομένη παιδάριον. ἐμβρονησία.

200 ἀλλ’ ἐστ’ ἐκεῖνος ἦδύς, οὐκ ὁργίζετο εὐθύς, διαλιπὼν δ’ ἄρτιως.

195 τί ποτε τὸ γεγονός; Head., Leeuw., etc. to avoid - of pap.: τιποτεστὶ τογεγονος.

200-201 οὐκ—ἄρτιως continued to Niceratus, Allinson. There is a : after ἄρτιως, a paragraphus under εὐθύς, and only one point after ἦδύς.

162
THE GIRL FROM SAMOS

And for my friends I'll chop up and will send to them
The fleece to taste. For that is what is left to me.
(The slave takes the sheep into the house of Niceratus.
Niceratus becomes aware of Chrysis in front of the
next-door house.)

But, Heracles, what's this? Is't Chrysis standing here
Before the door aweeping? It is she, none else.

(Accosting her)

Why, what on earth's the matter?

CHRYYSIS

That fine friend of yours
Has turned me out. What would you more?

NICERATUS

Good Heracles!

Who? Demeas?

CHRYYSIS

Yes.

NICERATUS

Why?

CHRYYSIS

Upon this child's account.

NICERATUS

Now from my women-folk myself I'd heard of this,
That you've adopted and are bringing up a child.
A crack-brained scheme! But he's an innocent, he is.
He didn't fly off at the start—no, not till now,
After an interval.
MENANDER

ΧΡΥΣΙΣ

dε καὶ φράσας
eἰς τοὺς γάμους μοι τὰύδον εὐτρεπὴ πτολεῖν
μεταξύ μ᾽ ὀσπερ ἐμμανής ἐπεισπεσὸν ὅν
ἐξωθεν ἐκκεκλεικε.

ΝΙΚΗΡΑΤΟΣ
Δημέας χολάγ;
(Lacuna of circa 140 verses to F).

At the end of the preceding scene Niceratus offered Chrysis the shelter of his house, into which they retired, with the child and nurse. At this point the unfounded suspicions which Demeas harbours against Moschion and Chrysis were cleared up (vv. 412 ff.). Probably Moschion has heard of them from Parmenon, whom he has met in the city. We must assume, further, that after Demeas retired into his house to resume the interrupted arrangements for the wedding Moschion and Niceratus held a conversation, in which the latter, curious concerning the quarrel between Demeas and Chrysis, questioned the young man about the baby which Chrysis had taken to rear, and that Moschion declared that it was a foundling of unknown parentage. The scene between Demeas and

Scene. ΔΗΜΕΑΣ, ΝΙΚΗΡΑΤΟΣ

ΔΗΜΕΑΣ

. . . . . . . . . . . . . . . . . . . . . . . .

345 ἄλλα πάλιν ἐλθὼν—

ΝΙΚΗΡΑΤΟΣ
τὸ δεῖνα "μικρόν;" ὃ τὰν, οἶχομαι· πάντα πράγματ' ἀνατέραται, τέλος ἔχει.

345 F³, quat. y, p. 11. /οἶχομαι, Wil. /οίχεται, Lef., Capps.

164
THE GIRL FROM SAMOS

CHRYSIS
Yes, when he'd bidden me
Make all things ready for the wedding in the house,
He burst in like a madman in the midst of all
And barred me out of doors.

NICERATUS
Can Demeas be mad?

(Lacuna of about 140 lines.)

Niceratus, into which we are introduced in F\(^2\), then ensues. Demeas has learned that his suspicions were unfounded as regards his son and, incidentally, has apparently learned also the true explanation of the situation which (v. 54) originally led him to suspect Chrysis, and he is now eager enough to receive her back into his home (v. 367). As to his quarrel with Chrysis, he cannot divulge to Niceratus the real reason for it. But in answer to the latter's inquiries concerning it he probably refers to the "foundling" as the cause of the trouble and then informs Niceratus that it is a bastard child of Plagon, without, however, saying who the father is. He tries to persuade Niceratus that it is, after all, a "trifling" matter.

SCENE. DEMEAS, NICERATUS

Demeas

. . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . . . . . <all that was a mere trifle>
Nay, return now. 1 . .

Niceratus
What's that? "Trifling"? O my friend,
I'm done-for quite.
Everything has gone to ruin. All is over.

(Rushes within.)

1 The livelier trochaic measure (ll. 345-413) is intended to reflect the greater excitement. The frequent changes of speakers within a single line, usual in Greek, is mechanically difficult in English verse.
MENANDER

ΔΗΜΕΑΣ

νῇ <τὸν> Δία.
oútoSì tò prâgmì àkousas xalēpaveî, kekrapetâi.
traçûs ànthrôpos, skatófâgos, aútêkastos tò
trôpof.—
ême gâr úpovnovein toiaûta tòn miarôn ëchrîn, ême;
350 νῇ tòn "Hfaioston, dikâios àpôthánoim" ën. Hrâ-
kleis,
êlikou kêkrâge.Ì tòût' ën. pûr boâ. tò paiidîon
phsî râchîeîn, èitta prêseiv. vûidouûn opôtômenou
ôphômaî. tàlini pêplîche tìn ûrav.—strô-
ûlûs òn .
skêpîtos, ouk aûnthrôpos èstî.

NÎKHRAÎOTOS

Δημéa, syvîóstataî

355 êp' ëme kai pánvdeina poieî prâgmâth' ë Hrûsîs.

ΔΗΜΕΑΣ

tî fês;

NÎKHRAÎOTOS

tìn yuvaîkà muî pépeike muðèn ómolojgeîn òlouz
muðè tìn kórhn' ëîcei dê prôs bían tò paiidîon
ou proûseoseî tê fêsiv. õsoûte mu'h baûmaç' êan
autôchei aútês xêvômai.

ΔΗΜΕΑΣ

tîs yuvaîkàs autôchei;

352 fêsí...  ie... emprêseiv, Jens. // raxîeîn, Körte. // èitta
prôseiv, Leo.// vûidouûn from údouûn, Rich., corr. for vûidouûn, pap.
353 ôphî... pa... pap./ôphômaî, Wil./tâlin, J2.// ô, add. Lef.

166
THE GIRL FROM SAMOS

Demeas

Yes, by Zeus.

If this fellow hears what's happened, vexed he'll be, he'll bawl and bawl.

Why, the man is savage, swinish, obstinate in character—

Cursed me, did it behoove me thoughts like that to entertain?

By Hephaestus, I'd be justly done to death.

(Hears an outcry in Niceratus's house.)

Good Heracles!

How he's roaring! I was right. He shouts for fire; says that he
First will chop, then burn the baby. Roasting grandson I shall see.

Now again the door he's banging. Cyclone he, or thunderbolt,
Not a trace of human in him.

Niceratus (at the door)

Demeas, 'gainst me is leagued
Chrysis in outrageous action.

Demeas

What is this you say to me?

Niceratus

Chrysis has my wife persuaded not a single fault to own;
What is more, my daughter neither. She by force the baby holds;
Says she will not hand him over. Hence you need not be surprised
If this hand of mine shall slay her.

Demeas

Slay the woman with your hand?
MENANDER

NIKHARATOS

πάντα γὰρ σύνοιδεν αὐτῇ.

ΔΗΜΕΑΣ

μηδαμῶς, Νικηράτε.

NIKHARATOS

σοὶ δὲ ἐβοικόμην προειπεῖν.

ΔΗΜΕΑΣ

οὕτως μελανχολεῖ.

εἰσπεπήδηκεν· τί τοῦτος τοῖς κακοῖς τις χρήσεται,

οὔτε ὲπότις εἰς τοιαύτῃ ἐμπεσόν, μακενίς θεοῦς.

οίδα ταραχὴν. ἔστι μέντοι τὸ γεγονὸς φράσος

σαφῶς

365 πολὺ κράτιστον.—ἀλλ', Ἀπόλλων, ἔδρα πάλαις

ψοφεῖ.

Scene. ΔΗΜΕΑΣ, ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΧΡΥΣΙΣ

ὁ τάλαμος ἄγω, τί θέτως, ὅποι φύγω; τὸ γυναῖκα

λήψεται μοι.

ΔΗΜΕΑΣ

Χρυσίς, δεύρο.

Χρυσίς

τὰς καλὰς.
THE GIRL FROM SAMOS

NICERATUS
Yes, for she knows all about it.

DMEAS
Don't do that, Niceratus.

NICERATUS
Yes, I wanted to forewarn you.

(Rushes back into the house.)

DMEAS
Sure, he's melancholy mad.
With a jump indoors he's vanished. In this mischief
what's to do?
Never, by the gods, no never, have I known myself
till now
Caught in such a hurly-burly. After all, 'twere far
the best
Clearly to explain the matter—Phoebus! There's
the door again.

(Chrysis comes running from the house of Niceratus, the
baby in her arms. Niceratus, a club in his hand, is
in hot pursuit. He has overheard enough to infer
that Moschion is father of the child.)

SCENE. DMEAS, CHRYSIS, NICERATUS

CHRYSIS
What am I to do, unhappy? Where escape to? From
me now
He will wrest the child.

DMEAS
Here! Chrysis!

CHRYSIS (bewildered)
Who is calling?
MENANDER

ΔΗΜΕΑΣ

εἰςω τρέχε.

ΝΙΚΗΡΑΤΟΣ

ποί σὺ, ποί φεύγεις;

ΔΗΜΕΑΣ

Ἀπολλών, μουνομαχήσω τήμερον,

ώς ἔοικ', ἐγώ. τί βούλει; τίνα διώκεις;

ΝΙΚΗΡΑΤΟΣ

Δημέα,

370 ἐκποδών ἀπελθ'. ἔα με γενόμενον τοῦ παιδίου

ἐγκρατή τὸ πρᾶγμ' ἀκούσαι τῶν γυναικῶν.

ΔΗΜΕΑΣ

μαίνεται.

ἀλλὰ τυπτήσεις μ';

ΝΙΚΗΡΑΤΟΣ

ἐγώγε.

ΔΗΜΕΑΣ

θάττον εἰσφθάρηθι σὺ.

[230] ἀλλὰ μὴν κἂγωνγὲ. φεύγε, Χρυσί'. κρείττων ἔστι

μου.

πρῶτερος ἀπει μου σὺ νυνί.

ΝΙΚΗΡΑΤΟΣ

ταῦτ' ἐγὼ μαρτύρομαι.

374 πρῶτερος—νυνί : pap. / Continued to Demeas, L, J². //
taῦτ', J²./τοῦτ', L².

170
THE GIRL FROM SAMOS

DEMEAS (pointing to his own house) Here! Run in!

NICERATUS
(to Chrysis as she runs toward the house of Demeas)
You, now! Where—where are you running?
(Tries to intercept her, but Demeas intervenes.)

DEMEAS (to himself)
By Apollo, as it seems, I am in for single combats, that’s the order of the day.
(To Niceratus)
What d’ye want? Whom are you chasing?

NICERATUS
Demeas, stand off! Away!
Once my hands are on the baby I will hear the women’s tale.

DEMEAS (aside, trying to hold Niceratus)
He is crazy. (To Niceratus) What! You’ll hit me?

NICERATUS
Yes, sir!

DEMEAS (aside to Chrysis)
Quick now! Curse you, in!
(To Niceratus)
Well, then, here is one from me, sir.
(Returns the blow and grapples with Niceratus while he calls to Chrysis.)
Chrysis! He’s the stronger. Run!
(Chrysis makes her escape into the house of Demeas. The men separate. Demeas continues.)
You began it first and seized me.

NICERATUS
I protest that is not so.
ΜΕΝΑΝΔΡΟΣ

ΔΗΜΕΑΣ
375 σὺ δ’ ἐπ’ ἐλευθέραν γυναῖκα λαμβάνεις βακτήριον
καὶ διώκεις;

ΝΙΚΗΡΑΤΟΣ
συκοφαντεῖς.

ΔΗΜΕΑΣ
καὶ σὺ γάρ.

ΝΙΚΗΡΑΤΟΣ
τὸ παιδίον

'οὐ δίδωσ' ἐμοί;

ΔΗΜΕΑΣ
γέλοιον τούμον;

ΝΙΚΗΡΑΤΟΣ
ἀλλ’ οὖν ἐστὶ σῶν.

ΔΗΜΕΑΣ
'περίμεν' ὁνθρωποί,

ΝΙΚΗΡΑΤΟΣ
κέκραχθι τὴν γυναίκ’ ἀποκτενῶ
εἰς ὅλων τί γάρ ποήσω;

ΔΗΜΕΑΣ
τοῦτο μοχθηρὸν πάλιν
380 οὐκ ἔσω. ποὶ σὺ; μένε δὴ.

ΝΙΚΗΡΑΤΟΣ
μὴ πρόσαγε τὴν χεῖρα μοι.

376 Suppl. Robert.
377 οὐ διδῶσ’, S. 3
378 /..... /, J 2 suppl.
379 τί γάρ ποήσω (:) cont. to Niceratus, J 2, // πάλιν, J 2, //
F 4, quat. y, p. 12.

172
THE GIRL FROM SAMOS

DEMEAS
And against a free-born woman you would take and
use your stick?
You would chase her?

NICERATUS
This is blackmail.

DEMEAS
That description just fits you.

NICERATUS
She, refusing me the baby—

DEMEAS
Nonsense! Mine?

NICERATUS
Nay, yours ’tis not
(Tries to push him aside.)

DEMEAS
Wait a bit, sir. Help me, people!

NICERATUS
Bawl! I’ll kill the woman though,
Once inside. For what else can I?

DEMEAS (aside)
Here’s a sorry mess again.

I’ll prevent him.
(To Niceratus, threateningly, again blocking his way)
Where now? Stop there!

NICERATUS
Don’t you lay your hand on me!

173
MENANDER

ΔΗΜΕΑΣ
κάτεχε δὴ σε'λαυτών.

ΝΙΚΗΡΑΤΟΣ
ἀδικεῖς, Δημέα, με, δήλος εἰ,
καὶ τὸ πρᾶγμα πάν σύνοισθα.

ΔΗΜΕΑΣ
tουγαροῦν ἐμοῦ πυθοῦ,

[240] τῇ γυναικὶ μὴ νοχλῆσας μηδὲν.

ΝΙΚΗΡΑΤΟΣ
ἀρ' ὁ σὸς με παῖς
ἐντεθρίωκεν;

ΔΗΜΕΑΣ
φλυαρεῖς. λήψεται μὲν τὴν κόρην.
385 ἔστι δ' οὖ τοιοῦτον. ἄλλα περιπάτησον ἐνθαδὲ
μικρὰ τ' ἐμοῦ.

ΝΙΚΗΡΑΤΟΣ
περιπατήσω;

ΔΗΜΕΑΣ
καὶ σεα'ντον σύλλαβε.
oὐκ ἄκηκος λεγόντων, εἴπε μοι, 'Νικῆρατε,
tῶν τραγωδῶν ὡς γενόμενον, 'χρυσὸς ὁ Ἵλεος ἐρρύη
dιὰ τέγους, κατεργαμένην δὲ παιδ' ἐμοίχευσέν
πτ'οτε';

ΝΙΚΗΡΑΤΟΣ

390 εἶται δὴ τί τοῦτ';

384 Hesych.
386 σύλλαβε, Ell., Wilam. ἀνάλαβε, LeGrande. κατάλαβε,
Leo.
388 χρυσὸς ὁ Ἵλεος, transposed, Crön. ὁ Ἵλεος χρυσός, L²,
THE GIRL FROM SAMOS

DEMEAS
Calm yourself.

NICERATUS
You do me mischief, Demeas. You're shown up plain.
You know all about the matter.

DEMEAS
Well, then, get your facts from me.
Leave the woman unmolested.

NICERATUS (suspiciously)
Yes, but there's your son, I say.
Was I not by him bamboozled?

DEMEAS
Nonsense! He will wed the girl.
No, there's no such thing the matter. Come and walk a bit with me—
Just aside here.

NICERATUS
I go walking?

DEMEAS
Yes, and take yourself in hand.
(The two men talk as they stroll up and down.)
Haven't you heard the actors telling, answer me, Niceratus,
How that Zeus a golden shower once in bygone days became,
Through a roof he trickled downward, tricked a maid imprisoned there?

NICERATUS
What of that, pray?

175
MENANDER

ΔΗΜΕΑΣ

ισως δει παντα προσδοκαν· σκοπει

τοῦ τέγους ει σοι μερος τι ξει.

ΝΙΚΗΡΑΤΟΣ

to πλειστον. άλλα τι
tουτο προς εκειν' εστι;

ΔΗΜΕΑΣ

τοτε μεν γινεθ' ο Ζευς χρυσιον,

τοτε δ' υδωρ. δρας; εκεινου τουργον εστιν. ως ταχυ
eμορεν.

ΝΙΚΗΡΑΤΟΣ

cας βουκολεις με;

ΔΗΜΕΑΣ

μα τον 'Απολλων, γω μεν ου.

395 αλλα χειρων ουδε μικρον 'Ακρισιον δηπουθεν ει·
ei δ' εκεινην ηξιωσε, την γε σην—

ΝΙΚΗΡΑΤΟΣ

οιμοι ταλας,

Μοσχιων εσκευακεν με.

ΔΗΜΕΑΣ

ληψεται μεν· μη φοβου
tουτο. θειον δ' εστ', ακριβως <ολος,> το γεγεν-

<ν>ημενον.

μυριους ειπειν εχω σοι περιπατοντας εν μεσω
400 οντας εκ θεων, συ δ' οιεi δεινον ειναι το γεγονος.

Χαιρεθων πρωτιστος ουτος, δυν τρεφονοι ασυμβωλον,
oυ θεος σοι φαινετ' ειναι;

397 Hesych.

398 Order of words and <ολος>, suppl. Ell., Leo, Wilam./
estinakriboς το γεγενημενον, papp. /// γεγεν<ν>ημενον, corr.
Leeuww.

176
THE GIRL FROM SAMOS

DEMEAS
One must, haply, watch, look out for everything. Look and see if your roof's leaking.

NICERATUS
Aye, it's leaky everywhere. What has that to do with this case?

DEMEAS
Zeus at one time turns to gold, Next to water. See? His doings! We have found the leak quite soon.

NICERATUS
Me like silly sheep you're cheating.

DEMEAS
By Apollo! No, not I. Why, you're not one whit less honoured, mark you, than Acrisius. Just as Zeus that maiden favoured, so your daughter—

NICERATUS
Woe is me!

Moschion has tricked me, tricked me—

DEMEAS
He will take her, never fear! 'Tis a thing that comes from heaven, I know well, this child that's born.
I can name you by the thousand persons strolling in our midst Who are sprung from gods, yet you, sir, think this chance a dreadful thing. Chaerephon here, first and foremost, never has to pay his scot— Seems he not like an immortal?
MENANDER

ΝΙΚΗΡΑΤΟΣ
φαίνεται τι γὰρ πάθω;
[280] οὐ μαχοῦμαι σοι διὰ κενῆς.

ΔΗΜΕΑΣ

νοῦν ἐχεις, Νικήρατε.

'Ανδροκλῆς ἐτη τοσαῦτα ζῆ, τρέχει, παιδας' § πολὺ
405 πράττεται, μέλας περιπατεῖ λευκός· οὐκ ἃν ἀπο-
θάνων,
οὐδ' ἂν εἰ σφάττω τις αὐτών. οὕτως ἔστω σὺ θεός;
ἀλλὰ ταῦτ' εὐχον γενέσθαι συμφέροντα· θυμία.
'πρόσαγε· τῇν κόρην μετέτειλον' ν' οἴμος νῦς αὐτίκα
έξ ἀναγκῆς' ἐστὶ γὰρ ταῖ πολλ' γ' ἥ μιν νοῦν
ἐχειν.

410 εἰ δ' ἐλήφθη τότε π' ἁροξὺς, μὴ παροξύνοντι.

ΝΙΚΗΡΑΤΟΣ

παπαὶ.

ΔΗΜΕΑΣ

τάνδου εὐτρεπῆ;

ΝΙΚΗΡΑΤΟΣ

ποῆσον.

ΔΗΜΕΑΣ

τὰ παρ' ἐμοὶ δι' ιστρεφῆ·

404 παῖδας, Leo, Capps. / παίδα', L² = σ or · / πηδῆς, Crön.,
Wlam., Σ².
408 πρόσαγε τὴν, J², S². // κόρην μετέσχω, Leew., J², S².
409 ἐστὶν - Δ[Ρ].\πολλ..-ΗΜΙ\.ΙΝ\CYI(\).\Σχει., J² suppl.
410 πάροξυς, J². // μὴ παροξύνον, Leewu. // παπαὶ, Allinson. /
/ τοτὲ\.Ο\.Μ\.ζ(\.\)\.παρ\.ΣΜ\.Σ\-
411 / : πόσῳ : J², L². // Paragraphus reported under both
410 and 411. // δι' ιστρεφῆ or ? δ' ἂν Δαναιδῶν', Allinson.

178
THE GIRL FROM SAMOS

NICERATUS

Seems so, yes. What's that to me? I'll not fight you on a quibble.

DEMEAS

You have sense, Niceratus. Androcles these years a many lives and gads, is much with boys; Raven-haired, though gray, he saunters. He will never die at all, Not though one should cut his gullet. Is he not in truth a god? So, then, pray that this prove lucky. Incense burn. Now hasten, go. He will come to fetch your daughter—yes, my son will come forthwith— He will have to, for compulsion chiefly helps us to have sense— But if he was then caught headstrong, don't be headstrong, you—

NICERATUS (interjects) Tut! Tut!

DEMEAS

Your things ready?

NICERATUS

I'll prepare them.

DEMEAS

Mine are ready-made—by—Zeus.

1 Or, perhaps, “fair,” “blond.”
2 Text, meaning, and division of parts in 409-11 are doubtful.
3 The missing joke (?) apparently harks back to the allusion to Danaë in lines 388-306. Perhaps “Mine’s a nest of Danaës!”
MENANDER

ΝΙΚΗΡΑΤΟΣ

κομψὸς εἰ.

ΔΗΜΕΑΣ

χάριν δὲ πολλὴν πᾶσι τοῖς θεοῖς ἔχω, ὁ

οὐδὲν εὐρηκὼς ἀληθὲς ὅν τὸ τῆς φόμης κατανοεῖν.

ΧΟΡΟΤ

ACT III

Scene 1. ΜΟΣΧΙΩΝ

ΜΟΣΧΙΩΝ

ἐγὼ τὸτε Μὲν ἡς εἴχον αἰτίας μόλις

415 ἐλευθερος γενόμενος ἡγάπης καὶ τοῦθεν ἵκανὸν εὐτύχημ᾽ ἐμαυτῷ γεγονέναι ὑπέλαβον· ὡς δὲ μᾶλλον ἔννοιας γενομαι καὶ λαμβάνων λογισμόν, ἐξέστηκα· νῦν τελέως ἐμαυτοῦ καὶ παρόχυμας σφόδρα

420 ἐφ᾽ οἷς μ᾽ ὁ πατὴρ ὑπέλαβεν ἡμαρτηκέναι. εἰ μὲν καλῶς οὖν εἰς τὰ περὶ τὴν κόρην, καὶ μὴ τοσαῦτ᾽ ἢν ἐμποδών—ὄρκος, πόθος,

[280] χρόνος, συνήθεις οἷς ἐδουλούμην ἐγώ— οὔκ ἄν παρόντα γ᾽ αὕτης ἡμίάστο

425 αὕτων με τοιοῦτ᾽ οὖδὲν, ἀλλ᾽ ἀποφθαρεῖς

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1 I, quat. y, p. 13.

413 Hense suppl. 415 S².
416 J², S². 417 K².

180
THE GIRL FROM SAMOS

NICERATUS

Ha, quite subtle!

[Exit Niceratus into his house to prepare for the wedding.]

DEMEAS (alone)

Very grateful now I feel to all the gods.
I've found true no single item out of all I then supposed.

[Exit Demeas into his house. A band of revellers enters and gives a performance.]

CHORUS

ACT III

(Enter Moschion from the house of Demeas.)

SCENE 1. MOSCHION (alone)

MOSCHION

At that time from the blame, which then was laid on me,
Set free with difficulty, I was well content,
And counted quite enough for me, as great good luck,
The way things stood. But as I grow more self-possessed
And as I cast up my accounts, I’m utterly
Beside myself and bitterly enraged when I
Reflect on how my father thought that I had sinned.
If all the girl’s affairs were now in first-rate shape
Nor obstacles so many—oaths, desire, and time,
And habit, whereunto I made myself a slave,
He never would have had the chance a second time
To blame me so, unto my very face at least,

1 See above, Introduction, page 133, note 1.
MENANDER

ἐκ τῆς πόλεως ἀν ἐκποδῶν εἰς Βάκτρα ποι ἡ Καρίαν δετριβοῦν αἰχμάξων ἐκεί.

υῦν δ’ οὐ ποῆσο διά σε, Πλαγγῷ φιλτάτη, ἄνδρείσιν οὐδέν. οὐ γὰρ ἔξεστ’, οὐδ’ ἔἄ

430 ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἡρώς.
oὐ μὴν ταπείνως οὐδ’ ἀγεννώς παντελῶς

[290] παραπεμπτέον’ τούτ’, ἀλλὰ τῷ λόγῳ μόνον,

eἰ μηδὲν ἄλλ’, αὐτὸν φοβήσαι βούλομαι,

435 φυλάξετ’ αὐτὸς μηδὲν εἰς μ’ ἀγωμονεῖν, ὅταν σέρναι μή παρέργος τούτ’ ἵδη.

ἀλλ’ οὕτω γὰρ εἰς δέοντα μοι πάν’

‘καὶ ἔργον πάρεστιν ὅν μάλιστ’ ἐβουλόμην.

Scene 2. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

υῇ τὸν Δία τὸν μέγιστον, ἀνόητὸν τε καὶ

440 εὐκαταφρόνητον ἔργον εἰμ’ εἰργασμένος.

[300] οὐδὲν ἀδικῶν ἔδεισα καὶ τὸν δεσπότην

ἔφυγον. τι δ’ ἦν τούτου πεποηκὼς ἄξιον;

καθ’ ἐν γὰρ οὕτω σαφῶς σκεψόμεθα:

445 κόρην’ ἀδικεῖ δῆπον οὐδὲν Παρμένων.

ἐκύησεν αὐτὴ. Παρμένων οὐκ αἰτίσος.

τὸ παιδάριον εἰσῆλθεν εἰς τὴν οἰκίαν

432 J², S² from pap. : παρC1(·)C/… eo. tout.
THE GIRL FROM SAMOS

But from this city vanishing, I'd go far off
To Bactria or Caria, and dwell out there
As warrior. But, as it is, on thy account,
My dearest Plangon, no heroic deed I'll do.
For 'tis not practicable, nor will Eros now,
The present lord and master of my will, consent.
And yet not tamely nor like low-born man must I
Ignore this altogether, but in word, at least,
If nothing more, I'd like to scare him and pretend
I'm making off. For in the future rather more
He'll check himself from doing what's unkind to me
Again, when once he sees me counting this no joke.
Enough! For at the very time most opportune
For me, look, here's the fellow whom I wished for
most.

[Re-enter Parmenon. Moschion conceals himself.]

SCENE 2. MOSCHION, PARMENON

PARMENON (to himself)

By Zeus the highest, I have been and done a deed
That's senseless and contemptible. Not one thing
wrong
I'd done and yet I feared and from my master ran.
Pray, what was there that I had done to warrant this?
Come, point by point, just let us clearly face the facts.
First item: "My young master wronged a free-born
girl."
But Parmenon, I take it, surely does no wrong.
"She's found with child." But Parmenon is not to
blame.
"The little baby made its way into the house—
MENANDER

τὴν ἡμετέραν ἦνεγκ' ἐκεῖνος, οὐκ ἐγώ.  ἴ
τῶν ἐνδον ὁμολόγηκε τοῦτό τις τί δὴ;
450 τί Ὑπαρχένων ἐνταῦθα πεπόθηκεν κακὸν;
οὐδὲν. τί οὖν ἐφυγές σὺν; πῇδας, ἄβελτερε;
καὶ δὴ ἡ φόβει μὲν. γέλοιον. ἠπείλησε μοι.
[310] ἵστιν ζει μ' ὅνομα θόρσει. ἵ διαφέρει δ' οὐδὲ γρῦ
ἀδίκως ἕπαθεν ταῦτ' ἡ δικαιώς. ἔστι δὲ
455 πλάνα ὑπότου οὐκ ἀστείον.

ΜΟΣΧΙΩΝ

οὗτος.

ΠΑΡΜΕΝΩΝ

χαίρε σὺ.

ΜΟΣΧΙΩΝ

ἀφεῖς ἄ φλυαρεῖς ταῦτα θάττων εἰσιθι
eἰσώ.

ΠΑΡΜΕΝΩΝ

τί ποήσων;

ΜΟΣΧΙΩΝ

χλαμῦδα καὶ σπάθην τινὰ
ἐνεγκέ μοι.

ΠΑΡΜΕΝΩΝ

σπάθην ἐγώ σοι;

ΜΟΣΧΙΩΝ

καὶ ταχύ.

449 J², S².
450 I², quat. y, p. 14.
451 σὺ; ἄες, Cappa. / ὀβτεις, L².
452 Allinson suppl. καὶ . . . . . . ε, L² / J² reads τε at end,
hence δειλότατε, K², S².
453 / . . . . . . μαθη . . . ., J² / S² suppl.

184
THE GIRL FROM SAMOS

Our house.” ’Twas he that brought it in, not I.
“Some one
Of those within has owned to this.” Now what of
that?
How here has Parmenon done wrong? In not one
thing.
Why did you run away then? What is that, you fool?
“Well, then, he scared me.” That’s absurd. “He
threatened me,
Said he’d tattoo me. Brand a name.” It makes no
whit
Of difference if ’tis justly or unjustly done;
Say what you will, tattooing’s not polite!

MOSCHION (suddenly showing himself)

Hey, you!

PARMENON (startled)

Well. Hail, yourself!

MOSCHION
You drop your nonsense. Go within.
Be quick!

PARMENON
My errand, what?

MOSCHION
Bring out a cloak for me
And sword.

PARMENON
I? Bring a sword for you?

MOSCHION
And quickly too!

454 ταύτ’, J¹, L¹. / ταύτ’, L².
456 ἄφες, J², L².
MENANDER

ΠΑΡΜΕΝΩΝ

ἐπὶ τί;

ΜΟΣΧΙΩΝ

βαδίζε καὶ σωφῆ τοῦθ᾽ ο̑ σοι
460 εἰρήκα ποίει.

ΠΑΡΜΕΝΩΝ

tί δὲ τὸ πρᾶγμ';

ΜΟΣΧΙΩΝ

εἰ λήψομαι

ιμάντα—

ΠΑΡΜΕΝΩΝ

μηδαμῶς βαδίζω γ&#39;άρ.

ΜΟΣΧΙΩΝ

tί ο̑ ἐν

μέλλεις; πρόσειει νῦν ὁ πατήρ. δεήσεται,

[320] ἡσθενόντα ποιεῖ τοῦτος καταμένειν μην δηλαδὴ

ἀλλως—μέχρι τινὸς· δεῖ γάρ. ἐλθ', ὅταν δοκῇ,

465 πεἰςθῆσομ' αὐτῷ. πιθανῶν εἶναι δεὶ μόνον—

ὁ, μὰ τὸν Διόνυσον, οὐ δύναμαι πο[ε]ῖν ἔγω.

tοῦτ' ἔστιν· ἐφόφηκε προῴων τὴν Θυραν.

463 ἡσθενόντα, first omitted as dittography, then placed in

margin, J². // Transposed by S². // μην δηλαδὴ, J², S².
THE GIRL FROM SAMOS

PARMENON

What for?

MOSCHION

Off with you, hold your tongue and do just this
That I have told you.

PARMENON

What is up?

MOSCHION

If I can find

A strap—

PARMENON

No, no! I'm off.

MOSCHION

Why, then, do you delay?

(Exit Parmenon into the house.)

My father now will come and he'll be begging me
To stay. But quite in vain he'll beg, that is, up to
A certain point. For that's the programme. When
that's reached
And it seems best, I'll then give in. Now plausible
Is all I need be. Dionysus! That is just
The thing I can't be. Hark! The door now. Out
he comes.

(Parmenon, not Demeas, comes out of the house, but
without the cloak and sword.)
MENANDER

Scene 3. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

ὑστερίζειν μοι δοκεῖσ σὺ παντελῶς τῶν ἐνθα'δε
πραγμάτων, εἰδὼς δ' ἀκριβῶς οὐδὲν οὐδ' ἀκηκόως
470 διὰ κενῆς σαυτὸν ταράττεις: εἰσιθ' ἧδη τ' οὐτ'
γ'λ'ε'ις.

ΜΟΣΧΙΩΝ

οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

π' ὅουσι γάρ σοι τοὺς γάμους: κεράννυται,
θυματ' ἄναπτεται 'τε' θύμαθ' Ἡφαίστου
φ'λογ'ι.

ΜΟΣΧΙΩΝ

[330] οὗτος, οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

σὲ γάρ το' περιμένουσ' οὗτοι πάλαι.
μετείναι τὴν 'παί'δα μέλλεις; εὐτυχεῖς: οὐδὲν
κακὸν
475 ἐστὶ σοι: θάρρει. τ' βούλει;

ΜΟΣΧΙΩΝ

νομθετήσεις μ', εἰπέ μοι,
ἰερόσυλε;

470 S² supplemented from εἰσιθ' || . || . ουτ'. || εἰς // ταῦτ' ἄφες, J².

471 No paragraphus, but there is one point after φέρεις.
(S² indicates paragraphus.) // γαμοὺς οἰνος νυταί // γεραν', L².

472 Pap. confused: θυμαματί. // ματ' ἀνάπτεται θυματ' ἡφαί-
στου. L. γμ. // For various restor. see Capps. // Φλλ', pap., J², / βλ', L².

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THE GIRL FROM SAMOS

Scene 3. MOSCHION, PARMENON

PARMENON

You, it seems to me, have fallen hopelessly behind the times,
Naught you know and naught from others you have heard that’s accurate.
You excite yourself for nothing. Leave all this now.
Go within.

MOSCHION

Do you bring—?

PARMENON

Nay, wine is mixing and your wedding’s going on;
Incense rises; and Hephaestus laps the victim with his flame.

MOSCHION

You, I say, are you not bringing—?

PARMENON

No, for they await you long.
You’ve naught to fear.
Cheer up now. What will you further?

MOSCHION

Tell me, temple-looter, you—
You’d advise me! ( Strikes him.)

474 No division in line, J³.
476 ιερόςυλε : παί, L³. J³ reports only the upper point but accepts : and assigns the following to Demeas. / παί only to Demeas, Allinson.
MENANDER

ΔΗΜΕΑΣ

παί:

ΠΑΡΜΕΝΩΝ

τί ποιεῖς, Μοσχίων;

ΜΟΣΧΙΩΝ

οὐκ εἰσδραμῶν

Θάττον ἐξοίσεις ἀ φημι;

ΠΑΡΜΕΝΩΝ

dιακέκομμαι τὸ στόμα.

ΜΟΣΧΙΩΝ

ἔτι λαλεῖς, οὗτος;

ΠΑΡΜΕΝΩΝ

βαδίζω, νη Δῖ, ἐξεύρηκα τε

μέγα κλακόν.

ΜΟΣΧΙΩΝ

μέλλεις;

ΠΑΡΜΕΝΩΝ

ἀγουσι τοὺς γάμους οὕτως, ἢδον. 1

480 ὁ σπεῦσθιοι, ἔξαγγελλέ μοι τι. νῦν πρόσεισιν. ἀν

de μου

μὴ δέητ', ἀνδρεὶς, καταμένειν, ἀλλ' ἀποργισθεῖς ἐὰ

ἀπιέναι, 1 —τοτὲ γὰρ ἄρτι παρέλιπον,—τί δεὶ

ποεῖν;

190
THE GIRL FROM SAMOS

DEMEAS (calling from within)
Slave, O!

PARMENON
Moschion! What are you up to?

MOSCHION
In!
Quickly run, fetch what I tell you. (Strikes him again.)

PARMENON
You have cut my lip in two!

MOSCHION
You! Still talking?

PARMENON
I am going. Zeus! I've gained for all my pains Mickle mischief.

MOSCHION
Still delaying?

PARMENON (opening the door and pointing within)
Look, in truth the wedding's on.

MOSCHION
Hurry, bring me news about it.
(Exit Parmenon into the house. Moschion speaks to the audience.)

Now he'll come; yet, should he fail, Sirs, to urge that I remain here, but, enraged, would let me go—
(I just now ignored that item)—what on earth am I to do?
MENANDER

[340] ἐικότως οὐκ ἂν ποήσαι τούτ', ἓδη δὲ—πάντα γὰρ
γίνεται—γέλοιος ἐσομαι, νὴ Δί', ἀνακάμμπτων
πάλιν.

* * * * * * * *

FRAGMENT

437 Κ φέρε τὴν λιβανωτὸν· σὺ δ' ἐπίθες τὸ πῦρ, Τρύφη.

* * * * * * * *

192
THE GIRL FROM SAMOS

'Tis not likely he would act so, but, if so—for all things chance—
Then, by Zeus, my course retracing I shall be a laughing-stock.

End of the MS.

From one of the last scenes, describing the wedding ceremony, we have one line preserved.

Frankincense bring and, Trypha, heap the fire high.

(We may assume that Moschion in the end is completely reconciled with Demeas, his adoptive father. Chrysis, too, the supposed foreigner from Samos, perhaps by the timely intervention of some new character, is probably found to be of pure Attic birth and therefore an eligible wife for Demeas, so that the play closed with a double wedding.)

1 Or trans. "My throw revoking"; cf. Eubulus, The Gamblers, fragm. 57 K.
THE GIRL WHO GETS HER HAIR CUT SHORT
THE GIRL WHO GETS HER HAIR CUT SHORT

INTRODUCTION

This comedy, the Periceiromene, is not often cited in antiquity, but it was, as may be assumed from the frequent echoes\(^2\) of the story, one of the famous plays.

The play owes its title to the act of the jealous soldier-lover, Polemon, who in a sudden rage cuts off short the hair of Glyceria, whom he deeply loves. He has seen her being kissed by Moschion, whom Glyceria alone knows as her brother, being unable to reveal the fact through fear of injuring his career.

The development of the plot, in so far as we are able to make out the details, may be inferred from the text itself together with the accompanying explanations inserted below.

Polemon, it may be noticed, though impulsive, is not the regulation braggart soldier—\textit{miles gloriosus}. Pataecus, it is assumed (see Capps, Introduction), is the second husband of Myrrhina and, therefore, as he supposes, the step-father of Moschion. When he finds later that Moschion is his own son, an explanation from Myrrhina will be forthcoming as to why she concealed from him the fact that Moschion is only her adopted son.

\(^1\) Sometimes cited by the Greek title: \textit{Periceiromene}.

\(^2\) See Capps, Introd. to \textit{Periceiromene}, note 1, pp. 131–133.
INTRODUCTION

The exposition of the argument is given in a belated prologue following some introductory scenes. The goddess Agnoia, or Misapprehension, officiates in this capacity, as does the tutelary Genius of the household in the Hero.

The chorus, probably composed of Polemon's boon-companions, appears after the second act and probably at other places in the course of the play. The play may be dated about 302–301 B.C.,¹ only ten years before Menander's death, when his work was already matured.

To the two lines preserved in the Comicorum Atticum Fragmenta (Nos. 391, 392 K) there have been added since 1899, from three² successive discoveries in Egypt, 444 verses, and Fragment No. 569 K is with confidence added to the play, so that we now possess 448 lines. There are numerous minor lacunae in the text and various unsolved problems in regard to the plot, but the long stretches of almost unbroken text give large opportunity for critical study of Menander and in some parts, at least, re-enforce his traditional reputation.

The Greek text is numbered at the left, beginning arbitrarily with line 1 of the Cairo MS., ignoring what has been lost before this point. Allowance is made, however, for the subsequent lacunae assumed,

² These are: (1) Oxyr. papyr. ii. p. 11 (1899), gives some insignificant verse-ends and 51 nearly complete lines from near the end of the play; (2) the Cairo papyr. (1907), 320 lines (of these lines 42–59 recur in a Heidelberg papyrus, No. 219); (3) the Leipzig fragments from Antinopolis (published by Körte 1908), contain 121 lines, of which 48 lines overlap the text of the Cairo MS.
INTRODUCTION

so that we arrive at 907 for the last numbered line. The numbers in [ ] on the left hand of the Greek text are for identification with those of the text of the facsimile edition (L²) of the Cairo MS., beginning with the point where they diverge from the present edition. The beginning of the Leipzig, Heidelberg, and Oxyrhynchus fragments respectively are indicated in the notes.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Πολέμων
Γλυκέρα
Σωσίας
Δωρίς
Αγνοιαθεός

Δώος
Πάταικος
Μοσχίων
'Αβρότονον
Μυρρίη

Χορός συμπτωτών
THE GIRL WHO GETS HER HAIR CUT SHORT

DRAMATIS PERSONAE

POLEMON, jealous lover of Glyceria.
GLYCERA, daughter of Pataecus; sister of Moschion.
SOSIAS, body-servant of Polemon.
DORIS, Glyceria's maid.
MISAPPREHENSION, the goddess Agnoia.
DAVUS, a slave of Moschion.
PATAECUS, real father of Glyceria and Moschion.
MOSCHION, son of Pataecus, adopted by Myrrha.
ABROTONON, a courtesan.
MYRRHINA, a rich Corinthian matron, now married to Pataecus.

CHORUS of revellers.

SCENE: A street in Corinth\(^1\) before the houses of Polemon and Pataecus. The street leads, on one side, to the Market-place, on the other, to the country.

\(^1\) In Greek poetry, as we know it, only sparing use is made of Corinth as a mise-en-scène; cf. Allinson, Greek Lands and Letters, pp. 201–217.
ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΥ

ACT I

SCENE. ΠΟΛΕΜΩΝ, ΓΛΥΚΕΡΑ

The initial scenes, now lost (about 120 verses), created the situation in the household of Polemon which remained unchanged until near the end of the play—Glycera living as a refugee in a neighbour's house, Polemon trying by every means to regain her. One of the first scenes was an interview between these two, ending in a rupture which seemed irreparable. The evening before (vv. 33, 180) Polemon had seen Moschion kissing Glycera and, ignorant that he is her brother, had departed in violent anger to a place in the country, promising to decide at a later time upon his course of action (v. 39). The night he had spent in an effort to drown his sorrow

ΠΟΛΕΜΩΝ

569 Κ Γλυκέρα, τί κλαίεις; ὁμώω σοι τὸν Δία
tὸν Ὅλυμπιον καὶ τὴν Ἀθηνᾶν, φιλτάτη,—

ΓΛΥΚΕΡΑ

ὁμωμοκώς καὶ πρότερον ἣδη πολλάκις.

SCENE. ΓΛΥΚΕΡΑ, ΔΩΡΙΣ

............................
............................

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THE GIRL WHO GETS HER HAIR CUT SHORT

ACT I

Scene. POLEMON, GLYCERA

(v. 869). The next morning he had returned to his house, and in a fit of jealous rage had shorn the hair from the head of Glycera with his sword. It is after this outrage has been committed that the two appear before the house and engage in an angry dialogue in which Glycera, unable to explain the real facts, protests in vain her innocence of wrong-doing.

To this scene probably belongs the following quotation. If so, Polemon must already have repented his rash act and become willing to forgive Glycera, although the affair with Moschion is still unexplained.

POLEMON
Why are you weeping, Glycera? I take my oath, My dearest, by Athena and Olympian Zēus—

GLYCERA
It's under oath you've been ere now these many times.

(At the close of the scene Polemon returns to the country.)

Scene. GLYCERA, DORIS

With the help of her maid, Doris, Glycera carries out her plan of leaving Polemon's house. Myrrhina, the wife of the next-door neighbour, Pataecus, offers to give her shelter (vvs. 143, 282). They hastily move thither, taking with them the necessary personal effects. The goddess Misapprehension
MENANDER

Scene. ΑΓΝΟΙΑ

ΑΓΝΟΙΑ

<τούτων θέλει το μέν τρέφειν, ἔχειν τέκνον>

1 ἀυτῇ προθυμηθείσα θῆλυ, τὸ δ' ἔτερον

γυναίκι δούναι πλουσία τὴν οἰκίαν

tαύτην κατοικούσῃ, δεομένη παιδίου.

γέγονε δὲ τα"υτ'. ἐνισταμένων δ' ἐτῶν τινῶν

5 καὶ τ' οὖ πολέμου καὶ τῶν Κορινθιακῶν κακῶν

ἀυτ' ξανομένων, ἡ γραύς ἀπορουμένη σφόδρα,

τεθραμμένης τῆς παιδός, ἥν νῦν εἰδετε

ὑμεῖς, ἔραστον γενομένου τε τού σφοδροῦ

τούτου νεανίσκου, γένει Κορινθίου

10 οὖτος, δίδωσι τὴν κόρην ὡς θυγατέρα

αυτῆς ἔχειν. ἥδη δ' ἀπειρηκυῖα καὶ

προορωμένη τοῦ ζην καταστροφήν τινα

αυτῆ παρούσαν, οὖκ ἐκρυφῇ τὴν τύχην,

λέγει δὲ πρὸς τὴν μείραχ' ὡς ἀνείλετο

15 αὐτῆν, ἐν οἷς τε σταργάνοις δίδωσ' ἀμα

tὸν ἀγνοοῦμενὸν τ' ἁδελφὸν τῇ φύσει

φράζει, προνοομένη τι τῶν ἀνθρωπίνων,

eἰ ποτε δεσθείη βοιθείας τινὸς,

όρωσα τούτου ὄντ' ἀναγκαῖον μόνον

20 αὐτῆ, φυλακῆν τε λαμβάνουσα μή ποτε

d' ἐμὲ τῇ τὴν 'Αγνοιαν αὐτοὶς συμπέσῃ

Line prefixed, Capps.

1 E1, quat. y, p. 3.

4 /. . . . Σετα . . . . . . . μενον, J2. / γέγονε δὲ ταὐτ',

L2, K2./ ἐνισταμένων, J2.

20.4
THE GIRL WHO GETS HER HAIR CUT SHORT

appears and tells the story of the twin infants who had been exposed many years ago by their parents and discovered by a poor old woman. The first few lines of the narrative are lost; the disposition which the woman made of the boy and the girl is now disclosed:

**Scene. MISAPPREHENSION**

..................

.............................

MISAPPREHENSION

She's fain to rear the one of these, the girl, because she craved a daughter for herself, the other child she gave unto a wealthy woman dwelling here within this house, who lacked a child. This was the way it happened. But, when several years had intervened and when the war and evil times waxed always worse in Corinth, then the aged woman, straitened sore—because the girl, whom now you see, was fully grown and this impetuous young fellow, born and bred Corinthian, had appeared as lover—gives to him the girl, as if her daughter born, to have and hold. At length, her powers failing, and foreseeing now some sudden end of life, no longer she concealed the circumstances, but she tells the girl how she adopted her as foundling; gives to her besides the swaddling-clothes¹ belonging to her; and explains about her own blood-brother hitherto unknown. Making for human fortune some provision thus if ever she might need assistance, for in him she saw her one relation; watching well besides lest, thanks to me, Misapprehension, something chance

¹ Probably including the birth-tokens.
MENANDER

ἀκούσιον, πλουτοῦντα καὶ μεθύουντ’ ἂει ὤρω’ ἐκείνον, εὐπρεπὴ δὲ καὶ νέαν ταῦτην, βέβαιον δὲ οὖθεν δ’ κατελείπετο.

25 αὐτὴ μὲν οὖν ἀπέθανεν· δ’ δὲ τὴν οἰκίαν ἐπρίατο ταῦτην ὁ στρατιώτης οὐ πάλαι.
ἐν γειτόνων δ’ οἰκοῦσα τάδελφοῦ, τὸ μὲν πράγμα’ οὐ μεμήνυκ’, οὐδ’ ἐκείνον βούλεται, εἶναι δοκοῦντα λαμπρόν, εἰς μεταλλαγὴν

30 ἀγαγεῖν, ὅνασθαι δ’ ὄν δέδωκεν ἢ τύχη.
ἀπὸ ταῦτομάτου δ’ ὀφθεὶσ’ ὑπ’ ἀντοῦ,—θρα-

συτέρουν,

ώσπερ προείρηκ’, ὄντος, ἐπιμελῶς τ’ ἂεὶ φοιτῶντος ἐπὶ τὴν οἰκίαν,—ἐτυχ’ ἐσπέρας πέμπουσα ποι θεράπαιναν· ὡς δ’ ἐπὶ ταῖς θύραις

35 α’ ὑπὴν γενομένην εἰδεν, εὐθὺ προσδραμῶν ἐφίλει, περιέβαλλ’· ἡ δὲ τῷ προεἰδέεναι ἀδελφὸν ὄντ’ οὐκ ἐφυγε. προσίων δ’ ἄτερος ὅρα. τὰ λοιπὰ δ’ αὐτὸς ἐκεῖ’ ὁν τρόπον. δ’ μὲν φιλὲτ’ εἰπὼν ὅτι κατὰ σχολὴν ἠδ’ εἰν

40 αὐτὴν <τ> βούλεθ’, ἣ δ’ ζ’ ἐδάκρυ ἐστῶσα καὶ ὁδύρεθ’ ὅτι ταῦτ’ οὐκ ἐλευθέρως ποεῖν ἔξεστιν αὐτή. πάντα δ’ ἐξεκάτεο

ταῦθ’ ἔνεκα τοῦ μέλλοντος εἰς ὀργήν θ’ ἵνα οὕτως ἄφικ’ ἦτ’,—ἐγὼ γὰρ ἤγον οὐ φύσει

24 ὀὐθὲν, van Leeuw. / θ’ οὐθὲν, pap.
35 εὐθύ, L²/εὐθὺς, Herw. 36 Ε², quat. y, p. 4.
37 ἄτερος, Wilam./ὁ σφοδρὸς, S².
38 J² from αὐτ ὖν ΝΤΙ.1. V’ ΝΤΙ.1.
39 ἠδ’ εἰν, K², J², S², and insert <τ> in line 40. / ἤδ’
Reinach./ ἠδ’ with αὐτὴν τι, J².
42-59 Also in Heidel. pap.
43 ἠδ’ ὑπα, L², Heid. pap. omits θ’.
44 ἄφικ’ ἦτ’ Headl./ ἄφικ’ ἦτ’, L².

206
THE GIRL WHO GETS HER HAIR CUT SHORT

Against their will, because she saw that he was rich
And ever drinking, while the girl was comely, young,
And left in utterly unstable union.
And so she died. But he, the soldier, bought this house
Not long ago. The girl, however, though she dwelt
As next-door neighbour to her brother, has not let
The matter out nor wishes him to change a lot
That seems so brilliant, but she'd like him to enjoy
The gifts of fortune. She, as luck would have it, chanced

Last evening—for, as said above, he's overbold
And makes a point of always hanging round the house—
To have been seen by him as she was sending off
Her maid upon some errand. Catching sight of her
Just by the door and running up to her, forthwith
He kissed and kissed and kept on hugging her. But she,
Apprised before that 'twas her brother, held her ground.
Just then up came the other man¹ and saw it all.
The sequel he has told himself how it befell.
Now he went off remarking that at leisure he
Would wish a further interview.² But she the while
Stood there and wept, bemoaning that she was not free
To act untrammelled. All of this was set ablaze
Because of what's to follow. First: that he should fall
Into a passion—for 'twas I that egged him on

¹ Polemon.
² Text of 39–41 is not certain.
MENANDER

καὶ τοῖς ἑσταῖ τοῦτον,—ἄρχήν δ᾿ ὦν καλὴ ῥήμασις ὑπευκρίνων τὰ λοιπά, τοὺς θ᾿ αὐτῶν ποτὲ ἔφροιν. ὡςτ᾿, εἰ τούτ᾿ ἐδυναμεῖν τὸν ἐξυπηρετήσας, μεταβέβαιον πάλιν

τοῖς γλασίδεσιν καὶ τὸ κακὸν εἰς ἀγαθὸν δέπει

50 γυνώμενων ἔρρησθ᾿, εὐμενεῖς τῇ γενόμενοι

ημῖν, θεαταί, καὶ τὰ λοιπὰ σώζετε.

ACT II

Scene. ΣΩΣΙΑΣ, ΔΟΡΙΣ

ΣΩΣΙΑΣ

ὁ σοβαρὸς ἦμιν ἀρτίως καὶ πολεμικός,

ὁ τὰς γυναῖκας οὐκ ἔσον ἔχειν τρίχας,

κλάει κατακλιβεῖς. κατέλειπον ποιήσαντον

55 ἀριστῶν αὐτοῖς ἀρτι, καὶ συνηγμένοι

eis ταύτων εἰσιν οἱ συνήθεις, τοῦ φέρειν

αὐτῶν τὸ πράγμα ράον. οὐκ ἔχον δ᾿ ὄπως

τὰνταῦθ᾿ ἀκούσῃ γυνώμενον, ἐκπέπεισα με

ἱμάτιον οἶδοντ᾿ ἐξεπίθυμοδε, οὐδὲ ἄν

60 δεόμενος ἀλλ᾿ ἡ περιπολεῖται μὲ θεολεῖται.
THE GIRL WHO GETS HER HAIR CUT SHORT

Though he's not such by nature—next, that thus might start
The train of revelations; then, that they should find,
In course of time, their next of kin. And so, if one
Of you grew vexed and thought this a disgrace,
let him
Now alter his opinion. For by help of God
The evil, even as it comes to being, turns
To good. Now fare ye well, spectators, and may you
Prove gracious to us and the sequel prosper too.

[Exit Misapprehension. Enter Sosias from the country.
He begins to stroll up and down before the two houses.]

ACT II

SCENE. SOSIAS, and (later) DORIS

SOSIAS

This man of ours that was but now so blustering
And warlike, he who won't permit that women wear
Their hair full length, lies sprawled out weeping.
I but now
Have left him giving them a luncheon and his friends
Have come together hoping that more readily
He'd bear his trouble. He, because he has no way
To learn what here is going on, has sent me forth
For merely this, to fetch a mantle, though he lacks
No single thing except he'd keep me on the go.

Enter Doris from the house of Pataecus. She calls back
to her mistress within the house. She does not see
Sosias, who stands at one side.

DORIS (as she comes out)

Yes, mistress, I will go outside to take a look.
MENANDER

ΣΩΣΙΑΣ

η Φωρίς. οια γέγονεν, ὡς δ' ἐρρωμανή.

δίδην τρόπον των, ὡς ἐμοὶ καταφαίνεται,

καὶ εὖ καὶ προφόρομαι δὲ.

ΔΩΡΙΣ

κόψω τὴν θύραν

ὁ οὐδὲν ἕμφασιν ἐστὶν ἐξω. δυστυχώς

ἡτίς στρατιωτὴν ἔλαβεν ἄνδρα· παράνομο

ἀπαντεῖς, οὐδὲν πιστὸν. ὡς κεκτημένη,

ὁδικὰ πάσχεις. παιδεῖς.

ΣΩΣΙΑΣ

eὐφρανθήσεται,

κλαοῦσαν αὐτὴν πυθόμενος νῦν· τοῦτο γὰρ

70 ἔβούλετ' αὐτός.

ΔΩΡΙΣ

παιδίον, κἀλλαν μοι.
THE GIRL WHO GETS HER HAIR CUT SHORT

SOSIAS (aside)
Ah, Doris! How she has grown up! How well she looks!
They live in lively fashion here, it seems to me,
These ladies. But I’m off now.

(Sosias, about to leave, pauses.)

DORIS (approaching Polemon’s house)
At the door I’ll knock,
For none of them is here without. Unhappy she
Who takes a soldier-man! They’re lawless, all of
them,
No spark of honour. O my mistress, how unjust
Your treatment is! (Knocking)
Slaves! Hey!

SOSIAS (aside)
Well, he’ll be glad enough
When now he hears she’s weeping. For that’s just
the thing
That he himself was wishing for.

(Exit Sosias to the country. A slave opens the door.)

DORIS

Boy, call me here

(She gives a command to the slave and later, finding that Polemon is not at home, enters his house, presumably to recover Glycera’s birth-tokens.)

(About 70 verses lacking.)
ΔΑΟΣ

παιδες. μεθύσατα μειράκια προσέρχεται
πάμπολλα. ἑπαίνω διαφόρως κεκτημένην
εἰσοὶ πρὸς ύμᾶς εἰσάγει τὴν μείρακα.
τούτι ἅστι μήτηρ. ὁ τρόφιμος ξηπτέοις.

145 ἦκείνυ γὰρ αὐτὸν τὴν ταχήστην ἐνθάδε
'ἐκκλαῖρον εἶναι φαίνεθ', ὡς ἐμοὶ δοκεῖ.

ΧΟΡΟΤ

ACT III

SCENE. ΜΟΣΧΙΩΝ, ΔΑΟΣ

ΜΟΣΧΙΩΝ

Δᾶς, πολλάκις μὲν ἥδη πρὸς ὑμᾶς ἀπαγγέλλας

875 Κεκικάληθείς, άποκλιόζω καὶ ζευσίν εὐθρός εἰς

τὰ ὄντα καὶ μὴν πεῖναν ὑμᾶς ὡς

J, quali,

πρὸς ύμᾶς ὑπὸ τοῦ ἐπὶ <ἡ>μᾶς, ἴσως.

ὑπὸ ἰδιείς γὰρ

147 λόγους, Ἰ., Λ'. 148 ἀκόμα, Ἰ'.
THE GIRL WHO GETS HER HAIR CUT SHORT

SCENE. DAVUS (alone)

(Davus has learned that Glycera has sought shelter in the house of his master and assumes that Moschion’s infatuation for her is reciprocated. Toward the end of the scene a crowd of revellers is seen approaching.)

DAVUS

(Knocking at the door of Pataecus’s house)
Hey, slaves! A lot of drunken youths are coming up, A perfect gang of them. Especial praise I pay Our mistress, for she brings the girl in here. Now that’s A mother for you! My young master we must seek. Yes, that’s the programme, for, it seems, ’tis just the time That he should come here double quick. That’s what I think.

[Exit Davus to find Moschion. The band of revellers gives entertainment between the acts.]

CHORUS

ACT III

(Davus returns with Moschion.)

SCENE. MOSCHION, DAVUS

MOSCHION
Davus, many a time you’ve brought me tales, ere this, that are not true. Nay, you are a quack impostor and a god-detested man, But if now, too, you mislead me—

1 The change to the livelier trochaic measure of the Greek is imitated here (lines 147–232) and at line 705. See note on The Girl from Samos, line 345.
ΜΕΝΑΝΔΕΡ

ΔΑΟΣ
κρέμασον ευθύς, εἰ πλανῶ. ¹
ΜΟΣΧΙΩΝ

[80] 150 ήμερον λέγεις τι.

ΔΑΟΣ
χρήσαι πολεμίου τοίνυν δίκην. ¹
δ' ἀληθές ἢ καταλάβης τ' ἐνδον αὐτήν ἐνθάδε,
ο δεδιωκτὶ ἕγω σοι ταύτα πάντα, Μοσχίων,
καὶ πεπεικὼς τήν μὲν ἐλθεῖν δεῦρ' ἀναλώσας
λόγους
μυρίοις,
τὴν σὴν δ' ὑποδέχεσθαι καὶ
ποεῖν
155 πάνθ' ἀ σοι δοκεῖ, τίς ἐσομ' αί;

ΜΟΣΧΙΩΝ
τίς βίος μάλισθ', ὡρα, ¹
Δὰς, τῶν πάντων ἀρέσκει;

ΔΑΟΣ
τοῦ τ' ἐπιβλέψ' ὡμεθα. ¹
ΜΟΣΧΙΩΝ
ἀρα τὸ μυλωθρεῖν κράτιστον;

ΔΑΟΣ
εἰς μυλῶνα;
ΜΟΣΧΙΩΝ
προσδοκᾷ

οὔτος γ' φερόμενος ἤζειν.

150–173 J² or S² suppl., except the following:
157 'α προσδοκᾷ', S⁴ suppl.
158 οὔτος or οὔτος: J². // ἤζειν: J². // ἤμιν: S².

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THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS
Hang me quick if I mislead.

MOSCHION
Now you talk with moderation.

DAVUS
Treat me, then, like enemy.
But if this is true I'm saying, and you find her there within;
If 'twas I that chased and captured all this for you,
Moschion;
If 'twas I won her to come here, using countless arguments,
If 'twas I that made your mother give her welcome and prepare
All your pleasure—what's for me, then?

MOSCHION
Look you, Davus, what life, say.
Of all lives you'd find most pleasing?

DAVUS
Let's look into that with care,

MOSCHION
Wouldn't you prefer the treadmill?

DAVUS
I—the treadmill?

MOSCHION (objectively)¹
Now, thinks he,
With all speed to that I'm coming!

¹ The restoration of the text of these two lines is very doubtful.
ΜΕΝΑΝΔΡΟΣ

Δάος
μηδὲ μιὰ τέχνη, τέλος.

ΜΟΣΧΙΩΝ

δεν μείναι προστάτην σε πραγμάτων Έλληνοι.

[90] 160 'Ελλάς διοικείται στρατοπέδων.

Δάος

'ου μέλει 'κεφαλάν εφιώ,
οί μ' αποσφάσασαν ευθύς· ἣ συν' χή κλέφαι θέλαι.

ΜΟΣΧΙΩΝ

ἀλλ' ο.ι. εκδ. οι. εκδ. σα επέφην... τάλαντα—

Δάος

παντοπωλείν 'βούλομαι.
Μοσχίων, ἢ τυρ' ὦ τ' ὦλειν ἐν ἀγορᾷ καθημένον.
165 ὁμών μηδὲν μέλειν μοι πλούσιον καθεστώτινον.
'κατ' ἐμ' ταὐτ'........ μᾶλλον.

ΜΟΣΧΙΩΝ

οι...οι...

'αδεν...ωνειο...μελ...ολοιον...οιναίος.

Δάος

το γαστράτ' ἐσθ' ὑπέκατ' εἰς τούτον· ἀραποῦτε ἐκπέ
ὅτως ο.φ' οἰς ἐξειον τούτον.

ΜΟΣΧΙΩΝ

μὴ Δία σοι στρατηγος εὖ

[100] ἤδη ὑπερθασ, ἢδην τροποποίησαν ταλαιπώρην.

THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS
Nay, by no means; no! I say.

MOSCHION
I'd prefer perhaps to have you Lord Protector of the Greeks
And Comptroller of the Armies.

DAVUS
Nay, I don’t go in for that;
Soldiers straight would slit my gullet; on the quiet
let me steal.

MOSCHION
(An illegible remark. He recommends, perhaps, risky speculation on bottomry.)

DAVUS
. . . . . . Let me have a General-store,
Moschion, or in the Market I would sit and cheeses sell—
I’m not anxious, no, I swear it, to become a millionaire
For my rôle . . . is . . . . . rather.

MOSCHION
(An illegible, sarcastic remark comparing Davus with “an old hag.”)

DAVUS
Just to stuff my paunch suffices, Master, I’m content,
I say,
On the terms that I have mentioned.

MOSCHION
Zeus! You were not born to lead
Haggle cheeses till you’re haggard.
MENANDER

ΔΑΟΣ

καλῶς

ταῦτα μὲν δὴ, φασίν, εὖχθω. δὲέυρο δ’ ἦλθεν ἤν

ποθεῖς

οἰκίαν ἀνυόλγε, τρόφιμε.

ΜΟΣΧΙΩΝ

δεῖ μὲν, ὅρθως γὰρ λέγεις, ἔμε δὲ παραμυθεὶς ἕκείνην νῦν προσήκει καὶ

γελᾶν

ἐπὶ θεοῖς ἐχθρῷ πτεροφόρα χιλιάρχῳ;

ΔΑΟΣ

καὶ μάλα.

ΜΟΣΧΙΩΝ

175 εἰσιών δὲ μοι σὺ, Δἀε, τῶν ὅλων κατάσκοπος

πραγμάτων γενοῦ τί ποιεῖ; π’οὐλ’ στιν ἡ μήτηρ;

ἔμε

eis τὸ προσδοκᾶν ἔχουσι πῶς; τὸ τοιούτι μέρος

οὐκ ἀκριβῶς δεὶ φράσαι σοιν κομψός εἰ.

ΔΑΟΣ

πορεύσομαι.

ΜΟΣΧΙΩΝ

περιπατῶν δὲ προσμενῶ σε, <Δἂε>, πρόσθε τῶν

θυρῶν.

[110] 180 ἀλλ’ ἔδειξεν μὲν τι τοιοῦθ’ ὡς προσῆλθ’ οὖν ἐσπέρας

προσδραμόντ’ οὐκ ἐφυγεν, ἀλλὰ περιβαλοῦσ’

ἐπέσπασε.

174 Ι.*, quat. y, p. 8. 179 <Δὰε>, J* inserted.

181 ἐπέσπασε, Capps suppl. / ε . . . ( . ) σε, J* / ει . . . με} = ἐπ.-

ἔσχεμε, S*.

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THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS
Good! But, as the saying goes,
Now enough of prayers and praying. Here's your
wished-for girl arrived.
Straight into the house, young master.

MOSCHION
Right you are. Yes, that's my lay.
It's my chance now to console her and to mock her
soldier-man,
God-detested, feather-crested commandant!

DAVUS
Indeed you may.

MOSCHION
You, there, Davus, go indoors now, be my spy on
everything.
Make report: What is she doing? Where's my
mother? As for me,
How are they disposed to welcome? In a matter
such as this
You've no need of nice instructions, you are clever.

DAVUS
I will go.

MOSCHION
I'll await you, Davus, strolling up and down before
the door.
[Exit Davus into the house of Pataecus. Moschion
soliloquizes.]
Well, when I approached last evening, this is how
she then behaved:
Fled not when I ran to meet her, but embraced
and held me fast.

219
ΜΕΝΑΝΔΡΟΣ

οὐκ ἀνδῆς, ὡς ἐσφίκειν, εἰμ’ ἵδεῖν οὐδ’ ἐντυχεῖν, οἴομαι, μᾶ τὴν Ἀθηνᾶν, ἀλλ’ ἐταίραις προσφιλέσθης.

τὴν δ’ Ἀδράστειαν μάλιστα νῦν, ἀρέσκοι, προσκυνῆσθω.

ΔΑΟΣ

185 Μοσχίων, ἢ μὲν λέλουται καὶ κάθηται.

ΜΟΣΧΙΩΝ

φιλτάτη.

ΔАОΣ

ἡ δὲ μήτηρ σοι διοικεῖ περιπατοῦσ’ οὐκ οἶδ’ ὁ τί. εὐτρεπῆς δ’ ἀριστόν ἐστὶν, ἐκ δὲ τῶν ποιμένων περιμένειν δοκοῦσί μοι σε.

ΜΟΣΧΙΩΝ

καὶ πάλαι ἦμοι συνδοκεῖ δ’ εἰμ’ ἄνδης; ἐ’ἵππας αὐταῖς συμπαρόντα μ’ ἐντάδες;

ΔΑΟΣ

[120] 190 μὰ Δία.

ΜΟΣΧΙΩΝ

νῦν τοῖς νῦν λέγει ἐλ’θ’ ὅν.

ΔΑΟΣ

ὡς ὀρᾶς, ἀναστρέφω.

184 S² suppl. from ἀρ. . . . ιω. . . . ο.
188 Allinson suppl. / καὶ παλαιογραφία . . . . . , J². / S² reads παλαιογραφία and suppl. πάλαι δὴ θρυπτομαι.
189 Cairo pap. has οὐκ εἰμ’ at beginning. / Capps omits οὐκ and makes interrog. / Wilam., K² transpose οὐ to end and give to Dauus.
190 μὰ Δία etc., S² suppl. from J².
THE GIRL WHO GETS HER HAIR CUT SHORT

I am not, it seems, unpleasing, when one meets or looks at me,
By Athena, to my thinking I’m a charmer to the girls.
But I now to Adrasteia—may it please her—make my bow.

(Davus returns from his errand.)

DAVUS
She is freshly bathed, and seated, Moschion.

MOSCHION
The darling thing!

DAVUS
And your mother walks about there busied with—I know not what!
And the luncheon’s served and ready, and from what is going on,
Seems to me, ’tis you they wait for.

MOSCHION

So I thought long since myself.

Am I then unpleasing? Did you tell them that I’m ready here?

DAVUS

No, by Zeus.

MOSCHION

Go now and tell them.

DAVUS (obeying)

As you see, I’m off again.

(Davus re-enters the house.)

1 For the Greek formula: “Make obeisance to Adrasteia” (Nemesis), cf. “Knock on wood,” the similar superstition surviving in English. cf. Fragm. No. 321 K. Adrasteia (the Inescapable) = Nemesis (Retribution).
ΜΟΝΣΙΩΝ

ἡ μὲν αἰσχυνεῖτ' ἐπειδὰν εἰσίωμεν δηλαδὴ
παρακαλύψεται τ', ἐθὸς γὰρ τοῦτο, τὴν δὲ μητέρα
eἰσιόντε ἐνθὺς φιλῆσαι δεῖ μ', ἀνακτήσασθ' ὅλως,
eἰς τὸ κολακεύειν τρέπεσθαι, ξῆν τε πρὸς ταύτην
ἀπλῶς.

195 ὦς γὰρ οἰκεῖοι κέρχηται τῷ παρόντι πράγματι.
ἀλλὰ τὴν θύραν ψοφεῖ τις ἐξιὼν· τι τοῦτο, παῖ;
ὡς ὁκνηρὸς μοι προσέρχει, Δαίε.

ΔΑΟΣ

ναι μὰ τὸν Διὰ,
πάνω γὰρ ἀτόπως. ὡς γὰρ ἐλθὼν εἰπα πρὸς τὴν
μητέρα
ὅτι πάρει, "μηθὲν ἐτι τούτων" φησι, "τίνος
ἀ'κῆκοεν;

[130] 200 ἢ σὺ λελάληκας πρὸς αὐτ'ου' ὅτι φοβηθείσα ἐνθάδε
κατατέφευγ' αὖτ'η τὴ πρὸς ἡμᾶς; πάνω γε μὴ
ὁρασα σὺ γε,

"φησ', "ἰκοί', ἄλλα ἕκφθαρηθί καὶ βά'δικε,
παιδίων,
ἐκποδών." ἡ'ἀκοὺε τόδ' ἀλλ'δο. πάντ' ἀν'ήρπαστ'
ἐκ μέσου.

"οὔ σφόδρ' Ἦκτουσεν παρόντα σ'. ἥδ'εσον'.

191 αἰσχυνεῖτ', S². / At'end, J².

θεν

199 μηθὲν, K². / μηκετί, L². / τίνος, S². / πῶς, K².

201 πρὸς ἡμὰς; πάνω γε Housm.

202 ἰκοί', from pap. ἰκοία. / ἰκοί':, S². / ἔκφθαρηθ᾽ καί, S², K².

203 ἡ'ἀκούε τόδ' ἀλλο, Allinson suppl. / . . . . . . . . . . . . . . . . . . . . . apl., J². /

204 S² suppl.
THE GIRL WHO GETS HER HAIR CUT SHORT

MOSCHION
She'll be shy now when we enter, that, of course, I may assume,
Cover up her face—'tis custom—but I must on entering
Forthwith up and kiss my mother, win her wholly to my will,
Turn to flattery and tell her that for her alone I live.
For she treats this present business just as if it were her own.
Hark! Again the door is creaking, some one comes.

(Davus returns, crestfallen.)

Well, slave, how now?
How you hesitate, now, Davus, to approach me!

DAVUS
Yes, by Zeus,
It's too queer. Why, when I entered, told your mother you're at hand,
Straight she says: "No more of that, sir." Adds:
"From whom, pray, has he heard?"
Is it you who've told your master that, because the girl was scared,
Here with us she's taken refuge? May you not live out the year.
Off," says she, "Off to perdition! Slave, begone, away, away!"
Listen now to one thing more, sir: all our scheme is ruined quite;
Far from pleased was she on learning of your presence.

223
ΜΟΣΧΙΩΝ

μαστυγία;

205 ἵνα δὲ κέρασαι μοι—

ΔΑΟΣ

γέλων η μὲν οὖν μῆτηρ—

ΜΟΣΧΙΩΝ

τί φής;

ἀρ' ἄγειν ἄκουσαν αὐτὴν ἢ τί πράγμα; οὐχ

ἐνεκ' ἐμοῦ

εἶπας ὡς πέπεικας ἐλθεῖν πρὸς μ'.

ΔΑΟΣ

ἐγὼ δ' εἰρήκα σοι

ὡς πέπεικ' ἐλθεῖν ἐκεῖνην; μὰ τὸν Ἀπόλλων, γὰ

μὲν οὖ.

'εἰ δοκῶ ψεῦδος, τρόφιμέ μου, σοῦ καταψευ-

[140] 210 δήσον.

ΜΟΣΧΙΩΝ

οὐ τὴν μῆτέρ' αὐτὸς ταῦτα συμπεπεικέναι

ἲρτίως ἐφησθα, ταῦτην ἐνθάδ' ὑποδέξασθ' ἐμοῦ

ἐνεκὰ;

ΔΑΟΣ

τοῦθ', ὄρᾶς, ἐφην. ναι. μνημονεύω.

ΜΟΣΧΙΩΝ

καὶ δοκεῖν

ἐνεκ' ἐμοῦ σοι τούτῳ πρᾶττειν;

205 From . . . . - / P. Cai, J.².

206 ἀρ', Allinson. // εἰσάγειν ἀκ, Leo (space for only 7 or 8

letters). // ἵ τί, L.².

209 S² suppl. μοῦ πολυκαταψευδεσ'. . . pap.

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THE GIRL WHO GETS HER HAIR CUT SHORT

MOSCHION

You have duped me!

DAVUS

Now you're joking—why, your mother—

MOSCHION

What is that?

Did she take her in unwilling? Or how was it?

Didn't you say

You persuaded her to come here for my pleasure?

DAVUS (as if trying to remember)

"I persuaded her to come here?" By Apollo, no, not I.

If, young sir, you think I trick you—still am lying—bind me fast.

MOSCHION

 Didn't you claim just now that you, sir, had my mother won to this

So that here the girl she welcomed, just to please me?

DAVUS (as if recalling with difficulty)

So I did.

There now, see, I said so. Yes, sir, I recall it.

MOSCHION

And you thought

That on my account she did this?

---

210 ἥσσον, S² suppl. and continued to Davus; ὦ ῥῆ etc. to Moschion.
211 J³, quat. y, p. 9.
MENANDER

ΔΑΟΣ
οὐκ ἔχω τούτι φράσαι.

ΜΟΣΧΙΩΝ
εἶει· δεῦρο δὴ βάδιζε.

ΔΑΟΣ
ποί;

ΜΟΣΧΙΩΝ

215 μὴ μακράν. εἶσει—

ΔΑΟΣ
tὸ δεῖνα, Μοσχίων, ἐγὼ τότε—

μικρὸν ἔτι μείνον.

ΜΟΣΧΙΩΝ

978 Κ

φλυαρεῖς πρὸς με.

ΔΑΟΣ

μὰ τὸν Ἀσκληπιόν,
oὐκ ἔγγος', ἔλαν ἀκούσης. τυχὸν ἵσως οὐ βούλεται,
'μανθάνεις, ἐξ ἐπιδρομῆς ταῦθ', ὥσ ἔτυχεν, ἀλλ' ἄξιοι
πρὶν συνειδέναι σ', ἀκοῦσαι τὰ παρὰ σοῦ γ' ἔ, ἥν Δία.
[150] 220 ὦ γὰρ ὡς' ἀυλητρίς οὐδ' ὡς πορνίδων τρισάθλιον

ΜΟΣΧΙΩΝ

ἐπηνύοεις λέγειν μοι, Δαῖε, τι πάλιν.

ΔΑΟΣ

dοκὶ μασον.·

'οἶδ' ὁποίον ἔστων, οἴμαι· καταλέλοιπεν οἰκίαν
'οὐ φλυαρία—μεταστῆν' εἰ σὺ τρεῖς ἢ τέτταρας

215 μ. μακρανεῖσει: L². / εἰσεῖ to Davus, J², S².
216 J². 216 μανθάνεις, J². 219 πρὶν συνειδέναι, J².
220 Sudh. suppl. 221 J³ suppl. 222 K³.
223 S³ suppl. from οὐιλυαρ[ια]. ειαστην.

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THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS
That's a point I can't make clear,
But, at any rate, I urged her.

MOSCHION (threateningly)
Very good. Come here, then.

DAVUS
Where?

MOSCHION (strikes him)
Cut it short. I'll make you know it.

DAVUS
What the mischief, Moschion,
I then—wait yet, just a minute—

MOSCHION
Now you'd play the fool to me.

DAVUS
By Asclepius, I do not, if you'll listen. She, perhaps,
Won't give in, you understand me, offhand, at the
first assault,
But demands, before agreement, she should hear your
side, by Zeus.
For she comes as no mere flute-girl nor degraded
courtesan—

MOSCHION
Davus, now you are inventing further twaddle all for
me.

DAVUS
Test it. I see through this business, as I think. For
good and all
She has left her house—no fooling. Three days'
space at most, or four,
MENANDER

ήμερας βούλει, προσέξει σοι τις ἀνεκουινοῦτό μοι
225 τοῦτ’ ἀκούσαι γὰρ σε δ’ εἴ νῦν.

ΜΟΞΧΙΩΝ

ποῦ σε δήσας κατὰ λίπων,’
Delta; περιπατεῖν ποιεῖς με περίπτασίν πολύν τινα.
ἀρτίως μὲν οὖν ἀλήθες πρὸς μὲ λελάφθηκας
πάλιν.

ΔΑΟΣ

οὐκ ἐὰς φρονεῖν μ’ ἀθοροῦβος. μεταβαλοῦ τρό-
πον τινὰ κοσμίως τ’ εἰσω πάρε’λθε.

ΜΟΞΧΙΩΝ

σῖτ’ ἀγοράσει;

ΔΑΟΣ

καὶ μάλα;

[160] 230 ἐφόδι’ οὖν ὅρας μ’ ἔχοντα;

ΜΟΞΧΙΩΝ

παῦλε, πάραγε, παιδίων.

ΔΑΟΣ

εἰσιῶν <δὲ> καὶ τι τούτων συνδιορθώσαις.

ΜΟΞΧΙΩΝ

ἐκ’ ων

ὁμολογῶ νικᾶν σε.

224 L.
229 Capps.
231 εἰσιῶν <δὲ> καὶ τι for δ’ εἰσιῶνκα . . τι, L. // ἐκ’ων, J.
225 L. // σε δεῖ, Leo.
230 J² suppl.
THE GIRL WHO GETS HER HAIR CUT SHORT

If to stay your suit you're willing, someone then will pay you heed.
This she let me know. Yes, surely, now 'tis time for you to hear.

MOSCHION (half persuaded)
Where meanwhile am I to leave you, Davus, safe in fetters bound?
You would send me off a-strolling on a pretty lengthy stroll.
Just now you've been babbling to me one more tale that is not true—

DAVUS
You won't let me plan unruffled. Change your tactics in a way:
Into the house go now discreetly.

MOSCHION
You'll procure us food?

DAVUS
Of course.
I have ways and means, you see it?

MOSCHION
Stop your chatter, slave, lead on.

DAVUS
Yes, you too go in and help me straighten out a thing or two.

MOSCHION
I give in; I do it gladly.

(Exit Moschion into the house. Davus lingers outside.)
MENANDER

ΔΑΟΣ

μικρὼν, Ἡράκλεις, καὶ νῦν δέει

αὐὸς εἰμ' οὐκ ἐστὶ γὰρ ταῦθ', ὡς τὸτ' φύμην,

εὐκρίνη.

Scene. ΔΑΟΣ, ΣΩΣΙΑΣ

ΣΩΣΙΑΣ

πάλιν πέπομφε τὴν χλαμύδα φέροντά με

καὶ τὴν σπάθην, ἵνα ἰδώ τί ποιεῖ καὶ λέγω

ἐλθὼν. ἀκαρές δὲ δὲ φάσκειν καταλαβεῖν

τὸν μοιχὸν ἔνδον, ἵνα ἀναπηδήσας τρέχῃ,

εἰ μὴ γε παντάπασιν αὐτὸν ἥλεον,

κακοδαίμον' οὕτω δεισπότην. οὐδ' ἐνύπνιον.

[170] 240 ἰδὸν γὰρ οἶδ' ὁ τῆς πτ' ἱκρᾶ'ς ἐπιδημίας.

ΔΑΟΣ

ὁ ἕνωσ ἄφικται. χαλεπὰ ταῦτα παντελῶς

740 Κ τὰ πράγματ' ἔστι, νὴ τὸν Ἄπόλλω, ταῦτα 'δή.

καὶ τὸ κεφαλαίον οὐδέπω λογίζομαι,

τὸν δεισπότην, ἂν ἐξ ἁγροῦ θὰττον πτ' ἀλων

245 ἔλθῃ, ταραχὴν οἰάν ποῆσει παράφ' ανεί.

Scene. ΔΑΟΣ, ΣΩΣΙΑΣ, (ΔΩΡΙΣ)

ΣΩΣΙΑΣ

ὕμεῖς δ' ἄφήκαθ', ἱερόσυνα θηρία,

'ἄφη κατ' ἐξω τῆς θύρας;

232 νῦν δέει, Schmidt. 233 εὐκρινή, L².
236 ἀκαρές, L². 239 δεισπότην, Headlam.
240 πτ' ἱκρᾶ, Croenert, Headlam.
242 ταῦτα, L² // δή, S². 243 Sch. Ar. Pl. 35.
246 ff. sc. In margin, at 246, Σω', J² // σ', L² // at 252, Σω', J² // Δγ, L² // at 257, [Δ]ω, S² // K², S² give parts of Davus to Θυρωφός.

230
THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS

Close shave that, good Heracles! Now with terror I am shrivelled. Not so easy as I thought!

(Sosias arrives from the country in time to catch sight of Moschion as he enters the house. Sosias is accompanied by a couple of targeteers—his “army.” He stations his forces in front of the house of Palaecus. He does not see Davus, who stands at one side.)

SCENE. SOSIAS, DAVUS (in concealment)

SOSIAS

Again I’m on a mission; bringing cloak and sword. I’m told to reconnoitre; then to make report Of what she’s doing, and I’m just upon the verge Of telling how I caught the lover here within That he may leap up and come running. That I’d do Did I not feel that he’s so very pitiful, My master, luckless that he is. It is no dream, For I believe my eyes. A bitter coming home!

(Sosias enters Polemon’s house to deposit cloak and sword.)

DAVUS (in concealment)

The hireling has arrived. A sorry state of things Is this, yes, by Apollo absolutely so. Not even yet I reckon in what’s chief of all: If from the country soon his master comes again; How great confusion he will cause when he turns up.

SCENE. SOSIAS, DAVUS (in concealment),

DORIS (appears later)

SOSIAS

(Re-enters from the house, berating the house-slaves.) You let her out, you sacrilegious animals, You let her out the door?

1 Some editors here assign the parts of Davus to a Doortender.
ΜΕΝΑΝΔΡΟΣ

ΔΑΟΣ

ἀναστρέφειν

ἀνθρώπως ὁργιζόμενος· ὑπαρποστήσομαι.

ΣΟΣΙΑΣ

ηδ' ὁ Χηθ' ὡς τὸν γείτον' εὐθὺς δηλαδή,

[180] 250 τὸν μοιχόν, οἰμώζειν φράσασθ' ἤμιν μακρὰ

καὶ μεγάλα.

ΔΑΟΣ

μάντιν ὁ στρατιώτης δοκιμάσει
tοῦτον· ἐπιτυγχάνει τι.

ΣΟΣΙΑΣ

κόψῳ τὴν θυραν.

ΔΑΟΣ

ἀνθρωπε κακόδαιμον, τί βουλεῖ; ποί φέρει;

ΣΟΣΙΑΣ

ἐντεῦθεν εἰ;

ΔΑΟΣ

τυχόν· ἀλλὰ τί πολυπραγμονέας;

ΣΟΣΙΑΣ

255 ἀπονενόησθε; πρὸς θεῶν, ἐλέεινθεργάν

ἐχειν γυναῖκα πρὸς β'αίν τ'οῦ κυρίου
tολμᾶτε κατακλείσαντες;

247 ἀναστρέφει, S² from : (. ) ἰασ . . εφ . . , J².
248 Schmidt, S², J² suppl.
250 J⁴, quart. y, p. 10.
251 J² suppl. from \ counselors. // Ἰωσ' in r. margin.

232
THE GIRL WHO GETS HER HAIR CUT SHORT

DAVUS (aside)
The fellow's coming back
Again enraged; I'll stand off here a little—so.

SOSIAS
She's gone off straight, of course she has, to him next
door—
The lover—bidding us a mighty big and long
"Go hang!"

DAVUS (aside)
The soldier in this fellow will approve
A prophet. Yes, he hits the mark.

SOSIAS
(going up to the door of Myrrhina's house)
I'll rap the door.

DAVUS (coming out of concealment)
Misguided fellow, what d'ye want? Where are you bound?

SOSIAS
Are you from here?

DAVUS
Perhaps. But why thrust your nose in?

SOSIAS
Have you clean lost your senses? By the gods, you dare
To keep a free-born lady from her rightful lord
By force imprisoned here?

253 To Davus, Allinson./ To Θυρωφός, J², S². // ποί φέρει; J².
254 J² suppl.
255 To Sosias, J², S².
ΜΕΝΑΝΔΕΡ

ΔΩΡΙΣ

ως πολνηρός εἰ

καὶ συκοφάντης ὅσπερ ἐξὶ ἡμὲν περιπολεῖσιν.

ΣΩΣΙΑΣ

πότερα νομίζετ' οὐκ ἔχειν ἡμᾶς χολῆν,

[190] 280 οὖν ἀνδρας εἶναι;

ΔΑΟΣ

μὴ μὰ Δία, τετράδραχμος τοιοῦτος ἐλαμβάνῃ

ἡ ράδιος μαχούμεθ' ὑμῖν.

ΣΩΣΙΑΣ

"Ἡράκλειος.

πράγματος ἀσελγοῦς· ὁ μολογεῖτε δ', εἰπὲ μοι,

ἔχειν;—

ΔΑΟΣ

ἀπέλθ', ἀνθρωπ' . . ἀριων· οἴχετ' αἰ

285 ἀὐτῇ.

ΣΩΣΙΑΣ

σ' ἔκαλεσαν μάρτυν· Ὄμολογεῖτ' ἔχειν.

ΔΑΟΣ

οὐκ ἔχομεν οὐποτ' ὑν' δοῦν. ὤψομαι τινας—

257 πολνηρός εἰ, S² suppl./ In right margin. ο' with room for one letter only preceding; therefore to Doris, S².

258 Allinson suppl. / ὉÇΓΚ . . Ξ(Ω−) . . ! . . . . . . . . . , J²./ δοτις αὐτὴν αἰτία, S²./οστία . . σ . . , L².

260 μὴ μὰ, corr. in pap. from μαμά, L².

261 ὁ τετράδραχμος, Capp./δε τετράδραχμος, L²./ i in ois appears to be deleted, J²./τετράδραχμος, L², S².

262 J².

263 ἀσελγοῦς, J²./ Remainder S² suppl.

264 ἔχειν, S³, who continues whole line to Sosius./: ἀπέλθ' ἀνθρωπ' . . ἀριων, J²./ ἢν' ἀρίων ?? Allinson.

234
THE GIRL WHO GETS HER HAIR CUT SHORT

DORIS (comes to the door)
How meddlesome you are!
Blackmailer you, who roam around outside our door.

SOSIAS
Think you we have no bile and are not even men?

DAVUS
What? Men? Now God forbid. Four-obol \(^1\) raw recruits!
When your four-drachma \(^1\) leader gets the likes o’ you
Right readily we’ll fight you.

SOSIAS
Nay, good Heracles!
What utter wantonness! But tell me: you admit
You have her? \(^2\)

DAVUS
Sir, be off!—[What donkeys!] \(^3\)—She is gone.

SOSIAS
Ah so! Now you I call to witness that you owned
You had her.

DAVUS
No, we hadn’t. Never! Some I’ll see—

\(^1\) For modern equivalents of Greek coinage, see note, p. 18.
\(^2\) Conjectural, as are several parts of lines 263–267. See text.
\(^3\) Conjectural.

265 Allinson ?? suppl. from ... \(\sigma\varepsilon \ldots \lambda \ldots (\mu) \alpha \nu \iota \nu \ldots\)
\(\Lambda \alpha \varepsilon \Gamma \rho \iota \lambda \varepsilon \nu \iota \nu\) \(J^2\) (\(\varepsilon \sigma \alpha\) is one too long). \(\mu \alpha \tau \tau \nu \nu \delta \nu \lambda \varepsilon \gamma \omega \iota \nu\), or \(\mu \alpha \tau \tau \tau \iota \lambda \varepsilon \gamma \varepsilon i\nu \tau\), \(J^2\) conject./ \(\mu \alpha \tau \tau \tau \nu \delta \nu \lambda \varepsilon \gamma \varepsilon i\nu \tau\), \(S^2\).

266 Allinson conject. from (a) \(\omega \chi (k) \iota \mu (c \iota \varsigma \varsigma a) 10\) letters
- \(\varepsilon \nu i\ldots \nu \phi \omicron \omicron \omicron \iota\), \(J^2\), and (b) \(\omega \chi (k) \iota \mu (c \iota \varsigma \varsigma a 7) \varepsilon \nu i\ldots \nu \\gamma \omicron \iota \iota \mu i\), \(S^2\), and (c) \(\omega \kappa \iota \chi \omicron \omicron \omicron \nu \omicron \omicron \omicron \omicron \omicron \\iota \varepsilon \iota \delta \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \n

235
ΜΕΝΑΝΔΡΟΣ

ΣΩΣΙΑΣ

ύμων ἡθαρέντας; πρὸς τίν' οἴσεθ', εἰπέ μοι, παῖζειν; τίς ὁ λόρος; κατὰ κράτος τὸ δυστυχὲς οἰκίδιον τούτ' αὐτίκ' ἔξαιρ' ἑσ' ὁμεν.

[200] 270 ὀπλίζε τὸν μοιχὸν.

ΔΑΟΣ

πονηράν, ἄθλιε, ὡσπερ παρ' ἡμῖν οὖσαν ἐπιμένεις πάλαι;

ΣΩΣΙΑΣ

οἱ παῖδες οὐ τὰ πελτὶ ἔχουσιν πρὶν πτύσαι διαρπάσονται πάντα, κἂν "τετρωβόλονς" καλῆς.

ΔΑΟΣ

ἐπαιξον' σκατοφάγος γὰρ εἶ.

ΣΩΣΙΑΣ

πόλιν

275 οἰκοῦντες—

ΔΑΟΣ

ἀλλ' οὐκ ἔχομεν.

ΣΩΣΙΑΣ

αἰβοὶ, λήψομαι σαρίσαν—

ΔΑΟΣ

ἀπαγ' ἐς κόρακας, ὥσ εἴσειμ' ἐγώ, ἐως ἑοίκας σκ' ἱπρός οὕτως.

267 Suppl. and gives to Sosias, Allinson.
268 Leo suppl. 271 K², J².
272 πελτὶ ἔχου... L². 274 γαρεί: L².
275 αἰβοὶ, J², S². / εἰσοί, L².

236
THE GIRL WHO GETS HER HAIR CUT SHORT

SOSIAS (interrupting)
Yes, some of you destroyed! But tell me now, with whom
D'ye think to have your jest? What nonsense this?
By force
This luckless shanty we shall take by storm forthwith.
Go now and arm the lover.

DAVUS
Have you all this time
Been waiting, wretch, for this poor girl as though with us?

SOSIAS
These boys of mine, targe-bearers, everything will sack
Ere you can spit, although "four-obols" is the name You give us.

DAVUS
Joking that; "dung-eater" suits you best'

SOSIAS
We city-dwelling folk—

DAVUS (interrupting)
We haven't her.

SOSIAS
Oh! Bosh!

I'll take a pike to you.

DAVUS
Go feed the crows! Nay, I'll

Go in, since you seem such a rough.

(Davus goes in. Doris comes forward.)

276 σάρισαν: L². || ὡς, K². || ἀλλ' , S².
277 σκιρτήρης οὔτείς, K². || ἀπ' οὖς εἰσθαί, S².
MENANDER

ΔΩΡΙΣ

Σ'ωσία.

ΣΩΣΙΑΣ

συ μὲν εἰ πρὸς εἰ μῷ, Δωρί, μέγα τί σοι κακὸν
δ'όσω. σὺ τούτων γέγονας αἰτιωτάτη.

ΔΩΡΙΣ

[210] 280 οὐ̱τως ὄνωο, λέγ' ὅτι πρὸς γυναῖκα ποι
δείσασα καταπέφευγε.

ΣΩΣΙΑΣ

"πρὸς γυναῖκα ποι
δείσασα;"

ΔΩΡΙΣ

καὶ γὰρ οἴχεθ' ὡς τὴν Μυρρίνην.
τὴν γείτον' οὕτως μοι γένοιθ' ἐν βούλομαι.

ΣΩΣΙΑΣ

ὀρᾶς ἵνα οἴχεθ', οὐ τὸ μέλημ' ἔστ', ἐνθάδε—

ΔΩΡΙΣ

285 τὶ μὴν; τὶ δ' ἀλλο νῦν σὺ βούλει, Σωσία;7
ἀπαγέ σεαυτόν, ἀ'παγ' . . . . . ευδηλ . . .

(Lacuna, circa 57 verses, to Leipzig1.)

277 : Σωσία, J2. 278 S1 suppl.
279 δόσω, Arnim.// Lef. suppl.
284 S5, J2 suppl. from / . . . σω'.
285 τὶ μὴν; Capps suppl. // τὶ δ' ἀλλο νῦν, Allinson.// Σωσία; J2.
286 Suppl. S5, J2 (but S5 has ἀναγε and σεαυτήν).// Allinson
conject. σεαυτὸν and continues to Doris).// εὐθηλ'ος εἴ',
Körte.
THE GIRL WHO GETS HER HAIR CUT SHORT

DORIS

Hist! Sosias!

SOSIAS

If you come near me, Doris, I will pay you out,
Yes, thoroughly. You've been the most to blame
for this.

DORIS

Now as you hope for safety, say that she in fear
Has run off somewhere to a woman.

SOSIAS

"She in fear—
Off somewhere to a woman?"

DORIS

Yes, to Myrrhina,
Next door, she's gone. Else may no wish of mine
come true.

SOSIAS (tragically)

You see where she has gone! Gone to her darling,
here!

DORIS

Of course. What else now do you ask for, Sosias?

(Impatiently, to Sosias)

Be off! Be off with you! . . . . . . . . . . . . .

(Lacuna of about 57 verses to the first Leipzig fragment.)

In this interval Polemon, repentant of his own conduct
and eager for Glycera's return, whether by force or persuasion,
has been in consultation with Pataecus. As Polemon and
Sosias are conferring they are joined by Pataecus. Abrotonon
also appears. Perhaps the wily Davus may have secured
her to divert Sosias and his men by liberal potations.
MENANDER

Scene. ΠΟΛΕΜΩΝ, ΣΩΣΙΑΣ, ΠΑΤΑΙΚΟΣ, ΑΒΡΟΤΟΝΟΝ

ΣΩΣΙΑΣ
Γ' ἐκείθεν ἢκει χρήματ' εἰληφός· ἐμοὶ
345 πίστευε· προδίδωσίν σε καὶ τὸ στρατόπεδον.

ΠΑΤΑΙΚΟΣ
κάθευδ' ἀπελθὼν, ὦ μακάριε, τὰς μάχας
ταύτας ἐάσας. ὃν' χ' ὑμιᾶνεις—σοὶ λαλῶ—
ходятν· μεθύεις γάρ.

ΣΩΣΙΑΣ
هةττον; δὲ πέπωκ' ἵσως
κοτύλην, προειδῶς πάντα ταῦθ', ὁ δυστυχής,
350 τηρῶν τ' ἐμαυτόν εἰς τὸ μέλλον;

ΠΟΛΕΜΩΝ
ἐν λέγεις.

ΠΕῚ ἐνθητί μοι.

ΣΩΣΙΑΣ
τί δ' ἐστὶν ὁ κελεύεις ἐμοὶ;

ΠΟΛΕΜΩΝ
ὀρθῶς ἐρωτᾶς· νῦν ἐγὼ δὴ σοι γ' ἐρῶ.


240
THE GIRL WHO GETS HER HAIR CUT SHORT

Scene. POLEMON, SOSIAS with his men, PATAECUS, ABROTONON

Pataecus is a friend of both parties and is convinced that the quarrel is due to a misunderstanding, not to disloyalty on the part of Glycera. He has understood from the women that Glycera has fled because of Polemon's treatment of her (v. 369). He advises Polemon to abandon hostile measures and to try to win Glycera back by gentler means.

SOSIAS (to Polemon)
He comes from yonder, having just received some cash.
Believe me, he betrays the army and yourself.

PATAECUS (to Sosias)
Be off and sleep, you fool, drop all this fighting, do.
Your health's not good—yes, you I mean—you're not so well,
Nay, less; for you are drunk!

SOSIAS (indignantly)
What, "less"? When I have drunk
Perhaps a gill or two—no more—foresaw all this
And saved myself for future need, poor me?

POLEMON
(recognizing that Sosias is drunk, to Pataecus aside)
You're right.

(To Sosias)
Give in to me.

SOSIAS (submissively)
What is it you're commanding me?

POLEMON
Ah, that's the way to ask me. Now I'll speak to you.

1 Note that four actors are present at once in this scene.
MENANDER

ΣΩΣΙΑΣ

Ἀβρότονον, ἐπισήμημον.

ΠΑΤΑΙΚΟΣ

eusw tountonì
prōton apōpemψou touj te paìdas oste ógei.

ΣΩΣΙΑΣ

355 kakos dioikeis ton polemon. diaλυεται,
dēon labein katà kratos.

ΠΟΛΕΜΩΝ

outoси me gar

o Pataikos exōllusin;

ΣΩΣΙΑΣ

ouke ës òtì ĕγemon.

ΑΒΡΟΤΟΝΟΝ

prōs ton theon, anthrop', apelθ'.

ΣΩΣΙΑΣ

apérchomai.

ΠΟΛΕΜΩΝ

émon se poišeiv ti. kai gar, 'Aβρότονον,
[220] 360 ëcheis ti prōs poliorkian sv chrήsimon,
dynasaì tì anabaìnein, perikadìsθai,—poi stré-
fei,
laikástrì; ἡσχύνθης; mélei touton ti soi;

357 Ε³, quat. y, p. 13 = Lp. va, 14. Leipzig MS. here
overlaps Cairo Ε³.
358 apérchomai: L².
THE GIRL WHO GETS HER HAIR CUT SHORT

SOSIAS (striving to save his importance)
Abrotonon, you give the signal.

PATAECUS (to Polemon)
First send off
Indoors this fellow and the crew that follows him.

SOSIAS (to Pataecus)
You run the war but ill.
(To Polemon.) Disbanding is his way,
When capturing by force is called for.

POLEMON

What? 'Tis he,
Pataecus, ruins me?

SOSIAS (grumbling)
Well, he's no captain, no.

ABROTONON (trying to coax him away)
Now come, sir, by the gods, be off.

SOSIAS (with dignity)
I will withdraw.
[Exit Sosias into the house, followed by his army.

POLEMON

I thought you'd manage something. Yes, Abrotonon,
You've qualities quite useful in a siege. You've skill
In boarding, or in close investment—Going, you?
Where now, you strumpet? You ashamed? Mind
ought of this?

(Abrotonon, offended, departs.)

1 Except for indicated change of speaker the following
lines, 359–362, would better suit Sosias.
MENANDER

Scene. ΠΟΔΕΜΩΝ, ΠΑΤΑΙΚΟΣ

ΠΑΤΑΙΚΟΣ

εἰ μὲν τι τοιοῦτ᾽ ἦν, Πολέμων, οἷον φατε
υμεῖς, τὸ γεγονός, καὶ γαμετὴν γυναῖκά σου—

ΠΟΔΕΜΩΝ

365 οἷον λέγεις, Πάταικε. διαφέρει δὲ τί;
ἔγώ γαμετὴν νενόμικα ταύτην.

ΠΑΤΑΙΚΟΣ

μὴ βόα.

τίς ἐσθ’ ὁ δούς;

ΟΛΕΜΩΝ

ἐμοὶ τίς; αὐτή.

ΠΑΤΑΙΚΟΣ

πανύ καλῶς.

ἡρεσκες αὐτή τυχὸν ὅσως, νῦν δ’ οὐκέτι,
ἀπεληλυθένδε οὐ κατὰ τρόπουν σοι χρωμένου

[230] 370 αὐτή.

ΠΟΔΕΜΩΝ

τί φήσι; οὐ κατὰ τρόπου; τοιτί με τῶν
πάντων λελύπηκας μάλιστ’ εἴπων.

ΠΑΤΑΙΚΟΣ

ἐρεῖς,

tοῦτ’ οὐδ’ ἀκριβῶς, ὡς ὅ μὲν νυνὶ ποεῖς
ἀπόπληκτον ἔστιν. ποὶ φέρει γάρ, ἢ τίνα
ἀξίων; ἐαυτής ἐστ’ ἐκείνη κυρία.

375 λοιπὸν τὸ πείθειν τῷ κακῶς διακειμένῳ
ἐρωτεῖ τ’ ἐστίν.

365 L². // : διαφέρει δὲ τί : S² to Pat. from Leipz.
367 αὐτή, edd. / αὐτή, L².
372 ὡς δ’, Wilam. / ὡστε, Leipz. and L².
373 Leipz. / : ποὶ φέρει γάρ : and paragraphus, L².
374 Lp. νβ = E³, l. 18.

244
THE GIRL WHO GETS HER HAIR CUT SHORT

SCENE. POLEMON, PATAECUS

PATAECUS
If this that has befallen were of some such sort
As, Polemon, you say; if you a wedded wife—

POLEMON (excitedly)
Now how you talk, Pataecus! But what matters it?
I've held her as my wedded wife.

PATAECUS
Don't bawl, don't bawl!
And who gave her away?

POLEMON
To me? She gave herself.

PATAECUS
All right. Perhaps you pleased her then, but now,
no more.
And she has gone for good because you treated her
In ways unseemly.

POLEMON
What? "Unseemly?" This your word
Beyond all else has cut me deep.

PATAECUS
You will admit—
(Of this I'm certain)—that what you are doing now
Is crazy. Where, for instance, are you rushing? Or
To capture whom? For she is mistress of herself.
There's one course left, persuasion for the wretched
man,
The lover.
MENANDER

ΠΟΛΕΜΩΝ

ο δὲ διεφθαρκὸς ἐμοῦ
ἀποντὸς αὐτὴν οὐκ ἀδικεῖ μ';

ΠΑΤΑΙΚΟΣ

ὡστ' ἐγκαλεῖν
ἀδικεῖ σ' ἐκεῖνος, ἀν ποτ' ἔλθῃς εἰς λόγους·
ei δ' ἐκβιάσει, δίκην ὀφλήσεις· οὐκ ἔχει


ΠΟΛΕΜΩΝ

οὐδ' ἀρα νῦν—;

ΠΑΤΑΙΚΟΣ

οὐδ' ἀρα νῦν.

ΠΟΛΕΜΩΝ

οὐκ οἶδ' ὅ τι
λέγω, μὰ τὴν Δήμητρα, πλὴν ἀπάγξωμαι.
Γλυκέρα μὲ καταλέλοιπε, καταλέλοιπέ με
Γλυκέρα, Πάταικ'. ἀλλ' εἴπερ οὔτω σοι δοκεῖ

385 πράττειν,—συνήθης ἠσθα γὰρ καὶ πολλάκις
λελάληκας αὐτῇ,—πρότερον ἔλθὼν διαλέγον·
ποέσβευσον, ἵκετεύω σε.

ΠΑΤΑΙΚΟΣ

tοῦτό μοι δοκεῖ,

ὁρᾶς, ποιεῖν.

ΠΟΛΕΜΩΝ

dύνασαι δὲ δῆπονθεν λέγειν,

Πάταικε;

ΠΑΤΑΙΚΟΣ

μετρίως.

387 Πατ/ in r. margin. 388 Πολ/ in r. margin.

246
THE GIRL WHO GETS HER HAIR CUT SHORT

POLEMON
Well, but he that has corrupted her
When I was absent? He, you'll own, does wrong to me.

PATAECUS
He wrongs you, yes, enough for you to lodge complaint
If ever you shall come to argument. But if
You kidnap her by force, they'll have the law of you.
This wrong calls not for private vengeance but complaint.

POLEMON
Not now, then—?

PATAECUS
No, not even now.

POLEMON
Then what to say
I know not, by Demeter, save I'm like to choke.
My Glycera has gone and left me! Left me, gone!
My Glycera, Pataecus! Nay, if so you think
It's best—for you are well acquainted and with her
You've often chatted—you go first and have a talk,
Be my ambassador, I pray you.

PATAECUS (about to go)
I agree,

You see, to that.

POLEMON (detains him)
You're good at speaking, I presume,

Pataecus?

PATAECUS
Pretty fair.
MENANDER

ΠΟΛΕΜΩΝ

ἀλλὰ μὴν, Πάταικε, δεί.

[250] 390 αὕτη στὶν ἡ σωτηρία τοῦ πράγματος.

ἐγὼ γὰρ εἰ τι πώποτ’ ἡδίκηχ’ ὅλως—

εἰ μὴ διατελῶ πάντα φιλοτιμούμενος—

τὸν κόσμον αὐτῆς εἰ θεωρήσαις—

ΠΑΤΑΙΚΟΣ

καλῶς

ἐχει.

ΠΟΛΕΜΩΝ

θεώρησον, Πάταικε, πρὸς θεῶν.

395 μᾶλλον μ’ ἐλεήσεις.

ΠΑΤΑΙΚΟΣ

ὡ Πόσειδον.

ΠΟΛΕΜΩΝ

δέιρ’ ἵθι.

ἐνδύμαθ’ οἴ’, οἷα δὲ φαίνεθ’ ἡμίκ’ ἀν

λάβῃ τι τούτων οὐ γὰρ ἑοράκεις ἵσως.

ΠΑΤΑΙΚΟΣ

ἐγώγε.

ΠΟΛΕΜΩΝ

καὶ γὰρ τὸ μέγεθος δῆπονθεν ἤν

ἀξιον ἰδεῖν. ἀλλὰ τὸ φέρω νῦν εἰς μέσον

[260] 400 τὸ μέγεθος, ἐμβρόντυτος, ὑπὲρ ἄλλων λαλῶν;

ΠΑΤΑΙΚΟΣ

μᾶ τὸν Δί’, οὐδέν.

398 Pat/ in l. margin.

248
THE GIRL WHO GETS HER HAIR CUT SHORT

POLEMON

Indeed there's need of it,
Pataecus; nay, my whole salvation hangs on this.
For if I've ever done her wrong in any way—
If I don't always care for her devotedly—
If you'd but look upon her finery—

(Motions toward his house, inviting Pataecus in.)

PATAECUS (soothingly)

Oh, that's

All right.

POLEMON

Just take a look, Pataecus, by the gods!
You'll pity me the more.

PATAECUS (aside)

Poseidon!

POLEMON

Here! come here!
What dresses! What an air she has when she's

dressed up
In this or that! Nay, come. You never saw,

perhaps.

PATAECUS

O yes, I have.

POLEMON

Why, just their grandeur, I may say,
Were worth a look. But why drag in this "grandeur"

now,
Crazed that I am, to chatter thus beside the point?

PATAECUS (reassuringly)

Oh, not at all, by Zeus.
MENANDER

ΠΩΛΕΜΩΝ

οὐ γάρ; ἀλλὰ δεῖ γέ σε

βάδισαι ἕνεκα.

ΠΑΤΑΙΚΟΣ

πάραγ’.

ΠΩΛΕΜΩΝ

εἰσέρχομαι.

ACT IV

SCENE. ΜΟΣΧΙΩΝ

ΜΟΣΧΙΩΝ

οὐκ εἰσφθερείσθη θάττον ὑμεῖς ἐκποδῶν,

λόγχας ἠχοντες ἐκπεπτηδήκασι μοι.

405 οὖν ἂν δύναιντο δ' ἐξελείν νεοτιᾶν

εἰσφθερείσθην, οὐκ εἰσφθερείσθη, οἱ ἐκποδῶν.

ἀλαξα ἐξένοις φησί, “ἐίχον” ἐπεὶ δ' οὐ ἔστενοι

οἱ περιεβάζοντες — Σωσθήνα ἐκ οὔτοσι.” —

401 οὖν οἴκεσθαι γέ σε ἄμα — ἀλλὰ δεῖ Παταίκοις τε ἑλ.

402 εἰς τὸ χώραν ἐπικαλεῖσθαι τε καὶ τῆς τῆς.

404 End of Lp. τι

550
THE GIRL WHO GETS HER HAIR CUT SHORT

POLEMON (pressing him on to the house)
    You think not? But at least
You'll have to see them. Step this way.

PATAEacus
    You first.

POLEMON
    I go.

[Polemon leads the way into his house, Pataeus following. Moschion appears at the door of the house of Pataeus. He looks about anxiously for the enemy. When he sees Polemon entering the other house with Pataeus, and none of the "army" present, he comes out of the house reassured.]

ACT IV

SCENE. MOSCHION

MOSCHION (to Polemon and Pataeus as they disappear in the other house)

In with you. Curse you! Quick—and rid me of your sight!
With lances forth they sprang at me—
    (looking about him) but could not take
By storm a swallow's nest, this army, scurvy knaves!
"Now they had mercenary troops," you say. But these,
The troops much talked of, are—
    (catching sight of Sosias lying drunk by the door)
this Sosias alone!
πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον τὸν νῦν,—φορὰ γὰρ γέγονε τούτου νῦν καλὴ ἐν ἀπασὶ τοῖς "Ἐλλησι δι’ ὃ τι δὴ ποτε—οὐδένα νομίζω τῶν τοσοῦτων ἀθλίων ἀνθρωπον οὗτως ὡς ἐμαυτὸν ξῆν εγὼ. ὡς γὰρ τάχιστ' εἰσῆλθον, οὐδὲν ὃν ἀεὶ εἰσώθ' ἐποίουν, οὐδὲ πρὸς τὴν μητέρα εἰσῆλθον, οὐ τῶν ἐνδον ἐκάλεσ' οὐδένα πρὸς ἐμαυτόν, ἀλλ' εἰς οἶκον ἐλθὼν ἐκποδῶν ἐνταῦθα κατεκείμην συνεστηκὼς πάνυ. τὸν Δᾶον εἰσπέμπτω δὲ δηλώσουθ' ὅτι ἦκω, τοσοῦτον αὐτό, πρὸς τὴν μητέρα. οὗτος μὲν οὖν, μικρὸν τι φροντίσας ἐμοῦ, ἀριστον αὐτοῖσ καταλαβὼν παρακεῖμενον, ἐγέμιζεν αὐτὸν. ἐν δὲ τούτῳ τῷ χρόνῳ κατακείμενος πρὸς ἐμαυτὸν ἔλεγον. "ἀυτίκα πρόσεισιν ἡ μήτηρ <ἀπ> αγγελοῦσα μοι παρὰ τῆς ἔρωμενης ἐφ' ὃς ἄν φησὶ μοι εἰς ταύτων ἐλθεῖν." αὐτὸς ἐμελετῶν λόγον—

(Lacuna of circa 157 verses to K.².)

417 οἶκον, Lef./οἶκον τινα, pap.
425 <ἀπ> αγγελοῦσα, Croen., Sudh.
THE GIRL WHO GETS HER HAIR CUT SHORT

Of all the many born to wretchedness in this
Our generation—for amongst the Hellenes all,
Whate'er the cause, there has sprung up a noble
crop
Of such—there's no one of them all so wretched
lives,
In my opinion, as myself. For soon as I
Went in, without attempting any single thing
Of all that was my wont, not even mother's room
I entered, nay, nor any of the household called,
But to a room betook myself aside and there
I lay, quite self-controlled. And I send Davus in.
To tell my mother this, and merely this, that I've
Arrived. However he, with little care for me,
On finding luncheon laid out ready for them there,
Went on and took his fill. I, lying down the while,
Kept saying to myself: "Here presently will come
My mother and will bring me word from her I
love,
Upon what terms she says that she and I might
make
Agreement." I was practising a speech myself . . .

(Lacuna of about 157 verses to K.*)

Moschion probably goes on to tell of a confidential talk
between Glycera and Myrrha which he has overheard. He
is convinced that his hopes are illusory and realizes that he
has been duped by Davus. He has also heard things which
arouse his curiosity regarding Glycera (v. 665), but not enough
to reveal the facts in full. When Pataecus comes out of
Polemon's house, Moschion conceals himself from view. He
is present, but unobserved by the others, throughout the follow-
ing scenes.
MENANDER

Scene. ΓΛΥΚΕΡΑ, ΠΑΤΑΙΚΟΣ, ΔΩΡΙΣ,
ΜΟΣΧΙΩΝ

ΓΛΥΚΕΡΑ

585 'έλθουσα πρὸς τὴν μ’ ἦτέρ’ αὐτοῦ, φίλτατε,
καὶ δεύρο καταφυγοῦσ’ ἐδυνάμην—οὐ σκοπεῖς;—

290 [7 νά με λ’άβη γυναῖκα—κατ’ ἐμὲ γὰρ πάνυ
[γέγον’ οὐ’δέν]—ἂλλ’ οὔ τοῦθ’, ἐταίραν δ’ ἵνα μ’ ἔχῃ
ἐὶτ’ οὐ λαθείν τοῦτος ἀν ἔσπευδον, τάλαν,

590 αὐτὸς <τ’> ἐκεῖνος; ἄλλ’ ἴταμὼς εἰς ταῦτό με
tῷ πατρὶ κατέστησ’, εἰλὸμην δ’ οὕτως ἐγὼ
ἀφρόνως ἔχειν, ἔχθραν τε πρὰξ[ὶν ἐκτελεῖν]
ὑμῖν θ’ ὑπόνοιαν καταλιπεῖν ἀισχρὸν ἐμοῦ
ἡν ἑξαλείψατ’ οὐκέτ’, οὐδ’ αἰσχρὸνομαι;

595 Πάταικε, καὶ σὺ ταῦτα συμπεπετεισμένοι
ἡλθες τοιαύτην θ’ υπέλαβες ὡς γεγονέναι;

ΠΑΤΑΙΚΟΣ

300 [μὴ δὴ γένοιτ’, ὃ Ζεὺς πολυτίμητ’, ἄδικα δὲ
δεῖξαις ἀληθῶς ὄντ’· ἐγὼ ’μὲν πείθομαι.

585 K², quart. z, p. 3, 1. 18. ἐλθοῦσα πρὸς, S² suppl.//
φίλτατε, J².
586 S² suppl.//. οὐ σκοπεῖς, pap., S².
588 'γέγον', J² suppl.//. οὐ' δέν, Capps suggests some nega-
tive./. . . οὐν . . . ἄλλ', L². // τοῦθ', Capps. / τοῦτ', L², S².
590 αὐτὸς <τ’>, Leo.
592 Croenert, J² from πρα—. . . . . , pap.

254
THE GIRL WHO GETS HER HAIR CUT SHORT

Scene. GLYCERA, PATAECUS, DORIS, MOSCHION (in hiding)

While inspecting the wardrobe of Glycera in Polemon's house, Pataeus seems to have noticed something among her belongings that aroused in him a suspicion as to her identity. Therefore, when he summons her from the house, he has three objects in view: the first, to secure an explanation of her conduct with Moschion; the second, to discharge his mission of reconciling her with Polemon; the third, to discover who she really is. He finds her unwilling to return to Polemon (vv. 599, 625, 630, cf. 904). She assures Pataeus, however, that her relations with Moschion have been innocent, though she admits that she has put herself in a false position with him.

GLYCERA

. . . . . . [supply e.g. . . . I could have come With no such purpose] to his mother, dearest sir; Nor could have taken refuge here—do you not see?— That he might wed me—(for in truth he's far beyond Poor me!)—Oh no, not that, but so that he might have And hold me as his mistress. Wouldn't I, poor thing, He too himself, have sought to keep it dark from them? Would I have boldly faced his father and preferred To be thus senseless, bring to pass a hateful deed And in your minds embed disgraceful thoughts of me Which you would ne'er blot out? I feel no shame at that?

Pataeus, came you here persuaded, even you, Of this, and thought that I had been a girl like that?

PATAECUS

Nay, Zeus most reverend forbid! But may you prove In sober fact these charges wrong you. I believe; Yet, all the same, go back to him.

594 ἡμαθησαυτῇ, J², S² // αἰσχ'υνομαί, Leo.  
597 ἀδικα δὲ, Wilam.  
598 μὲν, Cappes. // πέλθομαι, Wilam.  
599 Capps suppl.
ΓΑΤΚΕΡΑ
'eiș ãllas korás'

600 ύβριζέτω τὸ λοιπόν.

ΠΑΤΑΙΚΟΣ
οὔχ ύβριστικῶς

γέγονε τὸ δεινόν.

ΓΑΤΚΕΡΑ
ἀνόσιον δ’ ἐπραξεὶ με.  ο’λον μάλ’ ἃν θεράπαιναι ἑργάσαιτο τις.

(Lacuna of 16 verses to K. )

ΓΑΤΚΕΡΑ
ἐγώ δ’ ἐκεῖνα λαμβάνω τὰ χρήματα
620 τοῦ μοῦ πατρὸς καὶ μητρὸς, εἰθ’ ὁμοι δ’ ἐχειν δὲ παρ’ ἐμαυτῇ ταῦτα καὶ τηρεῖν.

ΠΑΤΑΙΚΟΣ
τί οὖν

βούλει;

ΓΑΤΚΕΡΑ
κομίσασθαι ταῦτ’.

ΠΑΤΑΙΚΟΣ
γὰρ ἀπέγνωκας σὺν γὰρ

κομιδῇ τὸν ἄνθρωπον; τί βούλει, φιλτάτη;

ΓΑΤΚΕΡΑ
διὰ σοῦ γενέσθω τοῦτό μοι.

600 Capps suppl. // οῦκ ἐκούσιον, S².  601 Capps suppl.
602 οἶνον μᾶλ’, Allinson suppl. // Remainder S² suppl.
619 K¹, quat. 2, p. 3. 1. 17.  619–620 S² suppl.
622 βούλει: κομίσασθαι ταῦτ’: L². // ἄπεγνωκας σὺν γὰρ
Capps.  624 μοι: J² assumed from μ. i., J².

256
THE GIRL WHO GETS HER HAIR CUT SHORT

GLYCERA
'Gainst other girls
In future let him wanton.

PATAECS
Nay, not wantonly
This outrage happened.

GLYCERA
Godless things he did to me,
Such treatment, surely, as you'd give some servant maid.

(Lacuna of 16 verses to K1.)

Glycera seems to have declared to Pataecus that she is freeborn and also to have asked him to examine the proofs of her origin for himself, that he may assist her to establish her legal independence of Polemon. When the text begins again Glycera is explaining to Pataecus the nature of the objects, contained in the chest, which she has asked him to examine.

GLYCERA
And I received those objects as a legacy
From father and from mother, and it is my wont
To guard and keep them ever with me.

PATAECS
Well, what is
Your wish?

GLYCERA
To have them brought here safe.

PATAECS
You've given up
The fellow utterly?  What, dearest, do you want?

GLYCERA
Through you may I obtain this.
MENANDER

ΠΑΤΑΙΚΟΣ

πραχθήσεται.
625 τούτο <γε> γέλοιον: ἄλλ' ὑπὲρ πάντων ἔχρην ὴρ' αὖν σ'.

ΓΑΤΚΕΡΑ

ἐγώδα ταμ' ἄρισθ'.

ΠΑΤΑΙΚΟΣ

οὕτως ἔχεις;

τίς τῶν θεραπαινῶν οίδε ταῦθ' ὅπου στὶ σοι;  

ΓΑΤΚΕΡΑ

'ἡ Δωρίς' οίδε.

ΠΑΤΑΙΚΟΣ

καλεσάτω τὴν Δωρίδα

ἐξώ τῆς. ἄλλ' ὦμως, Πλυκέρα, πρὸς τῶν θεῶν,
630 ἐως πάρεστ' ἐφ' οῖς λόγοις νυνὶ λέγω,

.............

ΔΩΡΙΣ

(.). δοῦ (?). ὁ κεκτημένη.

ΜΟΣΧΙΩΝ

τάχ' εἰσομ' ὁλον τὸ κακόν.

ΓΑΤΚΕΡΑ

ἐξέγευκέ μοι

[320]

τὴν κοινίδ' ἐξω, Δωρί, τὴν τὰ ποικίλα

625 <γε>, Caps.
626 Ellis suppl./ J² confirms. // Pat/ in r. margin.
627 : at end.
629 τῆς: to indicate change of addressee.

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THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS
Well, it shall be done.
A foolish business! But on all accounts you first
Should see—

GLYCERA (interrupting)
I know what's best for me.

PATAECUS
So that's the way
You feel? What maid of yours knows where you
keep these things?

GLYCERA
My Doris knows.

PATAECUS (to an attendant)
Go, someone, call out Doris here.
Yet, Glyceria, no less, I beg you by the gods,
While still 'tis possible, upon the terms I urge
Be reconciled.

(Enter Doris from the house.)

DORIS
Well, here I am, my mistress, here!

MOSCHION (aside)
Now soon I'll know what mischief's up.

GLYCERA
Go, Doris, fetch
My casket out, the one—you know—that holds, by

Zeus,

1 Text in lines 630-637 is badly broken.

γνωθι, την χαρα: δοσι, S. S. / The: before δ uncertain. // Δωπ/ in r. margin.
632 Suppl. and to Mosch., Capps. / (Γαμ.) τί δ' ἵστε ως; (Δ.)
633 Suppl. van Leeuw.
MENANDER

'έχουσαν—οἶσθα, ν'ή Δ',—ήν δεδωκά σοι
635 τηρεῖν. τι κ'λαίεις, ἀθλία;

ΠΑΤΑΙΚΟΣ

πέπονθά τι,
'νῃ τὸν Δία τὸν σωτήρ', ἐγὼ καίνον π'άνυ
'ἀελπτον οὖν' πράγμ' οὐδέν. ἤ κοιτίς φανεί'.

(Lacuna of circa 7 verses to the second Leipzig fragment.)

SCENE. ΜΟΣΧΙΩΝ, ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ

ΠΑΤΑΙΚΟΣ

. . . . . . . . . . . . . . . . . . . . . . . . . . .
646 ἄν' καὶ τὸν ἐδον. οὐ παρ' αὐτὸν οὕτως
τράγος τις, ἢ βοῦς, ἢ τοιοῦτο θηρίουν
ἔστηκεν;

ΓΛΥΚΕΡΑ

ἐλαφος, φίλτατ', ἔστιν, οὐ τράγος.

ΠΑΤΑΙΚΟΣ

'κέρα' τ' ἔχει, τοῦτ' οἴδα. καὶ τοιοῦτο τρίτον'
650 πετεινὸς ἦππος. τῆς γυναικὸς τῆς ἑμῆς
'τὰ χρη'ματ' ἐστὶ ταύτα, καὶ μάλ' ἀθλίας.

634 Suppl. Leo, S² from ....... σο... ηδ.
635 Van Leeuwen., Headlam. /... λαϊεις, pap., S² / ἄλυεις,
Capps, K² / Πατ/ in r. margin.
637 'ἀελπτον οὖν', S² // κοιτίς, Wilam. // φανεί, Allinson. //
End of Cairo MS. of Periceiromene.
646 Lp. ἕα.

648 ὃν τραγος: Leipz. pap.
649 Line to Pataecus, K² // (τραγον'ν', 648) / κέρατ' ἔχει τοῦτ',
to Glyc., S² : οἴδα etc. to Pataec., S².

260
THE GIRL WHO GETS HER HAIR CUT SHORT

Embroideries—the one which I've entrusted you
To keep. Now why these tears, poor girl?
(Exit Doris into the house.)

PATAECUS (to himself')

Some very strange
Experience, by Saviour Zeus, has come to me.
Well, well, there's naught exceeds belief! The chest
will show.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

(Lacuna of about 7 verses to the second Leipzig fragment.)

Doris has brought out the chest and returned again into the
house. Pataecus examines the embroideries. He has just
made out the first pattern (perhaps a hippocamp, see Sudh.
M.S. p. 91) which he has recognized, and now goes on to
number two.

SCENE. MOSCHION (still in hiding), PATAECUS,
GLYCERA

PATAECUS

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Which even then I saw. Is not this next one here
Some he-goat? Or an ox? Or some such animal
Worked on it?

GLYCERA

That's a stag, my dearest, not a goat.

PATAECUS

Well, horns it has. So much I know. And here's
this third,
A wingèd horse it is. My wife's possessions these!
Yes, hers, my own, poor luckless woman that she was.

1 Some edd. (see critical notes) : "Why do you loiter,
you wretched girl?" (See Capps, ad loc.)
MENANDER

ΜΟΣΧΙΩΝ
['εν τῶν ἀ'δυνάτων ἐστί, τοιτί μοι δοκεῖ
σκοποῦντι, τὴν ἐμὴν τεκοῦσαν μητέρα
αισχρώς προϊέσθαι θυγατέρι αὐτῇ γενομένῃ.
655 'εἰ δὲ γεγένητ'αι τούτ', ἀδελφὴ δ' ἐστ' ἐμὴ
'αὐτή, κάκιστ' ἐφθαρμ' ὦ δυστυχῆς ἐγώ.

ΠΑΤΑΙΚΟΣ
. . . . u . . δὴ τάπιλοιτα τῶν ἐμῶν;

ΓΑΤΚΕΡΑ
[σήμαιν' ὀ βούλει, τοῦτο πυθάνου τ' ἐμοῦ.

ΠΑΤΑΙΚΟΣ
[πόθεν] λαβοῦσα ταῦτα κέκτησαι; φράσον.

ΓΑΤΚΕΡΑ
660 'ἐν τ'οίσδ' ἀνηρέθην ποτ' οὐσα παιδίου.

ΜΟΣΧΙΩΝ
[ἐ']πάναγε σαυτὸν μικρὸν ὡς ροθ'οῦμ'ἐνος'.
[ἡκω τύχης εἰς καιρὸν οἰκείας ε'γώ.]

ΠΑΤΑΙΚΟΣ
μόνη δ' ἐκείστο; τοῦτο γὰρ σήμαινε μοι.

ΓΑΤΚΕΡΑ
. . οὖ δὴτ', ἀδελφὸν δ' ἐξεθηκ'ε κάμε τις.

ΜΟΣΧΙΩΝ
665 τοιτί μὲν ἐν μοι τῶν ἐμ' ἔμοι ζητουμένων.

652 ἕν, Wilam. suppl.
654 Capps suppl. 655 S² suppl.
656 'αὐτή, S² suppl.//κάκιστ' ἐφθαρμ', K².
657 ἡ δυστυχῆς δή, Capps suppl. from photo.//δήλον τίν' ἡδή, K².
661 ροθ'οῦμ'ἐνος', Allinson suppl.//ρόθιον μ'ἐφηγα', S²./ῥόθος
βλέπω', Capps, gives line to Pataecus. // No paragraphus.

262
THE GIRL WHO GETS HER HAIR CUT SHORT

MOSCHION (aside)
A thing impossible is this, methinks, as I
Now turn it over, that my mother brought to birth
And shamelessly exposed a daughter born to her.
But if this happened and if she's my sister, mine,
Why then I'm ruined utterly, O luckless me!

PATAECUS
[Ill-starred in truth the fate] of all else left of mine? ¹

GLYCERA
Make clear what you are seeking and inquire of me.

PATAECUS
Where did you get these things, to treasure thus?
Explain.

GLYCERA
They found me as a baby and these things with me.

MOSCHION (to himself; aside)
Put further out to sea, you labour in the surf.²
The crisis of my private fortunes now is come.

PATAECUS (resuming his questions)
But were you laid there all alone? Come, tell me that.

GLYCERA
Why, no. A brother also they exposed with me.

MOSCHION (aside)
That point is number one of what I sought to know.

¹ In this line, of doubtful reading, Pataecus seems to be advertining to the fate of the other child, his boy. (See Capps, ad loc.)
² Or (?): Draw back a little that I may scan your face (Given to Pataecus). See Capps's reading, notes on text.
MENANDER

ΠΑΤΑΙΚΟΣ

πῶς οὖν ἔχωρφ'σθη' τ' ἀπ' ἀλλήλων δι'χα';

ΓΑΤΚΕΡΑ

ἔχομι δ' ἄν ἐ'πει' ν πάντ' ἀκηκούιά σου.
τάμα δ' ἐπερώτα, ῥητὰ γὰρ ταῦτ' ἔστι μοι,
ἐκεῖνα δ' εὖ αὕτη μὴ φράσειν ὄμωμοκα.

ΜΟΣΧΙΩΝ

670 καὶ τ'οὐ' τό μοι σύσσημον εἰρηκεν σαφές;
ομώμοκεν τῇ μήτρι. ποῦ' ποτ' εἰμι γῆς;

ΠΑΤΑΙΚΟΣ

ὀ δὴ λαβών σε γαῖ τρεφὼν τὶς ἦν ποτε;

ΓΑΤΚΕΡΑ

γυμή μ' ἔθρεψ', ἦπερ' τότ' εἶδ', ἐκ'κειμένην.

ΠΑΤΑΙΚΟΣ

τοῦ δὴ τ'όποι' τί μνημόνευμα σοι λέγει;

ΓΑΤΚΕΡΑ

675 κρη'νη' τω' εἶπε, ναι', τόπον θ' ὑπόσκιον.

ΠΑΤΑΙΚΟΣ

τὸν αὐτὸν ὀντερ χῶ τιθεῖς εἰρηκέ μοι.

ΓΑΤΚΕΡΑ

τίς δ' οὕτος ἔστιν; εἴ θέμις κάρμοι φράσουν.

ΠΑΤΑΙΚΟΣ

ὁ μὲν τιθεῖς παῖς, ὁ δὲ τρέφειν ὁκνῶν ἐγὼ.

ΓΑΤΚΕΡΑ

σὺ δ' ἐξέθηκας ὅν πατήρ; τίνος χάριν;

668 S² restored./ταμαδερωτα, Leipz. pap./τὰ δ' εἰμα <μ'>
ἐρώτα, Capps.
673 ἔθρεψ', ἦπερ', K² suppl./ἐκ<κ>ειμένην, or εἴδε κειμένην,
Capps.
675 εἶπε, ναί, S² suppl./εἴπε καλ', K²./θ', Capps suppl.
676 Lp. ἔθ.
THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS
How were you separated from each other then?

GLYCERA
Knowing from hearsay I could tell the whole to you; But ask of my affairs, for I may tell of them. To keep the rest a secret I've made oath to her.

MOSCHION (aside)
Another token for me! She has spoken plain. She's under oath to mother. Where on earth am I?

PATAECUS
And he that found and reared you, who might he be, pray?

GLYCERA
A woman reared me, one who saw me then exposed.

PATAECUS
And mentioned what clue to identify the place?

GLYCERA
A fountain-pool she spoke of, yes, a shaded spot.

PATAECUS
The same that he who left them there described to me.

GLYCERA
And who is that? If lawful, let me also know.

PATAECUS
A servant left them, but 'twas I refused to rear.

GLYCERA
And you exposed them, you, the father? Tell me why.

265
MENANDER

ΠΑΤΑΙΚΟΣ

680 πόλλ' ἐστὶν ἔρη ἀπίστα, παιδίου, τύχης. 

η μὲν τεκοῦσ' ὑμᾶς γὰρ ἐκλείπει βίου 

εὐθὺς, μᾶ δ' ἐμπροσθεν ἥμερα, τέκνον—

ΓΑΤΚΕΡΑ

τί γίνεται ποθ'; ὡς τρέμω, τάλαιν' ἔγω.

ΠΑΤΑΙΚΟΣ

πένης ἐγενόμην, βίον ἔχειν ἐθισμένος.

ΓΑΤΚΕΡΑ

685 ἐν ἥμερᾳ; πῶς; ὁ θεός, δεινοῦ πότμου.

ΠΑΤΑΙΚΟΣ

ἡκουσα τὴν ναῦν ἡ παρεῖχ' ἡμῖν τροφὴν

ἀγριον καλύψαι πέλαγος Αἰγαίας ἀλός.

ΓΑΤΚΕΡΑ

τάλαιν' ἐγώγε τῆς τύχης.

ΠΑΤΑΙΚΟΣ

ἐφόλκια

690 τρέφειν ἀβαύλου παντελῶς ἀνδρός τρόπον.

ὁδιστα μέντοι κτηματῶν πάντων τέκνα.

τὸ ποῖον ἐτὶ λέλοιπ'ε;

ΓΑΤΚΕΡΑ

μηνυθήσεται

ἡν καὶ δέραια καὶ βραχὺς τις ἀνώγυλφος

κόσμος προσώπων γνωρίσμα τοῖς ἐκκελεμένοις.

682 J². 684 Wilam. suppl. 685 K². 690 K². 690-705 For conject. restor. see Sudh. Menander Studien, pp. 90-94.

691 S² suppl. // Paragraphus doubtful.

692-3 S². // μηνυθήσεται, K².

694 γνωρίσμα, S². // ἐκκελεμένοι, Capps suppl.

266
THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS
There comes, my child, from Fortune many a circumstance
Incredible. For she who gave you birth, she died
Forthwith; and just one day before she died, my child—

GLYCERA
What is it happened? How I tremble! Ah, poor me!

PATAECUS
I came to poverty, though used ere this to wealth.

GLYCERA
All in a day? But how? O gods, what awful fate!

PATAECUS (theatrically)
I learned that in the wild Aegean's wide-spread brine
Was whelmed the ship that brought us in our sustenance.

GLYCERA
Ah, wretched me, what ill luck that!

PATAECUS
So, beggared now,
Methought it were the part of one quite reft of sense
Children to rear and trail like cargo, towed astern—
(Yet children are the sweetest things of all to own!)¹—
What sort of stuff besides was left?

GLYCERA
That shall be told:
A necklace and some little ornament embossed
Were placed as tokens with the children there exposed.

¹ Lines 691–705 are badly mutilated (see text) and some details are only a matter of conjecture. Moschion, who is eavesdropping through the scene, learns the secret of his birth. At the end of the scene, where the text is much broken, he apparently comes forward and reveals himself.
ΜΕΝΑΝΔΡΟΣ

695 ἐκεῖνον ἀναθεώμεθ'.

ΓΑΤΚΕΡΑ

ἀλλ' οὐκ ἐ'στ' ἔτι.

ΠΑΤΑΙΚΟΣ

τί φής; . . . .

ΓΑΤΚΕΡΑ

. . . . . . . . . δηλαδή.

ΜΟΣΧΙΝΝ

[ἀλλ' ἐ'στιν] οὔτος, ὡς ἔοιχ', οὔμος πατήρ.

ΠΑΤΑΙΚΟΣ

ἐχος ἀν εἰπεῖν . . . . . ζώνη τις ἦν;

ΓΑΤΚΕΡΑ

ἡν γάρ χορός τε παρθ' ἐνων ἐνταῦθα τις—

ΜΟΣΧΙΝΝ

700 οὖκοιν συνήκας;

ΓΑΤΚΕΡΑ

διαφαν' ἕσ τε χλαυ'δων χρυσή τε μίτρα—πάντα 'καθ' ἐν εἰρημένα.

ΠΑΤΑΙΚΟΣ

οὔ ἑκ'τι καθέξω, φι'λτάτη, 'σ'.

695 ἐκεῖνον ἀναθεώμεθ', Wilam. // ἀλλ' οὐκ ἐστ' ἔτι, S². // (s) at end.

696 S² reads: (Πατ.) τί φής; (Γλυκ.) τὰ λοιφ' ἀδελφὸς ἵστερ. // δηλαδή, K².

697 To Mosch., S². // J² confirms πατήρ. // Paragraphus doubtful.

698 To Pataec., S². // ἀργυρά, or πορφυρά¹, suppl. S². // ἐνοῦσαν εἰτεῖν γεικόνι ἐν ζώνῃ τις ἦν, Capps, and gives 697 and 698 to Glycera. // Punctuation 698 and 699, Allinson.

699 To Pataec., Capps. // ἦν γάρ: only to Pataec., S².

700 οὐκουσινηκας: to Mosch., S². // βδομην συνηκα, Capps. // Remainder and all of 701 suppl. and given to Glycera, S².

702 φιλτάτη is "sure," Suddh. M.S., p. 91. // Mos in r. margin, S².

268
THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS
Let's have a look at them.

GLYCERA
But that we can't do now.

PATAECUS
Why so?

GLYCERA
[. . . . . . . . . . . . you see.]¹

MOSCHION (in hiding)
Why! This man is my father, mine, as it would seem!

PATAECUS
Was there a girdle, could you say, included there?

GLYCERA
There was. And worked thereon a choral dance of girls—

MOSCHION
(aside, seeing Pataecus give a start of recognition)²
Ah, that you recognized!

GLYCERA (continues to describe)
A robe diaphanous;
A head-band made of gold. I've mentioned each and all.

PATAECUS (convinced)
No longer, dearest, will I keep you in suspense.

¹ Text of 696 is illegible. It apparently furnished some clue to Moschion. For the conjecture: "Because my brother had the rest," see critical notes.
² This would be just as appropriate continued, as an aside, to Glycera, but change of speaker is indicated in the text.
MENANDER

ΜΟΣΧΙΩΝ

ἀμέλει ἔνει ἔγω
... i προσέχεις θ' έτοι λ ν
πάρειμι, τούτον γ' ἀ'[... a] ἔγω.

Scene. ΓΛΥΚΕΡΑ, ΜΟΣΧΙΩΝ, ΠΑТАΙΚΟΣ

ΓΛΥΚΕΡΑ

705 ὁ θεό, τὶς ἐστὶν οὗτος;

(MΟΣΧΙΩΝ)

δος ... μοι ...

(Lacuna of circa 100 lines to Oxyr. fragm.)

ACT V

Scene. ΠΟΛΕΜΩΝ, ΔΩΡΙΣ

........................................... ν
........................................... μοι
........................................... ἀ' σμενός
........................................... λόγος

810
........................................... λέγεις
........................................... ων

(Lacuna of 19 verses.)

........................................... ἵ

(Lacuna of 10 verses.)

........................................... ν

(Lacuna of 3 verses.)

........................................... ας:

........................................... ν
........................................... ως
........................................... τα

(Lacuna of 4 verses.)

270
THE GIRL WHO GETS HER HAIR CUT SHORT

MOSCHION
(apparently as he comes out of concealment makes remarks, not now legible, perhaps to the following effect)
[Well, anyhow, I am ready to have an interview. I'll go forward and ask all details.]

SCENE. GLYCERA, MOSCHION, (PATAECUS)

GLYCERA (or PATAECUS?)
(startled by Moschion's sudden appearance)
O ye gods! Now who are you, sir?

MOSCHION
[Who am I? I'm Moschion.]

(Lacuna of about 100 lines.)

ACT V

At the beginning of this act Polemon learns from Doris that Glycera is Moschion's sister and that her father is the wealthy Pataecus. She is a free-born girl and a formal marriage with her has become legally possible. Now his jealous rage seems more unpardonable than ever. He is therefore in the depths of despair.

SCENE. POLEMON, DORIS

(After broken lines and lacunae, we find Polemon and Doris engaged in conversation. Polemon is much wrought up.)

1 A new scene, beginning in lively trochaic verse.
MENANDER

ΠΟΛΕΜΩΝ

857 ἰν ἐμαυτὸν ἀποπνίξαιμι.

ΔΩΡΙΣ

μὴ δὴ τοῦτο γε.

ΠΟΛΕΜΩΝ

ἀλλὰ τί ποήσω, Δωρί; πῶς βιώσομαι, ὁ τρισκακοδαίμων, χωρὶς ὅν αὐτῆς;

ΔΩΡΙΣ

πάλιν

860 ἀπεισίων ὡς σέ—

ΠΟΛΕΜΩΝ

πρὸς θεῶν, οὗ' ὄν λέγεις.

ΔΩΡΙΣ

ἐὰν προθυμηθῆς ἀκ' ἀκὼς τούνθεν' ἔχειν.

ΠΟΛΕΜΩΝ

οὐκ ἐνλίποιμ' ἀν οὐθέν, εὖ τοῦτ', ὡς φίλη, ὑπέρευν λέγεις. βάδις'. ἐγὼ σ', ἐλθευθέραν ἀυρινὸν ἀφήςω, Δωρί, ἀλλ' ὁ δ' εἰ λέγειν

865 ἀκουσον. εἰσελθῆνθ'. οἴμοι, μάρ' Ἐρως, ὡς κατὰ κράτος μ' εἰλήφας. ἐ' φίλησεν τότε

862 Κ ἀδελφόν, οὐχὶ μοιχὸν, ὁ δ' ἀλάστωρ ἐγὼ καὶ ξηλότυπος ἀνθρωπος, ἀμακρίναι δέον, εὖθες ἐπαρφώνου. τοιγαροῦν ἀπάγξομαι

870 καλῶς ποῦν.

τί ἐστι, Δωρί φιλ[τάτη];


862 Paragraphus under line, but no change of speaker apparent. // ὡς φίλη, Weil suppl.

863 ἐγὼ σ', MS./ Blass, Capps corr. to δ'. 864 For hiatus, cf. on Samia, 170. / Blass, Capps insert <σ'>.

272
THE GIRL WHO GETS HER HAIR CUT SHORT

POLEMON

Myself to throttle.

DORIS

Nay, now don't do that at least—

POLEMON

But what am I to do then, Doris? How can I, The thrice unlucky, live without her?

DORIS

Back again

She’s coming to you—

POLEMON

Gods, to think of what you say!—

DORIS

If naughtiness hereafter you take pains to shun.

POLEMON

In nothing I’ll be lacking. What you say, my dear, Is well, exceeding well. Now go. I'll set you free To-morrow, Doris.

(Doris hastily turns to go.)

Now I'll tell you what to say.

So hear—

(Doris has entered the house.)

She has gone in; has vanished. Woe is me! O raging Eros, how you've captured me by force! It was a brother not a lover then she kissed; But I the Vengeance-driven, jealous man, forthwith, Though questioning was called for, played my drunken trick. So then I'll hang myself and justly.

(Doris comes out.)

Doris dear,

What now?

865 Capps suppl. μάρτυς // Wilam. Ερως.
868 Polak suppl. 869 Sπ.
MENANDER

ΔΩΡΙΣ
ἀγαθά: πορεύσεθ' ὡς σέ.

ΠΟΛΕΜΩΝ
κατεγέλα δ' ἐμοῦ. 1

ΔΩΡΙΣ
μὰ τὴν Ἀφροδίτην, ἀλλ' ἐνεδύετ' οἱ στολῆν, 1
ὁ πατὴρ ἔπεξ ἑρπάζα'. ἔχρην σε νῦν τελείων
ἐυαγγέλια τῶν γεγονότων. ἐ' ἄσε βῆς πάνυ
875 στένειν ἐκεῖνης εὐρυχρησίας τὸ τέλος.

ΠΟΛΕΜΩΝ
νὴ τὸν Δί', ὁρθῶς γὰρ λέγεις ὁ δ' ἐπεὶ ποεῖν. 1
ὁ μάγειρος ἐνδού ἐστί· τὴν ὑπὸ θεντω. 1

ΔΩΡΙΣ
κανοῦν δὲ ποῦ, καὶ ἀλλ' ἄ δεῖ;

ΠΟΛΕΜΩΝ
κα' νοῦν μὲν οὖν 1
ὑπεροιόν ἐναρξεῖτ', ἀλλὰ ταύτην σφαττᾶτω. 1
880 μᾶλλον δὲ κάγω στεφανον ἀπὸ βω' μοῦ ποθεν 1
ἀφελῶν ἐπιθέσθαι βουλομαι.

ΔΩΡΙΣ
πιθα'νότερος 7

ΠΟΛΕΜΩΝ
πολλῷ φανεὶ γοῦν.

ΔΩΡΙΣ
ἀγετε 'νῦν Γλυκέραν ταχύ. 1

871 δ' ἐμοῦ, Capps.
875 τστέεν, Capps. / ρθείν, G.-H., K2, S2.
876 van Leeuw. suppl. / δ' ἀπ' ἄγορας, Wilam.
877 δ' above μαγγ', MS. 878 Δω / in l. margin.
882 Van Leeuw.

274
THE GIRL WHO GETS HER HAIR CUT SHORT

DORIS
Good news. "She'll come to you."

POLEMON
She mocked at me!

DORIS
By Aphrodite, no! Why, she was putting on Her robe. Her father looked and looked. 'Twere right that now You celebrate Thankofering for what has chanced. When she has luck like this, 'tis impious to mourn.

POLEMON
By Zeus, it's right you are. You make my duty clear. A cook's within there. Let him sacrifice the sow.

DORIS
But where's the basket and what else we need?

POLEMON
That rite Shall come on later, but this victim let him slay. Nay, rather somewhere from an altar I prefer To snatch a wreath and thus invest me. ('Takes a garland from the altar of Apollo-Agrieus, near the door, and puts it on his head.)

DORIS (sarcastically)
Good, you'll seem More plausible \(^1\) by far.

POLEMON
Now, quick, bring Glycera.

\(^1\) Or Doris, with sarcasm, may mean: more "natural," i.e. in your rôle as sacrificer (of hair and other victims!). See Capps, ad loc.
MENANDER

ΔΩΡΙΣ
καὶ μὴν ἐμελλεν ἐξεῖναι δὴ ἥ χῶ πατήρ.

ΠΟΛΕΜΩΝ

αὐτός; τε γὰρ πάθη τις;

ΔΩΡΙΣ

ὁ τὰ ὅ, ἀποδραμεῖ;
885 ἔφυγεν. κακὸν τοσούτον ἦν θύραν ἰοφείν, εἰσείμι καυτῇ συμποῆσου, εἰ τι δεῖ.

Scene. ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ

ΠΑΤΑΙΚΟΣ

πάνυ σου φιλῶ τὸ "συνδιαλλαχθῆσομαι."
ὅτε εὐτύχικας, τότε δέ χεσθ' αι τὴν δίκην, τεκμήριον τοῦτ' ἐστὶν "Εὐλήνην τρόπον."
890 ἀλλ' ἐκκ' ἀλείτω τις δραμῶν—αὐτ' ὃν δ' ὀρῶ.

Scene. ΠΑΤΑΙΚΟΣ, ΓΛΥΚΕΡΑ, ΠΟΛΕΜΩΝ, ΜΟΣΧΙΩΝ

ΠΟΛΕΜΩΝ

ἐξέρχομ' ἀλλ' ἐθνον ὑπὲρ εὔπραξίας, Γλυκέραν ὑπ' αρ εὐρηκυίαν οὐς ἐβούλετο
πυθόμενος.

885 S² suppl./ς ἐνι(γ)ακοντοσοι. νυνθ. ραν... MS. / στ' ἀρ,, δρ' ἀκοντός ἐστιν τὴν, Capps.
886 συμποῆσου', Capps, K²./ συμποῆσου', S².
890 ὁ δ' ὀρῶ', S².

276
THE GIRL WHO GETS HER HAIR CUT SHORT

DORIS
And see! She was just coming, and her father, too.
(The door rattles.)

POLEMON
He too? What will become of me?
(Rushes into his house.)

DORIS
What, sir, you're off?
He's gone! An awful portent if a door but creak?
I'll go in too myself to help if there is need.
(Exit Doris into the house of Polemon. Enter Pataecus and Glycera from the house of Pataecus.)

SCENE. PATAECUS, GLYCERA

PATAECUS
I'm much delighted with your: "Him I'll meet half-way."
Accepting reparation just when Fortune smiles,
That is a proof of true Hellenic character.
(To a slave.)
But run, somebody, call him out—Stay. Here he is.
(Enter Polemon from his house.)

SCENE. PATAECUS, GLYCERA, POLEMON, MOSCHION (in hiding)

POLEMON
I'm coming out, but I was making sacrifice
For happy outcome, hearing Glycera had found
In sober fact the wished-for friends.

891 λευ in r. margin. δέρχομ', van Leeuw.
892 ἐβούλετο', van Leeuw.

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MENANDER

ΠΑΤΑΙΚΟΣ

ὁρθῶς γὰρ λέγεις, ἃ δ' οὖν ἐγὼν

720 Κ μέλλων λέγειν ἄκουε· ταύτην γνήσιων

895 παιδών ἐπ' ἀρότῳ σοι δίδωμι.

ΠΟΛΕΜΩΝ

λαμβάνω.ι

ΠΑΤΑΙΚΟΣ

καὶ προῖκα τρία τάλαντα.

ΠΟΛΕΜΩΝ

καὶ καλῶς τόδε.ι

ΠΑΤΑΙΚΟΣ

τὸ λοιπὸν ἐπιλαθοὺ στρατιώτης ὡν, ὡπός

900 προπετές ποῆσις μηδὲ ἐν ποθ' ὑστερον.ι

ΠΟΛΕΜΩΝ

Ἀπολλων. δς καὶ νῦν ἀπόλωλα παρ' ὁλόγον,

Γλυκέρα. διαλλάγηθι, φιλτάτη, μόνον.ι

ΓΑΤΚΕΡΑ

νῦν μὲν γὰρ ἡμῖν γέγονεν ἀρχὴ πραγμάτων

ἀγαθῶν τὸ σὸν πάροινον.

ΠΟΛΕΜΩΝ

ὁρθῶς, νη Δια.ι

ΓΑΤΚΕΡΑ

διὰ τὸῦτο συγγνώμης τετύχθηκας εξ ἐμοῦ.ι

ΠΟΛΕΜΩΝ

905 σύνθυε δή, Πάταιχ'.

898 Herwerden suppl. 899 πολε' in l. margin.

900 Weil suppl. / μῆποτε, G.-H. / μφέμψομαι (w. Γλυκέρα), Weil.

278
THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS

You're right in that.
But hear what I shall say: "I offer her to thee
To wife, to get thee lawful children."

POLEMON

I accept.

PATAECUS

"Three talents too as dowry."

POLEMON

And to that, agreed!

PATAECUS

From this time on forget your soldiering, nor do
A single thing that's headstrong, never more again.

POLEMON

Apollo! I, who all but perished even now,
Do anything again that's headstrong? Nay, not I,
Not even dreaming! Glycera, my dearest one,
Only be reconciled.

GLYCERA

I will; your drunken trick
Has proved a source of blessing for us—

POLEMON

Right, by Zeus!

GLYCERA

And therefore full forgiveness you have gained from
me.

POLEMON

Come then, Pataecus, join our sacrifice.
MENANDER

ΠΑΤΑΙΚΟΣ

ἐτέρους ἕτη τῆτέου

ἐστὶν γάμους μοι τῷ γὰρ νιὸ λαμβάνων τὴν τοῦ Φιλίνου θυγατέρᾳ.

ΜΟΣΧΙΩΝ

ὦ Γῆ ἐκαὶ θεοῖ.

(A few verses are lacking.)

907 (= Oxyr. 51.) ὥ γῆ ἐκαὶ θεοῖ Ῥ. H. / Assign. to Mosch., Capps./ To Glycer, Ῥ. H., S².

OTHER FRAGMENTS

391 K 1 οὗτω ποθεινόν ἐστιν ὀμότροπος φίλος.

392 K 2 ὁμοί δ᾽ ἀπόδειξον ταῦτα τῇ γυναικὶ <καὶ>.

2 <καί>, inserted Körte.
THE GIRL WHO GETS HER HAIR CUT SHORT

PATAECUS

I must
Arrange another wedding. For my son I take
The daughter of Philinus.

MOSCHION

(involuntarily betraying his presence)
Earth and gods, I say!

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
(End of the manuscript. A few verses are lacking.)

OTHER FRAGMENTS

Another fragment preserved may belong to the dialogue
between Pataeccus and Polemon, where Polemon, grateful for
the intervention of Pataeccus, may exclaim:
Thus welcome is a friend whose breeding matches
yours.

A fragment is preserved, possibly from the dialogue between
Polemon and Doris. See line 286.
But none the less go show this to the woman.
THE HERO
THE HERO

INTRODUCTION

The fragments preserved of this play, though brief, are of unusual significance, as the Cairo papyrus contains a metrical hypothesis and the cast of characters.

A household god or tutelary. "Hero," like "Misapprehension" in The Girl who Gets her Hair cut Short, sets in motion the train of circumstances leading to the dénouement.

The plot as given, or inferred, is as follows. Some eighteen years before the action begins Myrrhina, a girl of good family, was wronged by a young man, who was unknown to her, probably at some festival (compare the scene in The Arbitrants). She gave birth to twins, a boy and a girl. Her nurse exposes the children, placing with them birth-tokens, including some object which had belonged to the lover. A shepherd, Tibeius, a freedman of Laches, finds and rears the children in ignorance of their parentage. Meanwhile Myrrhina marries Laches. Later, in a time of famine, Tibeius is compelled to borrow money of his former master, Laches, but dies before he is able to clear off the debt. His foster-son, Gorgias,

1 Although the title itself is mutilated, the play has been identified with certainty from fragment εςέγ, which includes two lines previously preserved (No. 211, Kock) from The Hero.

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INTRODUCTION

and the sister, Plangon, undertake to work it off as servants in the house of Laches and Myrrhina, who, unknown to them, is their own mother.¹ Pheidias, a young neighbour of good family, has a love affair with Plangon, but there can be no thought of marriage with a dowerless girl. Davus, a slave and fellow-servant of Plangon, is also in love with her and is eager to marry her and save her from disgrace. Here the play begins. See hypothesis below.

¹ Probably Laches himself is their father, if a situation similar to that in The Arbitrants may be assumed. There is, indeed, no proof of this in the parts preserved, outside of the statement in the somewhat inaccurate hypothesis, but the New Comedy was not grudging in dealing out a general rehabilitation at the end.
'ΗΡΩΣ ΜΈΝΑΝΔΡΟΤ

"Ἀρρεν 'τε θηλύ θ' ᾧμα τεκοῦσα παρθένος" 1
ἐδωκεν ἐπιτρόπῳ τρέφειν· εἰδ' ύστερον
ἐγήμε τὸν φθείρανα. ταῦτα δ' ὑπέθετο
ὁ τρέφων πρὸς αὐτὸν ἄγνων. θηράπων δὲ τις
ἐνέπεσεν εἰς ἔρωτα τῆς νεάνιδος,
ὁμόδουλον εἶναι διαλαβών. γείτων δὲ τις
προηδικήκει μετὰ βίας τὴν μείρακα.
τὴν αἰτίαν ἐφ' ἐαυτὸν ὁ θηράπων στρέφειν
ἐβούλετ'· οὐκ εἰδούθα δ' ἡ μήτηρ ἄγαν
ἐδυσχέραινε. καταφανῶν δὲ γενομένων,
εἰρένη μὲν ὁ γέρων τοὺς ἕαυτοῦ γνωρίσας,
ὁ δ' ἡδικηκὼς ἔλαβε τὴν κόρην θέλων.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Γέτας Ἅρως θεός
Δᾶος Μυρρίνη
Σωφρόνη Λάχης
Σαγγάριος
Γοργίας

Φειδίας 'Χορός.

1 For the late origin of this metrical hypothesis betrayed by its language (e.g. the past tenses in narration), see Capps's ed., ad loc.
THE HERO

HYPOTHESIS

A girl gave birth to twin children, a girl and boy, and gave them to a steward to rear. Then afterwards she married her seducer. But he that was rearing them, ignorant (of the circumstances), gave the children, as security for loans of money, to him (i.e. the husband). And a servant-man fell in love with the girl, supposing that she was a fellow-slave. Now a neighbour had already wronged the girl by violence. The servant-man wished to assume the responsibility, but the mother, ignorant of the facts, was enraged at him. When the facts came out, the old man (the husband) found through a recognition-scene that the children were his own, and he that had wronged the girl voluntarily took her to wife.

DRAMATIS PERSONAE

Getas, a slave.
Davus, a slave of Laches.
The "Hero," or household god.
Myrrhina, mother of the children, now wife of Laches.
Pheidias, a young neighbour, lover of the girl.
Sophrona, old nurse of Myrrhina.
Sangarius, a slave, perhaps of Pheidias.
Gorgias, the son of Myrrhina, brother of Plagon, the daughter.
Laches, father of the children, now husband of Myrrhina.
Chorus, possibly consisting of the group of hunters mentioned in Fragmentum Sabbaticum. See below.

Scene: the Attic deme of Ptelea (probably on the foothills of Mt. Aegaleus, opposite the south-western end of Mt. Parnes), before the houses of Laches and Pheidias.

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1 This hypothesis is inaccurate in several particulars. The children were probably exposed with birth-tokens through the agency of a nurse, not given directly to the overseer to rear. And it was not the steward who pledged the children in payment of debts, but the boy himself, when grown, undertook that he and his sister should work off the debt as servants to their unknown father and mother.

2 In the MS. of Misoumenos G.–H. find the name spelled Getês.

3 Sangarius. This name, also spelled Sangas, reappears in Terence, Eunuchus, as Sanga.
ΗΡΩΣ ΜΕΝΑΝΔΡΟΥ

ΑΚΤΗ 1

ΣΧΕΝΕ 1. ΓΕΤΑΣ, ΔΑΟΣ

ΓΕΤΑΣ

Κακόν τι, Δαέ, μοι δοκεῖς πεποιηκέναι παμμέγεθες, είτα προσδοκόν ἀγωνίας μυλώνα σαυτῷ καὶ πέδαις· εὐδήλος εἰ.
tί γὰρ σὺ κόπτεις τὴν κεφαλῆν οὕτω πυκνά;
5 τί τὰς τρίχας τίλλεις ἐπιστάς; τί στένεις;

ΔΑΟΣ

σὺ μοι.

ΓΕΤΑΣ

tοιούτων ἦστιν, ὦ πονηρὲ σὺ.
eῖτ’ οὐκ ἔχρην, κερμάτιον εἰ συνηγμένον
4 σοι τυγχάνει τι, τούτ’ ἐμοὶ δοῦναι τέως,
7 ἵν’ ἀπολάβῃς τὰ κατὰ σεαυτὸν πράγματα
10 ὅταν καλῶς θῆς; ὡς σφυνάχθομαι γέ σοι.

πασχόντι παμπόνῃρα.

1 Γετ’/ in l. margin, L².
2 ἀγωνίας, J² / ἀγωνιᾶν, L².
6 Γετ’/ in r. margin, L².
9 K² suppl.
10 Wilam. suppl.
11 . . . . . . . . ἄρα :/ S², J² suppl.

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THE HERO

ACT I—PROLOGUE

SCENE 1. GETAS, DAVUS

GETAS

You've been and done, I'm thinking, Davus, something bad,
Some great, big mischief; and you're taking on because
You look for gyves and treadmill—plain as plain can be.
If not, what means such frequent beating of your head?
Or why stop short and pluck your hair? Or why these groans?

DAVUS

Ah me!

GETAS

Just so. That's what it is, poor rascal, you!
Then ought you not, if you've been lucky and amassed
Some little savings, to have handed them the while
To me, that you might get them back when you've arranged
Your business? For I'm grieved, I too, along with you
Who suffer such distress.

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[30] ΔΑΟΣ

σὺ μὲν οὐκ οἶδ᾽ ὃ τι
'ληρεῖς: κακῷ γὰρ ἐμπτέπλεγμαι πράγματι.
'ἀλλοιῶν ἐστ᾽: ἐγὼ γε δ᾽ ἐφθαρμαι, Γέτα.

ΓΕΤΑΣ

'πῶς γὰρ, κατάρατε;'

ΔΑΟΣ

μὴ καταρῶ, πρὸς τῶν θεῶν,

15 'βελτιστ', ἔρωτι.

ΓΕΤΑΣ

tί σὺ λέγεις; ἔρας;

ΔΑΟΣ

ἔρω.

ΓΕΤΑΣ

'πλέον δυοῖν σοι χαυνίκων ὁ δεσπότης


ΔΑΟΣ

πέποιθα τὴν ἰσχὺν τι παιδίςκην ὁρῶν

συντρεφομένην, ἀκακον, κατ᾽ ἐμαντόν, ὡ Γέτα.

ΓΕΤΑΣ

20 δούλη ἁτίν;

ΔΑΟΣ

οὕτως ἤσυχῇ, τρόπον τινά.

[40] ποιμὴν γὰρ ἢν Τίβειος οἰκῶν ἐνθαδί

Πτελέασι, γεγονὼς οἰκέτης νέος ὁν ποτε.

ἔγενε τοῦτῳ δίδυμα ταῦτα παιδία,

ὡς ἔλεγεν αὐτός, ἢ τε Πλαγγών, ἢς ἔρω,—

11 μὲν L², S². // Δα in r. margin, L².
12 ληρεῖς, Croiset. // κακῷ etc. Capps suppl. // ἐπέμφι γε

συμπ., S².
13 Allinson suppl./ ]...—. // ἐφθαρμαι (no interpunct.) J².
14 K² suppl. // Δα' in r. margin, J².

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THE HERO

DAVUS
I don't know what you mean.
That's nonsense. This affair is bad, quite different,
Wherein I'm coiled. I'm ruined, Getas, utterly!

GETAS
But how, you cursed fool?

DAVUS
Nay, by the gods, good sir,
Curse not a lover.

GETAS
What? A lover, you?

DAVUS
I am.

GETAS
Your master gives you more than double rations, then.
A bad thing, Davus. You, perchance, are overfed.

DAVUS
'Tis somewhat with my heart that's wrong as I behold
A harmless maiden, Getas, in my station reared.

GETAS
So she's a slave?

DAVUS
Yes—partly—in a fashion—yes.
You see, Tibeius was a shepherd dwelling here
In Ptelea, though once a house-slave in his youth.
To him, as he gave out the tale, these babies, twins,
Were born—this Plagon, she with whom I am in love—

15 Leeuwen suppl. // Δα/ in r. margin.
16 Ad. 444 K. 18 Δα/ in l. margin.
20 Γετ in r. margin.

v 2 291
ΜΕΝΑΝΔΡΟΣ

ΓΕΤΑΣ

25 νῦν μανθάνω.

ΔΑΟΞ

tὸ μειράκιόν θ', ὁ Γοργίας.

ΓΕΤΑΣ

ὁ τῶν προβατίων ἐνθάδ' ἐπιμελούμενος

υνὶ παρ' ἡμῖν;

ΔΑΟΞ

οὗτος. ὃν ἣδη γέρων

ὁ Τίβειος ὁ πατήρ εἰς τροφήν γε λαμβάνει

tούτοις παρὰ ταῦ ἰμοῦ δεσπότον μνᾶν, καὶ πάλιν—

30 λιμὸς γὰρ ἦν—μνᾶν, εἰτ' ἀπέσκλη.

ΓΕΤΑΣ

τὴν τρίτην

[50] ὡς οὖκ ἀπεδίδου τυχῶν ὁ δεσπότης ὁ σῶς;

ΔΑΟΞ

ἰσως. τελευτήσαντα δ' αὐτῶν, προσλαβὼν

ὁ Γοργίας τι κερμάτιον, ἔθαψε καὶ

tὰ νόμιμα ποτήσας πρὸς ἡμᾶς ἐνθάδε

35 ἐλθὼν ἀγαγόν τε τὴν ἀδελφὴν ἐπιμένει

τὸ χρέος ἀπεργαζόμενος.

ΓΕΤΑΣ

ἡ Πλαγγών δὲ τί;

ΔΑΟΞ

μετὰ τῆς ἐμῆς κεκτημένης ἐργάζεται

ἔρια διακονεῖ τε.

ΓΕΤΑΣ

παιδίσκη;
THE HERO

GETAS
Ah, now I understand.

DAVUS
—and Gorgias, the lad—

GETAS
The one now here with us who has our sheep in charge?

DAVUS
Yes, he. Tibeius, then, the father, being old, Receives a mina \(^1\) from my master as a loan For their support, and then a second one—for times Were hard—and then he dried up, skin and bone.

GETAS
Yes, when Your master, haply, would not give him number three?

DAVUS
Perhaps. However, when he died, this Gorgias Secured some little cash and buried him, and then, When he had done what custom calls for, came to us And brought along his sister and is living here And working off the debt.

GETAS
But Plangon, what of her?

DAVUS
She’s living with my mistress. As her task she works The wool and serves.

GETAS
A maiden serves!

\(^1\) For Greek money values see note on page 18 above.
ΜΕΝΑΝΔΡΟΣ

ΔΛΟΞ
πάνυ—

ΓΕΤΑΣ
μα τὸν Ἀπόλλω.

ΔΛΟΞ
πάνυ, Γάτα.

40 ἐλευθέριος καὶ κοσμῖον.

ΓΕΤΑΣ
tί σὺν σύ; τί

[60] πράττεις ὑπὲρ σαυτοῦ;

ΔΛΟΞ

λάθρα μέν, 'Ἡράκλεις,
οὐδ' ἐγκεχείρηκ', ἀλλὰ τῷ μῷ δεσπότῃ
εἰρήκ', ὑπέσχηται τ' ἐμοὶ σὺνοικεῖν

αὐτήν, διαλεχθεῖς πρὸς τὸν ἀδελφόν.

ΓΕΤΑΣ

ΔΛΟΞ

45 τί λαμπρὸς; ἀποδημεῖ τρίμηνον ἐπὶ τὴν ἄλλην

πρᾶξιν ἰδίᾳν εἰς Δήμων. ἔληπτος δὲ νῦν

ἐχόμεθα τῆς αὐτῆς ἐκείθεν, εὔχομαι
σῷ ὅρατο.

ΓΕΤΑΣ

Χρηστὲ, αὐτοῖς: Θεοῖς τάχ' ἀν

ὁμήρει ὑμῖ.]
THE HERO

DAVUS
You're laughing at me, Getas?

GETAS
By Apollo, no!

DAVUS
She's perfectly the lady, Getas, modest too!

GETAS
But what of you? What are you doing for yourself In your affair?

DAVUS
Clandestinely, good Heracles, I've made her no advances, but have said my say To master and he's promised she shall be my mate When with her brother he has talked it out.

GETAS
That's fine for you.

DAVUS
You call it fine? Why, he's from home In Lemnos three months now on business of his own. May he come safe from there! For now to this same hope We're clinging still.

GETAS
(aside) Good fellow this! (To Davus) But it were well To sacrifice. 'Twould help, perhaps.
MENANDER

ΔΑΟΣ

πολὺ πτερόντως καὶ καλῶς

50 φρονεῖς. ἕγὼ γὰρ καὶ μισότατος σφόδρα ἂν

θύσαιμ᾽ ἀνὸητὸν ἔστιν ἀμελεῖν τῶν θεῶν—

ὡς ἔμε δεύτερο φέρε πλῆθος ξύλων.

ΔΑΟΣ

. . . . . . . . . οὐπώποτ᾽ ἥρασθης, Γέτα;

ΓΕΤΑΣ

55 οὐ γὰρ ἐνεπλήσθην. . . . . . . . .

OTHER FRAGMENTS

ΗΡΩΣ ΘΕΟΣ

No. 1

οὐκ εἰμὶ τούτων τῶν ἢ πώς ἦκακὼν.

No. 2

209 Κ δέσποιν', Ἔρωτος οὐδὲν ἰσχύει πλέον,

οὐδ' αὐτὸς ὁ κρατῶν τῶν ἐν οὐρανῷ θεῶν

Ζεὺς, ἀλλ' ἐκεῖνο πάντ' ἀναγκασθεῖσ ποιεῖ.

49 Capps suppl. 50 Allinson suppl.

51 ἀνὸητον, L², S², J². // ἔστιν, S². // ἀμελεῖν τ. θ. Allinson.

52 Allinson suppl., see Capps. / ἅλυφορωρ : σπ., — ἅλυφορωρ, or ἅλυφορωρ ἐπιτρίβομαι, S². (For other fragments inserted here by S², see below, p. 300).

55 Fr. 345 Kock.

No. 1 Frag. Zenob. 5. 60, assigned to Hero by Capps, Kock. // ἦκακῶν, Capps suppl.

No. 2, line 2, <τῶν> Grotius add.

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OTHER FRAGMENTS OF "THE HERO"

DAVUS

'Twere very fit;
A happy thought! For now most opportune would be
My sacrifice. 'Tis senseless to neglect the gods—
to a peasant passing by)
Hey! Faggot-bearer! [Bring me here a lot of
wood]

(Perhaps belonging to this same dialogue is another fragment
from "The Hero.")

DAVUS

(perhaps resuming after his request for faggots)

. . . . . . . Oh, Getas, have you never loved?

GETAS

No, for I never had my belly full.

OTHER FRAGMENTS OF "THE HERO"

1.

Part of a line which seems to belong to a prologue post-
poned, as in the "Periceiromene," until after the opening
scenes. The Hero-god is speaking and says:

"I am not one of these (malignant?) 'Heroes.'"

2.

A fragment, preserved for its sententious commentary on
the power of Love, may belong to a later dialogue between
Davus and Myrrhina.

DAVUS

Than Love, my mistress, there exists no greater force.
Nay, even Zeus himself, who over heaven's gods
Holds sway, to Love's compulsion yields in every-
th  

297
MENANDER

No. 3
210 Κ ἐχρῆν γὰρ εἶναι τὸ καλὸν εὐγενέστατον,
    τοῦλευθερὸν δὲ πανταχοῦ φρονεῖν μέγα.

No. 4
212 Κ χούς κεκραμένου
    οἶνον· λαβὼν ἐκπιθὺς τούτων.

No. 5
213 Κ πεφαρμάκευσαι, γλυκύτατ', ἀναλυθεὶς μόλις.

No. 6
ΓΟΡΓΙΑΣ
    νυνὶ δὲ τοῖς ἐξ ἀστεως
    κυνηγέταις ἢκουσι περιηγησόμαι
    τὰς ἀχράδας.

No. 7
214 Κ εὖ ἱσθι, κἀγὼ τοῦτο συγχωρήσομαι.

No. 8
215 Κ τῶν <δὲ> παιδισκῶν τινι
    δοὺς

No. 9
216 Κ ῥ χυτηχῆς, εἰ μὴ βαδιεῖ.

No. 10
868 Κ = ποήσεις ἀστικῶν σαυτὸν πάλιν

No. 3, line 2, rejected by W. Meyer (Sitz. berichte d. bay, Acad. 1890).
No. 5, πεφαρμάκευσαι or ἐπεφαρμακεύσω, Photius (Berlin), p. 115, L9, and Suidas.
No. 6. Fr. Sabbaticum.
No. 8, <δὲ> Meineke inserted.

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OTHER FRAGMENTS OF "THE HERO"

3.

To Davus, likewise, may probably be given the following sententious expression of noblesse oblige:
'Twere right that Honour's beauty stamp the nobly-bred
And that the free-born everywhere think lofty thoughts.

4.

. . . . . . . . . . . . . . . of well-mixed wine
A pitcher-full. Now take and drink it down . . .

5.

An allusion to the power of Love (made, perhaps, by Davus to Pheidias):
Scarce from the spell set free, dear sir, you're drugged again.

6.

In the following the young Gorgias may, perhaps, be alluding to the band of hunters who are to take the rôle of chorus:
. . . Now round our pear-trees I will guide
These hunters from the city who have just come up.

7.

Be well assured, I too will yield in this.

8.

. . . . . To some one of the slave-maids giving (it).

9.

O luckless you, unless you'll go . . . . . . . .

10.

. . . you'll make yourself a city-man again.
MENANDER
No. 11
Fragments from Cairo MS.¹

Fr. δεψ² 1 . . . . . . . θε" Λογιμ', ὦ . . . . . . .
. . . . . . . i . . . . σοι . . . . τοῦτο τ . . . .
XOΡΟΤ¹

ACT

Scene. ΔΑΣΧΗΣ, ΜΥΡΡΙΝΗ

(Λαχ.) ᾿Ο Αράκλεις, ἕα μ' ἀμάρτυρον λέγειν
5 . . . . διδώμη νύμφη . . . .
. . . . . . . μα . . . . . . .
Fr. θ² . . . . σε' α . σ . ι γιν'εται . . . . .
. . . . ιοτι τής . πολλής ν . λ . . . . . .
. . . . ἔγω . -ιι . . . . . . . . . .
10 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Fr. O² . . . . σι . ο . . . . . .
tοῦτω: πο . . . . . . . . τη' μητέρα
μᾶλλον διήγου τις πότ' ἐστι. (M.) φασί μὲν
τη'ν Θράτταν. (Λ.) ἀλλ' οὐκ ἐστι. (M.) τίς δ'
ἐστίν ποτέ.
15 (Λ.) σῦ, τάλανα. <(M.) τί;> (Λ.) φανερῶς γε νή
Δί', ὃ γύναι.
ἐς κόρακας, ἔξεστηκας; (M.) οἶα γὰρ λέγεις.

¹ These fragments are combined in this order by S² (see also J²) and added to Act I. Suppl. not otherwise accredited are by S² or J². Other conjectures of S² are omitted.

4 ᾿Εράκλεις, Jensen./ . καθισ, L², K².// ἀμάρτυρον, K².// λέγειν, J².
15 τί; transferred from r. margin by S² (J²) and assigned to Myrrhina. // συτάλαναφ. . ςερωγενηδιασωγοναι τί: 1.² // φανερῶς νή Δί' ὃ γύναι. (Myr.) τί <γάρ>, K².
16 Whole line to Myr., S².//: οἶα γὰρ λέγεις: to Myr., 1.².
OTHER FRAGMENTS OF "THE HERO"

11.

Several fragments of the Cairo papyrus, preserved in a very mutilated condition, apparently belong to this play. The arrangement and interpretation can be only tentative. Laches, if he is assumed as one of the speakers, has now, as it would seem, returned safely from Lemnos.

Lines 1–12.—Three mutilated lines close an "Act." There follows the usual interlude of a "chorus." 1

Lines 13 ff.—Myrrhina is having a dialogue, perhaps with Laches. Plangon’s affairs are discussed, and Myrrhina’s own past history is disclosed.

(LACHES) 2

Good Heracles! Let me talk without anyone to overhear.

After some, now unintelligible, sentences, Laches perhaps is saying:

LACHES

Explain who in the world is her mother.

MYRRHINA

They say it is the Thracian woman.

LACHES

But it isn’t.

MYRRHINA

Well, who is it then?

LACHES

'Tis you, unfortunate!

MYRRHINA

What!

LACHES

Yes, clearly, you my wife, by Zeus. Crows pick you! You’re astonished?

MYRRHINA

Why—I—what things you say!

1 See fragment No. 6, above.

2 "Heracles" is not an expletive for a woman.

OTHER FRAGMENTS OF "THE HERO"

LACHES
That which I shall also make good. I've settled that long since.

MYRRHINA
Sweat and confusion!

LACHES
Yes, good, by Zeus, my Myrrhina, I took unto myself a shepherd who ( . . . adopted ?) a bleating (baby ?).

(Lacuna of some 14 lines.)

LACHES
What is the matter with you? Nay! You stand there like a statue!

MYRRHINA
How pitiable! I who all alone have such misfortunes as have no believable climax beyond them!

LACHES
Your resolve will bring efficient healing. But did someone by violence once wrong you?

MYRRHINA
Yes.

LACHES
Do you guess who in the world it was

She was thus brought to shame (at the festival of ?) Alea Athena.

After some unintelligible verse-ends the conversation continues at line 35:

(LACHES ?)
first tell.
MENANDER

(M.) ἔτη στὶν ὀκτὼ καὶ δέκ'. (Λ.) οὐκ ἔστιν μόνη
... — ν ... ἄντ' ἔστω δὲ τοῦτ', εἰ σὺ ν ὁδοεῖ.
(M.) ... ἵππε τὸ πράγμα γίνεται: (Λ.) πῶς λανθάνει

39. ὁπρὶ πεσόν σε; πῶς δ' ἀπὸ λωλε, ἀ πηνίκα —

36 μονη, J².
38 J²./τρίσι, S² suppl. // τό πως λάνθανεi to Laches, Allinson./ To Myr., S².
39. ὁπρὶ πεσῶν, corr. to τὸ προπεσόν, J²./σε, S², J²./σἰ, pap./δ' προπεσόν σοι, ? Allinson. // ρ(ε). πεσῶν = παρεκκεπε-

S² and J² refer to this play also the verse-ends in fragment η. These (revised by J²) are:

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<tr>
<td>... τ'ει δ' αὐτῷ π'α ...</td>
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<td>... ον κ ...</td>
<td>... ἔλθειν ...</td>
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</table>
OTHER FRAGMENTS OF "THE HERO"

(MYRRHINA ?)

She is eighteen years old.

(LACHES ?)

She is not the only one . . . But granted, if you agree . . .

MYRRHINA

. . . . . . . this thing happens.

LACHES

How without your knowledge does . . . fell upon you? How did . . . ? When . . . . ?

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ..
FRAGMENTS FROM SIXTY-SEVEN
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INTRODUCTION

The titles of about ninety plays of Menander are known. Apart from the five more or less fragmentary plays of the Cairo papyrus, edited above, identified fragments have been preserved from more than eighty others which yield amounts varying from a few words only to 123 lines of an individual play. In the present volume selections are given from sixty-seven\(^1\) of these identified comedies, arranged according to the alphabetical order of the Greek titles, and including the longer fragments which are edited in the Teubner edition and in Sudhaus's second edition as a supplement to the Cairo papyrus.

The selection has usually been determined by the intrinsic interest of the fragments themselves, although some have been included for other reasons as, for example, citations which reappear, in substance, in Terence\(^2\) or in Plautus. The omitted fragments, it is believed, contain little of value except for the technical student.

The mere list of titles is instructive. Geographical rôles—such as the "Andrian," "Boeotian," "Carthaginian," "Cretan," "Cnidian," "Ephesian," "Messenian," "Olynthian," "Perinthian," "Samian," "Sicyonian"—indicate, over and above the intimate relations in commerce and war with the outside world, a plentiful admixture of foreign residents and a cosmopolitan outlook, notwithstanding the jealously guarded tradition which demanded Attic parentage for the begetting of lawful children.

Furthermore, although the types are conven-

\(^1\) For list see previous pages.

\(^2\) Citations from Terence are made in accordance with the notation of lines in Sargeaunt's edition, *Loeb Classical Library.*
INTRODUCTION

tionalized, and although the variations of plot, as has been repeatedly pointed out, are comparatively small in the New Comedy of manners, yet a recapitulation of the list of titles reflects with some completeness the characteristic elements which made up contemporary Attic society as a whole. It is Menander's merit, as remarked by Quintilian and now made clearer to us by recent finds, that he could treat special and hackneyed themes so as to portray the foibles and the virtues of other men remote in place and time.

The repetition of the same titles by different playwrights was much in vogue in the New as in the Old Comedy. In the collection of Comic Fragments more than 250 identical titles reappear respectively in the writings of from two to eight different authors. There would doubtless be many more if we had the complete record. Among Menander's titles forty-eight were shared by him with from one to six other playwrights. In the case of some writers this may have been due to poverty of imagination, but we must remember that even the great tragedians seem to have felt a tacit challenge to recast some of the themes of their predecessors, as, for example, in the case of the "Choephoroi" of Aeschylus, followed by the "Electra" of Sophocles and of Euripides.

This quasi-standardization of titles—like the conventionalizing of types of characters—may have tended to pique rather than to dampen the interest of the audience, and to facilitate the concentration of their critical judgment upon the merits of the poets thus brought into obvious competition. In this connection it may be noted that the "Hypobolimaios," although this title had been used by at least two of Menander's predecessors, was regarded, after his death at least, as one of his masterpieces.
ΑΔΕΛΦΟΙ

1 Κ ὁ μακάριον μ' ὅτι ἡ γυναῖκ' 1 οὖ λαμβάνω.

3 Κ εἰ δ' ἐστιν οὗτος τὴν κόρην ὅ 2 διεφθορώς.

4 Κ ἔργοι εὑρεῖν συγγενῆ πένητός ἐστιν· οὐδὲ εἰς γὰρ ὁμολογεῖ αὐτῷ προσήκειν τῶν βοηθείας τινὸς δεόμενον· αἰτεῖσθαι γὰρ ἀμα τι προσδοκᾶ.

5 Κ οὖ παντελῶς δεῖ τοῖς ποιητοῖς ἐπιτρέπειν, ἀλλ' ἀντιτάττεσθ'. εἰ δὲ μή, τάνω κάτω ἡμῶν ὁ βίος λήσει μεταστραφεῖς ὅλος.

6 Κ . . . πρὸς ἀπαντα δειλὸν ὁ πένης ἐστὶ γὰρ καὶ πάντας αὐτοῦ καταφρονεῖν ὑπολαμβάνει.

. . . . . . . . . . . . . . . . . . . . .

ὁ γὰρ μετρίως πράττων περισκελέστερον ἀπαντα τάνιαρά, Λαμπρία, φέρει.

1 μ' ὅτι ἡ γυναῖκ', Bentley. μ' ὑπαίκα, M.S.
2 δ', Kock add.
FRAGMENTS FROM IDENTIFIED PLAYS

THE BROTHERS

There was a like-named play by six other comic poets: Alexis the uncle of Menander, Philemon, Diphilus, Apollodorus, Hegesippus, and Euphron. Terence's play, although ascribed in the didascalia wholly to Menander, was indebted in part at least (see Prologue) to the "Companions in Death" by Diphilus. Citations from Terence are made from Sargeaunt's edition, "Loeb Classical Library."

O happy me, in that I fail to take a wife!¹

But if this is he that ruined the girl.²

A task it is to find anyone akin to a poor man. For not a single one admits that he belongs to him if he needs assistance. Quite naturally, for he expects him to be asking for something.

We absolutely must not yield to the wicked, but oppose them. Otherwise before we know it our whole life will be turned topsy-turvy.

For the poor man is craven in everything and has the suspicion that everybody looks down on him.³

(Perhaps connected with this.)

For he that is moderately well off,⁴ Lamprias, bears more unflinchingly all that brings annoyance.

¹ cf. Terence, Adelphoe, 43, 44.
² cf. Terence, Adelphoe, 296, 297, 308.
³ cf. Terence, Adelphoe, 605 ff.
⁴ Bentley translates "poor."
MENANDER

8 Κ ὀκτώ τις ὑποχεῖν ἀνεβόα καὶ δώδεκα
κυάθους, ἔως κατέσειε σφιλοτιμούμενος.

9 Κ . . . . . κοινὰ τὰ τῶν φίλων.

10 Κ ἔγω δ' ἀγρόικος, ἐργάτης, σκυθρός, πικρός,
φειδωλός.  

11 Κ θεὸς ἐστὶ τοῖς χρηστοῖς ἀεὶ
ὁ νοῦς γάρ, ὡς οὐκεῖν, ὁ σοφότατοι.

12 Κ τί πολλὰ τηρεῖν πολλὰ δεῖ δεδοικότα;

ΑΛΙΕΙΣ (ΑΛΙΕΤΣ ?)

13 Κ χαῖρ', ὁ φίλη γῆ, διὰ χρόνου πολλοῦ σ' ἓδων
ἀσπάζομαι· τοῦτό γὰρ οὐ πᾶσαν ποῦ
tὴν γῆν, ὅταν δὲ τοῦμον ἐσίδω χωρίνν.
tὸ γὰρ τρέφων με τοῦτ' ἐγὼ κρίνω θεόν.

14 Κ ὁ πρῶτος εὐφῶν διατροφῆν πτωχῷ τέχνην
πολλοὺς ἐπόησεν ἄθλιους· ἀπλοῦν γὰρ ἢν
τὸν μὴ δυνάμενον ξην ἀλύψως ἀποθανεῖν.

15 Κ ὃς δὲ τὴν ἄκραν
κάμπτοντας ἡμᾶς εἶδον, ἐμβάντες ταχὺ
ἀνηγάγοντο.

FRAGMENTS FROM IDENTIFIED PLAYS

Someone kept bawling out to pour "eight" cups and "twelve," until he floored him in the drinking bout.

Friends have all in common.¹

But I, a country gawk, a working man, dour, sour, miserly (have married a wife!) ²

O ye the wisest of the wise, unto the good their Reason ever is a god, it seems.

Why should one have excess of caution from excess of fear?

THE FISHERMEN

Of fifteen citations preserved from this play the following are the more significant.

"Breathes there the man . . . ?"

Greeting, O dear my country, long the time gone by Till now I see and kiss thee. Not to every land Would I do this, but only when I see my own Home place. The spot that bred me, this I count a god.

The man who first invented the art of supporting beggars made many wretched. For the obvious thing were that he who cannot live without misery should die.³

As we doubled the headland they saw us, and, embarking, quickly put to sea.

¹ cf. Terence, Adelphoe, 804.
² cf. Terence, Adelphoe, 866, 867; Aristoph. Clouds, 43.
³ cf. Plautus, Trinum, 2. 2. 58.
MENANDER

21, 22, 23 Κ. ... παχὺς γὰρ ὃς ἐκεῖν' ἐπὶ στόμα.

... . . . . . . . . . . . . . . . . . . . . . . . . . . . .

ἔτρυφησεν ὡστε μὴ πολὺν τρυφᾶν χρόνον.

... . . . . . . . . . . . . . . . . . . . . . . . . . . . .

ιδιον ἐπιθυμῶν μόνος μοι θάνατος οὗτος φαίνεται 1 εὐθάνατος, ἑχοντα πολλὰς χολλάδας κεῖσθαι παχῦν,

ὕπτιον, μόλις λαλούντα καὶ τὸ πνεῦμ' ἑχοντ' ἄνω,

ἐσθίοντα καὶ λέγοντα "σήπομ' ὑπὸ τῆς ἠδονῆς."

24 Κ εὔποροῦμεν, οὐδὲ μετρίως· ἐκ Κνίνδων χρυσίον, Περσικὴ στολὴ δὲ κεῖται 2 πορφυρὰ, τορέυματα ἔδυον ἐστ', ἄνδρες, ποτήρι' 3 ἀλλὰ τ' ἀργυρώματα, κάκτυμαμάτων πρόσωπα, τραγέλαφοι, λαβρώνια.

ANDRIA

39 Κ εὐρετικὸν εἶναι φασὶ τὴν ἔρημίαν

οἱ τὰς ὀφρὺς αἱροῦντες.

41, 42 Κ . . . λούσατ' αὐτὴν αὐτίκα . . .

καὶ τεττάρων ψῶν μετὰ τοῦτο, φιλτάτη,

τὸ νεοττίον.

48 Κ τὸ δ' ἔραν ἐπισκοτεῖ ἀπασιν, ὡς ἐοικε, καὶ τοῖς εὐλόγως καὶ τοῖς κακῶς ἑχοσιν.

50 Κ ἵωμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα.

Perhaps fragm. 797 Κ (see below) is to be referred to the 'Andria' on account of the apparent reminiscence in Terence's play.

1 Note in fragm. 23 the change to trochaic metre.

2 δὲ κεῖται, Heindorf./ δ' ἐκεῖναι, MS.
FRAGMENTS FROM IDENTIFIED PLAYS

For a fat hog lay upon his snout . . . . So wantonly he gormandized that he'd not wanton long.

If I desired some appropriate form of death this one alone appears as euthanasia: prone on my back to lie, with well-creased paunch, fat, scarce uttering a word, with upward panting breath, and eat and eat and say: "I rot for very pleasure."

We are well off and in no mere average way. There is gold from Cyinda; there is store of purple robes from Persia; we have within, gentlemen, repoussé work, drinking cups, and other silver ware, and masks of raised relief, goat-stag drinking horns, wide-eared vessels.

THE LADY OF ANDROS

Menander, by certain changes and additions, afterwards adapted this in his "Perinthia" (q.v.), and Terence drew his "Andria" from a contaminatio of the two.

The "eyebrow-lifters"¹ claim that solitude ministers to invention.

Give her a bath forthwith . . . . . . . . And after that, my dear, the yolks of four eggs.²

Love darkens counsel, as it seems, for all—both for the reasonable and the ill-advised alike.

We live, not as we wish to, but as we can.³

¹ The "high-brows." cf. Terence, Andria, 406.
² cf. Terence, Andria, 483, 484.
³ cf. Terence, Andria, 805.

³ ποτηρίη ἄλλα τ' ἄργυρωματα, Kock. / ποτηρίδια, τορεύματα, MS.
ΜΕΝΑΝΔΕΡ

ΑΝΕΨΙΟΙ

59 Κ  φύσει γάρ ἐστ' ἔρως
καὶ νουθετοῦντος κωφόν· ἀμα δ' οὐ ράδιον
νεότητα νικάν ἐστι καὶ θεὸν λόγῳ.

60 Κ  εὐδαιμονία τοῦτ' ἐστὶν νῦν νοῦν ἔχων
ἀλλὰ θυγάτηρ κτήμ' ἐστὶν ἐργῶδες πατρί.

62 Κ  γὰρ ἐσιῶν
πανὸν, λύχυν, λυχνοῦχον, ὡς τι πάρεστι· φῶς
μόνον πολὺ ποιεῖ.

63 Κ  τὸ κακὸς τρέφοντα χωρὶ' ἀνδρείους ποιεῖ.

ΑΡΡΗΦΟΡΟΣ Ἄ ΑΤΛΗΤΡΙΣ

65 Κ

6 οὐ γαμεῖς, ἀν νῦν ἔχῃς,
tοῦτον καταλιπὼν τὸν βίον' γεγάμηκα γὰρ
αὐτὸς· διὰ τοῦτο σοὶ παραίνω μὴ γαμεῖν.

Β

dεδογμένου τὸ πρᾶγμ'· ἀνερρίφθω κύβος.

Α

5 πέραινε. σωθεῖς δὲ νῦν. ἄληθινὸν
eἰς πέλαγος αὐτὸν ἐμβαλεῖς γὰρ πραγμάτων,
oὐ Δεβυκὸν, ὡς Ἀιγαῖον ὅδ' Ἑκελικόν
oὐ τῶν τριάκοντ' οὐκ ἀπόλλυται τρία
πλοιάρια· γῆμας δ' ὡδ' εἰς σέσωσθ' ὅλως.

1 οἴο', add. Dobree.
2 οὐδὲ Σικελίκον', Cobet add.
FRAGMENTS FROM IDENTIFIED PLAYS

THE COUSINS

'Tis nature's way that Love
Is something deaf to admonition and withal
'Tis hard to down a god or youth in argument.

A son with sense—that's happiness, but troublesome
Is the possession of a daughter to her sire.

Go in and fetch
A torch, a lamp, a lamp-stand, or what else there be,
But anyhow make light a-plenty . . . .

Heroes are bred by lands where livelihood comes hard.

THE PEPLOS BEARER or THE FLUTE GIRL

For these arrephoroi or maidens who carried the peplos
and other holy things at the festival of Athena Polias see the
"Lysistrata" (641 ff.) of Aristophanes.

The fragments of this play, scanty as they are, acquaint us
with a considerable cast of characters.

A

. . . . . . You will not marry, if you've any sense,
And leave this life of yours. For I who speak to you
Have married. Therefore I advise you: "Do not
wed!"

B

The matter's voted and decreed. Be cast the dice!

A

Well then, go on. But heaven send you come off safe.
On a real sea of troubles you're embarking now—
No Libyan, no Aegean, nor Sicilian sea
Where three boats out of thirty may escape from
wreck—
There is no married man at all who has been saved!

319
MENANDER

66 Κ ἐὰν δὲ κινήσῃ μόνον τὴν Μυρτίλην
ταύτην τις ἡ τίτθην καλῆ, πέρας ἔποιη
λαλιάς· τὸ Δωδώναιον ἀν τις ἱεράκιον,
δὲ λέγουσιν ἥχειν, ἢν παράψηθ᾽ ὁ παριών,
τὴν ἡμέραν ὅλην, καταπαύσαι θάττον ἡ
ταύτην λαλοῦσαν· νῦκτα γὰρ προσλαμβάνει.

67 Κ πάντας μεθύσουσι τοὺς ἐμπόρους
ποιεῖ τὸ Βυζάντιον. ὄλην ἐπίνομεν
τὴν νῦκτα διὰ σὲ καὶ σφόδρ᾽ ἄκρατόν μοι δοκῶ.
ἀνίσταμαι γοῦν τέταρας κεφαλὰς ἐχων.

68 Κ τὰ πατρίδα μὲν ποιεῖ καιρός ποτε
ἄλλοτρια, σώζει δ᾽ αὐτά πον τὰ σώματα:
βίον δ᾽ ἐνεστὶν ὁσφάλει ἐν ταῖς τέχναις.

69 Κ

Α

ἐλλέβρουν ἤδη πώποτ᾽ ἐπιεῖς, Σωσία;
(ΣΩΣΙΑΣ)

ἀπαξ.

Α

πάλιν νῦν πίθω· μαίνει γὰρ κακῶς.

70 Κ

πάντη ἵπτε 2 τῷ καλῷ λόγῳ
ἰερῶν· ὁ νοῦς γὰρ ἐστὶν ὁ λαλήσων θεός.

71 Κ ὃ τρισκατάρατε, ξωπύρει τοὺς ἀνθρακάς.

72 Κ ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται.

1 Bentley, πέρας οὐ ποιεῖ.
2 πάντη ἵπτε, Mein., πάντ᾽ ἵπτε, MS.

1 This copper or bronze (cymbal) at Dodona became proverbial. Strabo (z, epitome 3) says: “There was in the Holy Place a copper cymbal (or ? caldron) and above it the statue
FRAGMENTS FROM IDENTIFIED PLAYS

But if one merely sets this Myrtile a-going or calls "nurse," she chatters to the limit. The Dodonaean bronze, which they say rings on the livelong day, if a passer-by but touch it, you might check sooner than this woman's chatter; for she takes in the night in addition.

Byzantium makes all the traders tipsy. The whole night through for your sake we were drinking, and, methinks, 'twas very strong wine too. At any rate I get up with a head on for four.

Some occasion alienates your patrimony, while it spares, we'll say, your mere body; but secure livelihood exists in handicraft.

Have you ever yet drunk hellebore, Sosias?

SOSIAS

Yes, once.

A

Now take another drink. For you are badly crazed.

............ For right Reason there is sanctuary everywhere, for Mind is the god to give an oracle.

O thrice accursed, fan the coals to flame!

A man's character is revealed by his speech. of a man with a copper scourge in his hand. . . . This scourge was triple and wrought in chain-fashion with astragali (i.e. chuckies or 'jackstones') dependent from it. And whenever these astragali were stirred by the winds they, by continually striking the copper, would give forth sounds resounding long enough for one, who was measuring the time from the beginning to the end of the echo, to count up to four hundred."

1 Proverb, repeated in Self-Tortmentor, 143 K.
MENANDER

ἈΣΠΙΣ

74 Κ ὁ τρισάθλιοι
σατράπαι, τά πλέον ἔχουσι τῶν ἄλλων; βίον
ὡς οἰκτρὸν ἔξαντλοσιν οἱ τὰ φρούρια
τηροῦντες, οἱ τὰς ἀκροτόλεις κεκτημένοι.
5 εἰ πάντας ὑπονοοῦσιν οὕτως ἑρῶς
ἐγχειρίδιον ἔχοντας αὐτοῖς προσιέναι
οίαν δίκην διδόσιν.

75 Κ δ' θεολεται γὰρ μόνον ὅρῶν καὶ προσδοκῶν
ἀλόγιστος ἔσται τῆς ἀληθείας κριτής.

76 (a and
b) Κ στρατιώτην, Σμικρίνη, σωτηρίας
ἔστ' ἐργον εὐρείν πρόφασιν, ὀλέθρου δ' εὐπορον.

77 Κ πολλοὶ γὰρ ἐκλελοιπότες
τῶν χάρακα τὰς κώμας ἐπόρθουν.

78 Κ ἔχων τὴν ἀσπίδα
ἔκειτο συντετριμμένην.

79 Κ 'Ελληνίς, οὐκ 'Ἰβηρίς.

ΒΟΙΩΤΙΣ

88 Κ οὐ δεῖ διαβολῆς καταφρονεῖν, οὐδ' ἂν σφόδρ' ἢ
ψευδῆς ἐπίσταται αὐξάνειν αὐτὴν τινες,
δι' οὐς φυλάττεσθαι τὰ τοιαῦτ' ὀρθῶς ἔχει.

89 Κ πολλὰ δύσκολα
εὑροῖς ἀν ἐν τοῖς πᾶσιν ἀλλ' εἰ πλείονα
τὰ συμφέροντ' ἐνεστὶ, τούτο δεῖ σκοπεῖν.

90 Κ πλοῦτος δὲ πολλῶν ἐπικάλυμμ' ἔστιν κακῶν.

1 σατράπαι, Kock add.
FRAGMENTS FROM IDENTIFIED PLAYS

THE SHIELD

Pride

. . . . O thrice-wretched nabobs! What do they possess more than others? What pitiful results from baling of life's bark, with all the garrisons they set and citadels they own! If they, beneath it all, are conscious that thus lightly all men, dagger in hand, are coming after them, what a penalty they pay!

Prejudice

Now if he sees and looks for only what he longs for, he'll not be a rational judge of truth.

The problem for a soldier, Smicrines, is to find a pretext for saving himself; for dying there is plentiful provision.

For many, leaving the stockade utterly deserted, were plundering the villages.

He lay there with his shield crushed to shapelessness.

She's no Iberian, she's a Greek.

THE BOEOTIAN GIRL

One must not despise slander, no matter how false it may be. Some people know how to increase it, and on their account it is well to be on one's guard against such actions.

You'd find in them all many things to harass; but if the advantages are in the majority—that's the thing to look at.

Property covereth a multitude of woes.

1 cf. the Smicrines of The Arbitrants. For the thought cf. Plato, Apology, 39a.
MENANDER

THE FARMER

ARGUMENT:—Cleaenetus, an old bachelor farmer, is living in a country dome where he continues to work like a day-labourer although owner of the farm. Years before he had (apparently) known and loved Myrrhina, from whom, however, he had separated before the birth of her daughter. She meanwhile had (apparently) married and is now a widow living in poverty. Her son, Gorgias, finds employment in the country with Cleaenetus. One day the old farmer, wielding his heavy two-pronged mattock, wounds himself severely, and would have died but for the really filial care of the young man. Grateful for this, Cleaenetus in his convalescence questions Gorgias about his circumstances and, not connecting the mother with his own former love affair, determines to marry her daughter, Gorgias's half-sister, to relieve at the same time their poverty and his own loneliness. Myrrhina, when informed of this, is greatly perplexed, partly perhaps because she is secretly aware that Cleaenetus is the girl's father (if this may be assumed), and certainly because her daughter has already had an affair with the son of their rich neighbour "X."

When the (longer) fragment begins the lover, son of "X," has been placed in an awkward position. His father, who has doubtless heard of his amour with a portionless girl, has determined to marry him at once to his own half-sister. The development of the plot is lost, but, judging from similar plots in Menander, we may assume that all difficulties were surmounted in the parts of the play now lost. Perhaps there may have been a recognition scene between Cleaenetus and Myrrhina, the former marrying the latter instead of her daughter and thus giving legitimacy and a dowry to their daughter, who would thereby be enabled to marry the rich man's son. Cleaenetus may also have adopted Gorgias and put him in the way of marrying "Hedeia," his new brother-in-law's half-sister.¹

¹ G.-H. think that Gorgias is the rich neighbour "X."

² The above agrees more nearly with Kretschmar than with Grenfell and Hunt's edition in the interpretation of the text and the assignment of parts. G.-H. take Gorgias (of fragm. 93, 95 K—line 102 not being included in their edition) as the rich father of Hedeia's lover.
FRAGMENTS FROM IDENTIFIED PLAYS

DRAMATIS PERSONAE

I. With speaking parts preserved:

1. "Z," a youth, son of "X" and half-brother of Hedeia.
2. Myrrhina, a poor widow (?), (formerly known (?) to Cleaenetus), mother of the young man (Gorgias ?) and of his half-sister, "Y," with whom "Z" is in love.
3. Davus, a slave of "X."
4. Philinna, an old woman, confidential servant of Myrrhina and nurse of her daughter.
5. Gorgias, (?) the son of Myrrhina.

II. Other characters, some of them mutes:

6. Cleaenetus, the farmer of the title rôle.
7. Syrus, another slave of "X."
8. "X,"¹ a well-to-do Athenian, father of "Z."
9. Hedeia,² half-sister of "Z," daughter of "X" and of his present wife.
10. "Y," a young girl, daughter of Myrrhina (and (?) illegitimate daughter of Cleaenetus).

Scene: Athens (?), the house of "X," a well-to-do Athenian, on one side of the stage and that of Myrrhina on the other. The son of "X" comes out of his father's house and goes towards that of Myrrhina and stands hesitating before her door while he makes an explanatory speech. When the fragment begins he is speaking, perhaps, of his relations with the brother of his sweetheart. He has just been off on a business trip and, upon his return, finds preparations for his own wedding already in full swing.

¹ The "Gorgias" of line 102 and of fragm. 93, 95 K is identified by Blass and G.-H. with "X," but, as being a stock name in the New Comedy for a young man (cf. The Hero), it seems probable that it is the name of Myrrhina's son.
² Hedeia, a probable conjecture by Wilamowitz.
ΜΕΝΑΝΔΕΡ

ΓΕΩΡΓΟΣ

("Ζ")

.......................... προσιὼν πράττων —
.......................... ὑποφοβούμενος —

ην δ' οὐ πονηρός οὐδ' ἐθόκουν ἄμαρτάνειν,
άλλα τόθ' ὥ μειρακίσκος ἐν ἀγρῷ διετέλει.
5 ἔτυχε δὲ συμβεβηκός δ' μ' ἀπόλισκε
ἀπόδημος εἰς Κόρινθον ἐπὶ πραξῖν τινα.
ἀνίων ὑπὸ νῦκτα γινομένους ἐτέρους γάμους
καταλαμβάνω μοι, τοὺς θεούς στεφανομένους
τὸν πατέρα θύσαν έννοντ' ἐκδίδωσι δε
10 αὐτὸς ο' πατήρ. ὀμοπατρία γάρ ἐστί μοι
ἐκ τῆς δὲ τῆς νυνί γυναικὸς τρεφομένης
γεγώσ' ἀδελφή. τινα δὲ δυσφεύγτῳ κακῷ
πρὸ πάντων μάχαι όυκ οἶδ' α'. πλὴν οὕτως ἔχω.
ἐξήλθον ἐκ τῆς οἶκ' ἀναφέραμε
15 οὕτως' λιπών δὲ τὸν γάμον τὴν φιλτάτην
ἡδηθ' ἄν δικασθήματ' ἀν' οὐ γὰρ εὑσσεβές.
κ' ἄπειν δὲ μελλών τὴν θυραν οἰκὸ πᾶλαι:
οὐ' κ' οἶδα γὰρ τὸν ἀδελφὸν εἰ νῦν ἔξ ἀγροῦ
ἐνυμαδ' ἐπιδημεῖ. πάντα προνοεῖσθαι με δε.
20 ἄλλ' ἐκποδῶν ἀπειμι καὶ βουλεύσομαι
τοῦτ' αὐθ', ὅπως δεὶ διαψυχεῖν με τὸν γάμον.

3 Suppl. Nicole from Fr. 99 K ἢν δ' οὐ πονηρός οὐδ' ἐθόκουν (although long for space). // ἄμαρτάνειν, K.².
4 ἄλλα τόθ', Allinson. / καὶ γὰρ τόθ', K.².
5 ἔτυχε δέ, Allinson. / νῦν δ' ἔτυχε, K.². / ἔτυχε τὸ, G.-H.
7 αἰνίων, Allinson. / κατιῶν, K.². / ἐλθὼν, G.-H. / ἐτέρους, Driatzo. / ἡθ, G.-H. / γινομένους γὰρ τοὺς γάμους, S.². / γινομένη
tous γάμου, pap.
8 στεφανομένους, G.-H., στεφανοσ, pap.
9 Nic. suppl. 10 Bury suppl.
THE FARMER

"Z"

I was not base nor did I even think I erred about it. However, the young fellow at that time was staying in the country. Now, as it happens, there has occurred something which has ruined me while I was off in Corinth on some business. On my return at nightfall I find other nuptials under way for me, the statues of the gods receiving wreaths, my father making sacrifice within. It is my father himself who is giving away the bride—for I have a half-sister born of her whom he now has to wife. In what way I am to fight against this pressing evil, I know not. However, this is how I’m placed. I left the house without saying a word. But if I should thus desert the marriage I should be wrongdoing my dearest Hedeia. That would be a breach of duty. And this long while now I have been hesitating to knock at this door; for I don’t know whether the brother is now here at home, come back from the country. I must provide for everything. Well, I’ll be off, out of the way, and I’ll make plans about precisely this, how I am to escape the marriage.

(Exit "Z.")

11 ... νυν, pap. 12 Suppl. Préchac, K².
13 τροπόν μάχωμ', S² suppl.
14 Γιήλθον εκ τῆς οἰκίας, G.—H. suppl.
16 Ῥδείαν Wilam. in lacuna of three letters (...αν) suppl. (as written Ῥδιαν). //εὐσεβής, Nic., K², corr. for εὐσεβῶς of pap.
17–19 Nic. restored.

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MENANDER

SCENE. MYRRHN, PHILINNA

(Mv.) ἀλλ' ὡς πρὸς εὑνοῦν, ὦ Φίλιν<ν>a, τοὺς λόγους
π'ορμένη σε πάντα τάμαντής λέγω.
ἐν τῷσδ' ἔγώ νῦν εἰμί. (Φι.) καί, νη τῶ θεώ,
25 ἐγ'φω' ἀκούονα', ὦ τέκνου, μικροὺ δέω
πρὸς τὴν θύραν ἐλθοῦσα καί καλέσασα τὸν
ἀλαξί' ἐξώ τοῦτον εἰπεῖν ὅσα φρονῶ.
(Mv.) ἐμοὶ γε, Φίλιν<ν>a, χαιρέτω. (Φι.) τὶ χαιρέτω;
οἰμ'φετο μὲν σὺν τοῦσ'τος ὁς. γαμεῖ
30 ὦ μελαρός οὖτος ἡδικηκὼς τὴν κόρην;
(Mv.) λόγους τοσοῦτοις κατατίθουν προσέρχεται
ημῶν ο θεράπων ἐξ ἀγροῦ Δᾶος. βραχῦ,
φίλη, μεταστῶμεν. (Φι.) τὶ δ' ἡμῖν, εἰπέ μοι,
τοῦτον μέλει; (Mv.) καλὸν γ' ἄν εἰη, νη Δία.

SCENE. ΔΑΟΣ, MYRRHN, PHILINNA

(Δα.) ἀγρὸν εὑσεβέστερον γεωργεῖν οὐδ'ένα
36 οἰμαι, φέρει γαρ μυρρ'ίνην, κιττὸν' καλὸν,
ἀνθη τοσαῦτα τᾶλα δ' ἄν τις καταβάλη.

28 ἐμοι, Ell., G.–H.
29 οἰμαζέτω, Nic.//τοιοῦτος, Nic.//τοι.τος, pap.//τοι.τος, S².
30 οὖτος, pap./oùtws, Wilam.
31 λόγους, G.–H. suppl.//τοσοῦτοις κατατίθου, Nic., G.–H.
restored.
32 ἡμῖν, G.–H.
33 φίλη, S²./ς...η, J²./τρῆ, G.–H.
34 τοῦτον, Nic. suppl.
35–37 are variously restored from frag. 96 Κ, i.e.

ἀγρὸν εὑσεβέστερον γεωργεῖν οὐδένα
οἰμαι: φέρει γαρ διὰθεοὶς ἄνθη καλά,
κιττόν, δάφνην κριθὰς δ' ἔλαν στείρω, πάνω
dikaios ὀν ἀπέδωχ' διὰς ἄν καταβάλων.

37 τᾶλα ... καταβάλη = frag. 899 Κ.
FRAGMENTS FROM IDENTIFIED PLAYS

Scene 2. MYRRHINA, PHILINNA

(Enter Myrrha and Philinna from Myrrhina's house, conversing.)

MYRRHINA

Well, Philinna, to you because you're loyal I say my say and tell you all my tale. Such is my present plight.

PHILINNA

Yes, and, by the Twain Goddesses, on hearing you, my child, I all but have to go to his door and call out that impostor to tell him what I think.

MYRRHINA

For all I care, Philinna, here's "Good-bye" to him!

PHILINNA

What? "Good-bye"? Nay, a plague on him, I say, for being such an one! Shall this blackguard go marry when he has done a wrong like this to our maid?

MYRRHINA

Have done with so much talk. Here we have Davus the servant coming from the country. Let's step aside a little, my dear.

PHILINNA

What do we care about him? Now tell me that.

MYRRHINA (urgently)

It really would be wise, by Zeus.

Scene 3. DAVUS, MYRRHINA, and PHILINNA

(in concealment)

DAVUS

(enters, with Syrus his fellow-slave)

Methinks there's no one tills a more religious soil. For it yields its dues of myrtle,1 ivy fair, so many flowers. And what other crops soever anyone puts

1 A pun on Myrrha's name, of whose presence Davus is already aware.
MENANDER

ἀπέδωκεν ὀρθῶς καὶ δικαίως, οὔ 'πλέον'
ἀλλ' αὐτὸ τὸ μέτρον. ὁ Σύρος εἰσέγειχ' ὁμώς
πάνθ' ὡς 'ἀναφέρομεν'. ταῦτα πάντ' εἰς τοὺς
gάμους.
ὡ χαίρε πολλά, Μυρρίνη. (Mv.) <πά>νυ καὶ
σὺ γε

(Δα.) οὖν σε καθεόρον, γεν<ν>ική καὶ κοσμία
γύναι. τί πράττεις; βούλομαι σ’ ἀγαθῶν λόγων,
μάλλον δὲ πράξεων ἔσομένων, ἂν οἱ θεοὶ
45 ὁ Κλεαίνετος γὰρ, οὗ τὸ μειράκιον ἠγρόν
ἐργάζεται, πρὸνν ποτ’ ἐν ταῖς ἁμ’ πέλοις
σκάτων διέκπευε τὸ σκέλος χρηστ’ ὁδὲ πάνυ.

(Mv.) τάλαυν' ἐγώ. (Δα.) θάρρει, τὸ πέρας δ’ ἀκονέ μου.
50 ἀπὸ τοῦ γαρ ἔλκους, ὡς τριταῖνον ἐγένετο,
βουβῶν ἐπῆρηθ᾿ τῷ γέροντι, θέρμα τε
ἐπέλαβεν αὐτόν, καὶ κακῶς ἐσχεν πάνυ.

(Φι.) ἄλλ’ ἐκκορηθεῖσιν σὺ γ’, οἷα τὰ γὰθα
ζηκεὶς ἀπαγγέλλων. (Mv.) σιώπα, γράδιον,

(Δα.) ἐνταύθα χρείας γενομένης αὐτῷ τίνος
56 κηδεμόνος οἱ μέν οἰκέται καὶ βάρβαροι,

38 πλέον, Nic. restor.
40 δο’ ἀναφέρομεν, Ell. restor. / παντασαφερομεν, MS. /
<πά>παντ’ δοσα φερομεν, S².
41 <πά>νυ, G.–H. restor.
42 οὗ σε, Rich./οσγε, MS./ ος γε, G.–H.
45 γνώναι, Kaibel./γεύσαι, G.–H., Blass. // πρώτος φράσας,
G.–H.
46 ἠγρῶν, G.–H. 47 Nic. restor. 48 Kaibel restor.
51–52 βουβῶν . . . αὐτόν = fragm. 98 K.
53 ἐκκορηθεῖσι σύ γ’ = fragm. 903 K.

33ο
FRAGMENTS FROM IDENTIFIED PLAYS

in, it pays back fair and square—no more, but just the same amount!  (*Turning towards the house of “X.”*)
Here, Syrus, take in all of this together, whatever we have brought.  All this is for the wedding.  (*To Myrrha, who, with Philinna, comes out of concealment.*)
My best greetings, Myrrha.

MYRRHINA

The same to you, by all means.

DAVUS

I did not see you, discreet and noble lady.  How goes it with you?  I wish to inform you of some good news—or rather of some events approaching, if so be the gods will—and to be the first to tell.  For Cleaenetus, on whose farm your lad is working, while hoeing 1 in the vineyards one day recently, laid open his leg with a good, deep cut.

MYRRHINA

Oh dear me!

DAVUS

Cheer up, and hear me out.  For you must know that, in consequence of the wound, on the third day a tumour swelled up on the old man, a fever seized him, and he was in a very bad way.

PHILINNA

Off to the dust-heap, you!  Such “good news” as you have come to tell!

MYRRHINA

Hush, Gammer!

DAVUS

And then, when he had need of some caretaker, his brutal house-slaves said with one accord: “It’s all

1 He was using the two-pronged mattock (v. 65).

331
ΜΕΝΑΝΔΕΡ

"ἐξησ’ ἐκεῖνος· ἔστιν οἰμώξεων μακράν·"
ἐλέγχον ἄπαντες, ὁ δὲ σός νῦσ, οἶνοι ἐκ
νυσίσας ἑαυτοῦ πατέρ’, ἀπορθ'ω'ςα'ς πάλιν
60 ἥλειφεν, ἐξέτριβεν, ἀπεν'ζεν, φαγείν
προσέφερ', παρεμυθεῖθ’, ὅ πάνυ φαύλως ἔχει,
διὰ λίθων ἀνέστη' αὐτὸν ἐπιμελοῦμενος.
(Mv.) 'φίλλον τέκν'ον. (Δα.) νη τὸν Δλ', εὖ δῆθ' οὔτοσι.
65 ὃ δ' — ἀναλαβὼν γὰρ αὐτὸν ἔνδον καὶ σχολὴν
ἐπὶ γ' ἀπαλαγεῖς δικέλλης καὶ κακών,
60 ὄπω] τὸι ἐστὶ σκληρὸς ὁ γέρων τῷ βίῳ—
'τοῦ μερ'ακίου τὰ πράγματ' ἀνέκρινεν, τίνα
'ἐστ', οὐχὶ παντάπασιν ἀγνοῶν ἱσως.
'διερχομένου δὲ τοῦ νεανίσκου τ'άδει,
70 τὰ τε τ'ῆς ἀδελφῆς ἐμβαλόντος σοῦ <τε> καὶ
τῶν σῶν, πάθη' μ' ἑπαθέν τι κοινὸν, καὶ χάριν
75 ἡ' ἐπιμελείας φέτ' ἐκ παυτὸς λόγου
δει'ν αὐτὸν ἀποδοῦναι, μόνος τ' ὠν καὶ γέρων
'νοῦν ἑσχε· τὴν γὰρ παῖδ' ὑπέσχ'ῃ' αι γαμεῖν.
κ' ἐφάλαιον ἐστι τούτο τοῦ παυτὸς λόγου.
70 ἡ' ὑπον ὑδη δεῖρ', ἀπεισιν εἰς ἂγρον
γομ'ών λαβών· παύσεσθ'ε πενία μαχ'μενοι
δυσνοουθετήτω' θηρίῳ καὶ δυσκόλῳ.
over with him, it's time to bid him the long fare-ill!"
But your son, as though he thought Cleaenetus his
own father, raising him up again, kept on anointing
him, rubbing him down, washing the wound, bringing
him food to eat, encouraging when he was very ill,
and by his care restored and brought him through
alive.

MYRRHINA

Dear child!

DAVUS

By Zeus, that's well said of him! For this
(Cleaenetus) on convalescing, while he had leisure
indoors, set free from his mattock and cruel toil—so
austere is the old man's way of life—made detailed
inquiries into the young man's circumstances, although
perchance he was not absolutely unacquainted with
them. And as the young fellow rehearsed them,
including facts about his sister and you and your
misfortunes, Cleaenetus experienced a not un-
usual impulse and thought that on account of the
nursing he should by all means make return. So,
being a lone, old man, he took a resolution. He has
promised, in fact, to marry your girl. That's the
head and front of my whole story. They will be
here any minute now. He will go back to the
country and take her with him. There will be an
end to your fight with poverty—that intractable and
most implacable beast, and that too in the midst of

71 τῶν σῶν, παθητίν, Dziatzko./ ............ μ, pap.
73 δειν, Rich./ δεον, Nic. 74 νοῦν, G–H.
77–78 δομοῦ, G.–H. // παύσεσθε . . . δυσκόλω, Blass restor.,

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ΜΕΝΑΝΔΡΟΣ

καὶ ταῦτ’ ἔν ἄστει· δεῖ γὰρ ἢ πλουτεὶν ἴσως

80 ἡ ξῆν ὄπιου μὴ μάρτυρας τὸ δὲ δυστυχεῖν
πολλοὺς τις ἔξει τοὺς ὁρῶντας· ἔστι δὲ
ἀνρος εἰς τὸ τοιοῦτ᾽ εὐκτὸν ἢ τ’ ἐρημία.
ἐνναγγελίαςθαί πρὸς σὲ ταῦτ᾽ ἐβουλόμην.
ἐρρωσο πολλά. (Μυ.) καὶ σὺ. (Φι.) τί πέ-
ποιθας, τέκνου;

85 τί περιπατεῖς τρίβουσα τὰς χεῖρας; (Μυ.) τί
γὰρ;

(Φι.) Ἐλαῦν, ἀποροῦμαι νῦν τί ποιήσαί με δεῖ.
(Φι.) τίνος; (Μυ.) ἡ παῖς ἐστὶ τοῦ τόκου, φίλη,
ἐγγύς . . . . . . . . . . . . . . . τόδε

ΣΧΟΡΟΙΤ

79–81 Weil restor., cf. fragm. 928 K.
81–82 For thought cf. fragm. 466 K.
82 ἄγρις, Weil, Kaibel.
84 ἐρρωσῶ, G.–Η. ἐρρωσῶ, pap., o and ω confused in pap.
cf. l. 87./πολλά. (Μυ.) καὶ σὺ (omit γε of pap.), K², Kaibel, S².
84–86 Nic. suppl.
87 ἐρρ. Stephani, S²./οὐκ. Nic./. . . . , G.–Η./τοῦ τόκου,
φίλη, S²./τοῦ τόκου κατ. . . . , G.–Η./τοῦ τόκου. ἤμα, pap. // No:
in line.// In pap. Florent. verse-ends 80–87 are preserved.

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FRAGMENTS FROM IDENTIFIED PLAYS

the city. For one ought perhaps to be rich or else live where one will not have many witnesses to see one's ill-fortune. Nay, the country loneliness is the thing to wish for in such circumstances.—This is the good news which I wished to bring to you. I wish you a hearty "Farewell."

MYRRHINA

The same to you.

(Exit Davus. Myrrhina walks up and down in great distress.)

PHILINNA

Now child, what is the matter with you? Why do you walk about and wring your hands?

MYRRHINA

Why not, Philinna? For I now am at a loss what to do.

PHILINNA

Do, about what?

MYRRHINA

The girl is near her time, my dear . . . .

After some broken verse-ends there is indication of the entrance of a Chorus. After the interlude, in a new Act, Gorgias and Philinna—see names in margin, lines 101-102—have a dialogue.

CHORUS

88 ἐγγώς, S* conject.
89-94 In pap. Florent. are the following verse-ends ει/—τα/-ετα/—/-/-/ἐγώ, S* reports.
90-95 "post septem versus a vers. 88 ἘΧΟΠΟΤέ apparel,"
S*.
MENANDER

ACT

Scene. ГОРГИАΣ, ФΙΛΙΝΝΑ

(? Γορ.) τοιοῦτο... στροβεί... τούτο... ἐγώ... τί πονήσω δ'; ἀλλὰ κόψω τὴν θυραν'

100 αὐτῶν... πρὸ τῶν θυρών τίς οὗτος; ἐστὶν Γοργίας. οὐδεὶς γὰρ εἰμ' ἐπτερος...

(Φί.) τί <δ'> ἐστιν; (Γορ.) οὐδέν' ἄ' λα... τὴν μητέρ' α. ἐπ...

105 Φίλιννα, κάλεσον...

(Φί.) μὰ τῷ θεῷ, τέκνον...

σὺ γὰρ παρ' ἡμῶν ἄ...

ἐπεὶ τοὺς... οντ...

τὴν Ἀρτέμιν...

110 ἐγώ καλῶ γ'

καὶ νῦν τί πονήσω...

ἡ πρὸς μαλάκ' ε'

τὸ παιδίον κα' λῶ... τί ταῦτα τίς π...

115 ἡμῖν ὑπόλοιπον...

παρρησίαν τη...

ὁρῶντα ταῦτ...

ἡμᾶς τε τοὺς...

... ἐπείτ...

120 οὐδ' ἄξιον...

ἡμῖν ἐγὼ...

ἀπασι δ' αἰ...

ε... a...

κομματ...

125 οἰκειος' ητ...
ACT

SCENE. GORGIAS, PHILINNA

After a soliloquy, Gorgias knocks at Myrrhina’s door and Philinna appears, saying: Who is this before our door? It is Gorgias. (Gorg.) You’re right, I’m no one else . . . . Then Gorgias seems to say: Philinna, call my mother out here . . . . (Phil.) Nay, by the Twain Goddesses . . . . She seems to go on to refer to the approaching birth of the baby . . . . From the remaining fragmentary lines, 107–125, we can conjecture the sense only vaguely. Possibly Myrrhina is summoned and the situation is discussed. Probably Gorgias brings the proposition of marriage from Cleaenetus.

96–125 See Sudhaus, 2nd ed.
99 ποῇσω / ποῇσω, S² rep.
101 Φιλίνα/ in l. margin. // θυρῶν τις οὖτος; ἐστίν Γοργίας,
Allinson trans. from S³, who suppl. θυρῶν τις ἐστίν οὖτος
Γοργίας.
102 Γοργ. ’/ in l. margin.
108 S³ queries τὸ <κ> ὠν ἀντ.

z
MENANDER

OTHER FRAGMENTS

97 Κ εἰμὶ μὲν ἄγροικος, καυτὸς οὐκ ἄλλως ἔρω, καὶ τῶν κατ᾿ ἄστυ πραγμάτων οὐ παντελῶς ἐμπειρὸς, ὁ δὲ χρόνος τι μὴ εἰδέναι ποιεῖ πλέον.

94 Κ ὁ δὲ ἡδικηκὼς ὡστὶς ἐσθ’ οὔτός ποτε τὴν ὑμετέραν πενίαν, κακοδαίμων ἐσθ’ ὦτι τοῦτ’ ἡδικηκεν οὐ τυχόν μεταλήψεται. εἰ καὶ σφόδρ’ εὔπορεί γὰρ, ἄβεβαιος τρυφᾷ· τὸ τῆς τύχης γὰρ ῥεῦμα μεταπίπτει ταχὺ.

93 Κ εὐκαταφρόνητόν ἦστι, Γοργία, πένης καὶ πάνω λέγη δίκαια· τούτοις γὰρ λέγειν ἐνεκα μόνου νομίζεθ’ οὗτος, τοῦ λαβεῖν καὶ συκοφάντης εὖθὺς ὦ τὸ τριβῶνον 5 ἐχὼν καλεῖται, καὶ ἀδικούμενος τύχη.

95 Κ οὗτος κράτιστος ἦστ’ ἄνηρ, ὦ Γοργία, ὡστὶς ἀδικεῖσθαι πλεῖστ’ ἐπίστατ’ ἐγκρατῶς· τὸ δ’ ἡξύθυμον τοῦτο καὶ λίαν πικρὸν δεῖγμ’ ἐστὶν εὖθὺς πᾶσι μικροψυχίας.

100 Κ ἐμβεβρόντησαι; γελοῖοι, ὃς κόρης ἔλευθέρας εἰς ἔρωθ’ ἥκων σιωπᾶς, καὶ μάτην ποιουμένους περιορᾶς γάμους σεαυτῷ . . .

These five fragments arranged in this order by G.–H.

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FRAGMENTS FROM IDENTIFIED PLAYS

OTHER FRAGMENTS

(CLEAENETUS?)
I am a country boor, even I will not deny it, and I am not perfectly acquainted with city ways, but time keeps improving my knowledge.

(CLEAENETUS (?) to (?) the son of Myrrhina)
Now he, whoever he is that has wronged you in your poverty, is possessed by an evil genius in committing this injustice of which perhaps he’l have his share. For even if he’s very wealthy, he wantons insecurely. Yes, for Fortune’s current is swift to change its course.

(CLEAENETUS (?) to Gorgias the son of Myrrhina)
’Tis easy, Gorgias, to despise a poor man, even if he says what’s very just; for his words are thought to spring from this alone—the wish for gain. And forthwith the man with old, worn cloak is named a blackmailer, even though it happens he’s the one that’s wronged.

(CLEAENETUS (?) to Gorgias)
That man, Gorgias, is most masterful who with self-mastery knows how to bear the greatest wrongs, but this sharp-tempered, bitter spirit is forthwith to all a demonstration of pettiness of soul.

(DAVUS (?) or “X” (?) to the son of “X”)
What, thunderstruck, you fool? It’s laughable! When you’ve fallen in love with a free-born maid you’re tongue-tied and you ignore the nuptials, made for you in vain.

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MENANDER

ΔΑΚΤΥΛΙΟΣ

102 Κ ἔπειτα δ' αὐτίκα 1 τοῦθ' ὃ' κακοδαίμων ἔφη ὡς οὖκ ἂν ἐκδοίη γε θυγατέρ' ἀσμενός, καὶ ταῦτα πεντήκοντα παιδίσκας ἔχων.

103 Κ οἰκόσιτον νυμφίον οὐδὲν δεόμενον προικὸς ἐξευρήκαμεν.

ΔΕΙΣΙΔΑΙΜΩΝ

A

109 Κ ἀγαθὸν τί μοι γένοιτο, πολύτιμοι θεοί· υποδούμενος τὸν ἰμάντα γὰρ τῆς δεξιᾶς ἓμβάδος ἀπέρρηξ.

B

εἰκότως, ὁ φλήναφε· σαπρὸς γὰρ ἦν, σὺ δὲ μικρόλογος ἄρ' οὐ θέλων καὶνὰς πρίασθαι.

110 Κ οὐ δεῖ γὰρ ἀδικεῖν οἰκέτας, 2 ἄλλως τε καὶ ὅταν μετ' εὐνοίας τι μὴ πονηρία πταίσωμεν· αἰσχρὸν ἐστὶ τούτο γὰρ πάνυ.

1 ἔπειτα δ', Mein./αὐτίκα, Allinson αὕθις, Mein. τίς γὰρ ἰπθ' εὕτως γὰς σὺ'κακοδαίμων ἤφυ, Kock, q.v. for MS.

2 οἰκέτας, Cobet, τοὺς οἰκέτας, A., Trinc., τοὺς ἰκέτας other MSS.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE RING

A finger-ring not seldom plays an important part in the unravelling of the plot. Compare, for example, "The Arbitrants."

And then forthwith the misguided one said this, that he would not be glad to give a daughter in marriage, nay, not if he had fifty maidens.

A self-provisioning bridegroom we have found, who stands in no need of a dowry.

THE SUPERSTITIOUS MAN

Menander's skill in character-drawing has often suggested his indebtedness to the influence of Theophrastus, who, according to common tradition, had the poet among his two thousand pupils. The title of this play recalls specifically one of the "Characters" of Theophrastus and re-enforces, as being good Attic, this meaning of the Greek word, which has sometimes been erroneously relegated to later Greek.

(A)

Now may some blessing be mine, O highly honoured gods! For as I was fastening on my sandals, I broke the strap of the right-hand one.

(B)

Naturally, you babbling fool, for it was rotten, and you out of stinginess were unwilling to buy new shoes.

For one ought not to treat one's house-slaves unjustly, and especially when they make some blunder with kind intent, not out of rascality. No, for such treatment is very disgraceful.  

1 Text of line 1 very uncertain.
2 "Right," therefore a lucky omen.
3 cf. frgm. 1093 K below.
MENANDER

544 Κ¹ παράδειγμα τούς Συρούς λαβέ·
ὅταν φάγωσι ἱχθύν ἐκεῖνοι, διὰ τινὰ
αὐτῶν ἀκρασίαν τοὺς πόδας καὶ γαστέρα
οἴδουσιν, ἔλαβον σακίον, εἶτ' εἰς τὴν ὁδὸν
5 ἐκάθισαν αὐτοὺς ἐπὶ κόπτρου, καὶ τὴν θεον
ἐξιλάσαντο τῷ ταπεινωθῆθαι σφόδρα.

ΔΗΜΙΟΤΡΓΟΣ ²

113Κ (Α) τί τούτο, παί; διακονικῶς γὰρ νὴ Δία
προεληλυθας. (Β) ναῖ· πλάττομεν γὰρ πλάσματα,³
τὴν νύκτα τ' ἡγυπτυνῆκαμεν· καὶ νῦν ἔτι
ἀποίητα ⁴ πάμπολλ' ἐστὶν ἡμῖν.

114 Κ μακάριος ὡστις οὐσίαν καὶ νοῦν ἐχει·
χρήται γὰρ οὔτος εἰς ἄ δει ταύτῃ καλῶς.

ΔΙΔΤΜΑΙ

117-118Κ συμπεριπρατήσεις γὰρ τρίβων' ἔχουσι' ἐμοὶ,
ὡς περ Ἐρατητῷ τῳ κυνικῷ ποθ' ἡ γονή.

καὶ θυγατέρ' ἔξεδωκ' ἐκεῖνος, ὡς ἔφη
αὐτός, ἐπὶ πείρᾳ δους τριάκονθ' ἡμέρας.

¹ Among the fragmenta aedepota. Referred by Meineke to
this play.
² cf. Schol. Aristoph. Eg. 650. δημιουργούς ἐκάλουν καὶ τὰς
νῦν λεγομένας ὑπογυμφίδας, τούτεστι τὴν παρεστῶσαν τῇ νύμφῃ
gυναίκα. δὲν ἔστὶ καὶ Μενάνδρῳ Δημιουργῷ.

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FRAGMENTS FROM IDENTIFIED PLAYS

Take, for example, the Syrians. Whenever they eat fish, by a kind of incontinence their feet and belly swell up; they put on sackcloth and then go and seat themselves on a dung-heap by the wayside and propitiate the goddess by excessive self-humiliation.¹

THE BRIDAL MANAGER

(a) Slave, what now? For you've come forth, by Zeus, with bustling serviceableness! (b) Yes, for we concoct concoctions. Aye, the night through we were sleepless, and even yet there's very much unfinished on our hands.

Blessed is the man who has both mind and money, for he employs the latter well for what he should.

THE GIRL TWINS

Why, you'll be promenading with me clad in a coarse cloak just as on a time the wife of the Cynic Crates walked with him.

And he married off a daughter, giving her, as he said himself, for a trial marriage of thirty days.

¹ Referred (doubtfully) to this play.

³ Or ?πέμματα, Meineke.
¹ Scan ἀπότρα.
MENANDER

ΔΙΣ ΕΞΑΠΑΤΩΝ

123 Κ  βουληφόρως
tὴν ἠμετέραν, ὦ Δημέα, προκατέλαβες
ὄρασιν.

124 Κ ἐμοὶ παράστα, τὴν θύραν κόψας ἐγὼ
καλῶ τιν' αὐτῶν.

125 Κ δὲν οἱ θεοὶ φιλούσιν ἀποθνῄσκει νέος.

ΔΣΘΕΛΟΣ

127 Κ τῆς Ἀττικῆς νομίζετ' εἶναι τὸν τόπον
Φυλῆν, τὸ Νυμφαῖον δ' ὅθεν προέρχομαι
Φυλασίων.

128 Κ περὶ χρημάτων λαλεῖσ, ἄβεβαιον πράγματος:
eὶ μὲν γὰρ οἴσθα ταῦτα παραμένοντα σοι
εἰς πάντα ¹ τὸν χρόνον, φύλαττε μηδενὶ
ἀλλὰ μεταδιδοῦσ, αὐτὸς δὲν δὲ κύριος:
5 εἰ μὴ δὲ σαυτοῦ, τῆς τύχης δὲ πάντ' ἔχεις,
tί ἂν φθονοίης, ὁ πάτερ, τούτων τινὶ;
1 εἰς πάντα, A, πάντα, B, ἀπάντα, Bentley.

¹ For Demeas as a stock character cf. The Girl from Samos.
² For the thought cf. passim, from Herodotus (i. 31) to
William Watson's Keats.
³ cf. references, Kock, ad loc., to Julian, Alciphron, etc.
⁴ cf. Misapprehension in The Girl Who Gets Her Hair Cut
Short.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE DOUBLE DECEIVER

The plot of this play may, perhaps, be inferred from the "Bacchides" of Plautus, where, indeed, the line so often cited (see No. 125) is repeated verbatim.

Counsellor-like you anticipated our eyes, Demeas!¹

Stand by me. I will knock at the door and call some one of them.

"Quem di diligunt adulascens moritur."—Plautus, Bacch. 4, 7, 18.

The man dies young on whom the gods their love bestow.²

THE PEEVISH MAN

The loss of this play is the more to be regretted as the scene seems to have been laid in the deme of Phyle, embracing the site of the historical fortress and of the Sanctuary of the Nymphs in the gorge beyond the convent of "Our Lady of the Defile." The name of the "Peevish Man," it would seem, was Smicrines (a type known from "The Arbitrants" and recurring in "The Shield"), so miserly in character that he actually "feared lest the smoke should carry off some of his property" through the smoke-vent.³

PAN (?)

(addressing the spectators⁴ and speaking the prologue)

Please assume that this place is Phyle in Attica, and that the Nymphaeum from which I come forth is that of the Phyle-folk.

You babble about money, a matter insecure. For if you have knowledge that this will abide with you for ever, keep it close and share with none, but be yourself its lord and master. Whereas if you possess all this, not as your own but Fortune's, why should you, father, begrudge it to anyone of these? For

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MENANDER

αὐτὴ γὰρ ἄλλῳ τυχῶν ἀναξίω τινὶ
παρελομένῃ σου πάντα προσθήσει πάλιν.
διότερ ἐγώγε ¹ φημι δεῖν, ὅσον χρόνον
10 εἰ κύριος, χρῆσθαι σε γενναῖως, πάτερ,
αὐτῶν, ἐπικούρειν πᾶσιν, εὐπόρους ποεῖν
οὕς ἂν δύνῃ πλείστους διὰ σαυτοῦ· τοῦτο γὰρ
ἄδανατων ἔστι, κἂν ποτε πταῖσας τύχης,
ἐκείθεν ἔσται ταυτὸ τοῦτο σοι πάλιν.
15 πόλλῳ δὲ κρείττον ἔστιν ἐμφανῆς φίλος
ἡ πλούτος ἀφανῆς, ὅν σὺ κατορύξας ἔχεις.

129 K

ὡς θύουσι δ’ οἱ τοιχωρύχοι
κοῖτας ² φέροντες, σταμνυ’, οὐχὶ τῶν θεῶν
ἔνεκ’, ἀλλ’ ἐαυτῶν· ὁ λιβανωτὸς εὐσεβές,
καὶ τὸ πόπανον τοῦτ’ ἔλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
5 ἀπαν ἔπιτεθεν· οἱ δὲ τὴν ὄσφυν ἄκραν
καὶ τὴν χολὴν ὡστὰ τ’ ἀβρωτα τοῖς θεοῖς
ἐπιθέντες αὐτοῖ τὰλλα καταπίνουσ’ ἄει.

130 K

οὐδὲ εἰς
μάγειρον ἁδικήσας ἅθροος διέφυγεν·
ἱεροπρεπὴς πώς ἔστιν ἡμῶν ἡ τέχνη.

131,132K

οὐδενὸς χρῆ πρώγματος
τὸν εὗ πονοῦνθ’ ὅλως ἀπογυνόναι ποτε.

. . . . . . . . . . . . . . . . . . . . .
ἀλωτὰ γίνετ’ ἐπιμελεία καὶ πόνῳ
ἀπαντα.

134 K

σιωπῇ φασὶ τοῦτῳ τῷ θεῷ
οὐ δεῖν προσεῖναι.

135 K

οὐκ ἔνεστι σοι φυγεῖν
οἰκείστητα, δάερ.

¹ ἐγώγε, Tyrwhitt, ἐγὼ σε, MS.
² κοῖτας, MS., κλῖτας, Grot., Kock.

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FRAGMENTS FROM IDENTIFIED PLAYS

She herself, perhaps, taking all this away from you, will bestow it in turn on someone else who is unworthy. Wherefore I say that you yourself, what time you are the master, ought to use this nobly, father, ought to succour all and through your help effect that as many as possible should live in easy circumstances. For this is something that will never die, and, if reverses some day befall you, from this source you in turn will have the self-same help. A visible friend is a better thing by far than wealth which you keep buried out of sight.

Look at their mode of offering sacrifices, the burglars that they are. They bring chests and wine-jars, not for the gods' sake but their own. The frankincense is a pious thing, and the god receives this cake placed whole upon the fire, while they, after adding in for the gods the tip of the loin, the gall, and the inedible bones, always gulp down the rest themselves.

The Cook Rules the Roast.

No single person ever made escape scot-free after unrighteous treatment of a cook. Our guild is somehow sacrosanct.

Labor Omnia Vincit.

The man who labours well need never despair of anything at all . . . By attention and by toil all things are attained.¹

Pan's Ritual.

In silence one ought never to approach this god, they say.

Kinship, my brother-in-law, it is not possible for thee to ignore.

¹ cf. Soph. O.T. 110.
MENANDER

EATTON TIMΩΡΟΤΜΕΝΟΣ

Supplementum Comicum, Demianczuk, p. 54; Terence, Self-Tormentor, 61–64, q.v.; and Kock, 140, for lines 2 and 3.

... . . . . . . . . . . . 'τί γὰρ' 
πρὸς τῆς Αθηνᾶς δαίμονᾶς, γεγονός ἔτη 
tosauθ; ὅμοι γάρ ἐστιν ἐξήκουτά σοι 
'ἡ καὶ πλέον', καὶ τῶν "Ἀλησὶ χωρίον 
5 
kεκτημένος κάλλιστον εἶ, νὴ 
tοῦ Δία, 
ἐν τοῖς τρισίν γε καὶ, τὸ μακαριώτατον, 
ἄστικτον."}

142 Κ ἐξ ἱσταρίου δὲ ἐκρέματο 

'κρόκην ἐνεί γραῖς' καὶ θεραπαίνε 

αὐτή συνύφαινεν ῥυπαρῶς διακεμένη.

143 Κ ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται.

145 Κ οἰκιὶ μένειν χρῆ καὶ μένειν ἐλεύθερον 

ἡ μηκέτ' εἶναι τὸν καλῶς εὑδαίμωνα.

2 Reitzenstein, from Terence, l.c. quid quaeris?
3 Reitzenstein, from Terence, l.c. aut plus eo.
4 εἶ, νὴ Reitzenstein./ ἤ, MS.
5 Perhaps understand καλοῖς χριλοῖς as having been mentioned previously, Demianczuk, p. 55.
6 cf. Schol. on Lucian, Ἰν. Ῥαγεδ. 48, Μένανδρος ἀστικ- 
tον χωρίον εἰώθει λέγειν τὸ ἀνεπίδαινεστον.
7 κρόκην ἐνεί Allinson,/ γραῖς, E. K. Rand (or, perhaps, 

ηταλασιούργερι Allinson), supplied from Terence, Self-Tor-

mentor, 292–295, anvs subiemen nebat. For expression 
FRAGMENTS FROM IDENTIFIED PLAYS

THE SELF-TORMENTOR

Confirmation (now increased by Demianczuk's addition, see below) that Terence's like-named play (see Prologue) was taken from Menander's may be drawn from the following fragments.

Scene: The deme of Halae (Aexonides (?) adjoined the deme Halimus, or, possibly, of Halae Araphenides).

How now, by Athena? Are you cracked, although so well along in years? For in round numbers you are sixty or even more. And of the Halae folk you are the owner of a bit of land the fairest, by Zeus, amongst the three at least, and, best of all, unmarked by mortgage stone.

With utter devotion to her toil she clung to her loom. An old woman was spinning thread and there was one handmaiden. She, in squalid condition, was weaving with her.

A man's character discovers itself in his speech.

He who is truly happy should remain at home and remain free or else should cease to live.

1 The three: this (now obscure) item is omitted by Terence. See note on text.
2 Greek mortgages were recorded, in situ, on stelae.
3 She = the mistress.
4 cf. Terence, Self-Tormentor, 291–294. While the old woman was spinning the thread, presently to become the woof, the mistress and maid were engaged at the loom (E. K. Rand.)
5 cf. Terence, Self-Tormentor, 384.
EMPIMPIRAMENH

154 Κ. . . ἐξώλης ἀπόλωλθ’ ὅστις ποτὲ
ὁ πρῶτος ἦν γῆμας, ἐπειθ’ ὁ δεύτερος,
eἰθ’ ὁ τρίτος, εἰθ’ ὁ τέταρτος, εἰθ’ ὁ μεταγενής.

155 Κ. . . . . τρία γάρ ἐστι, δέσποτα,
δι’ ὃν ἁπαντα γίνετ’, ἢ κατὰ τοὺς νόμους,
ἡ ταῖς ἀνάγκαις, ἢ τὸ τρίτον ἔθει τινί.

156 Κ ἐφ’ ὃ φρονεῖς μέγιστον ἀπολεῖ τοῦτό σε,
τὸ δοκεῖν τῳ’ εἶναι· καὶ γὰρ ἄλλους μυρίους.

ΕΠΑΓΓΕΛΟΜΕΝΟΣ

160 Κ τὸ σὸν ταπεινὸν ἄν σὺ σεμνύνῃς, καλὸν
ἐξω φανεῖταί, φίλ’ ἄνερ· ἄν δ’ αὐτὸς ποῆς
ταπεινὸν αὐτὸ καὶ τιθής ἐν μηδενί,
oikeios oútos katángelos nomízetai.

161 Κ τὰ γὰρ τολμηρὰ τῶν ὀχλων ἔχει
ἐν τοῖς λογισμοῖς τὰς ἐπιδείξεις δυσκόλους,
ἐν τῷ δὲ πράττειν, ἄν λάβῃ τὸν καιρὸν εὐ,
ἀπροσδόκητον τῇν τέχνην ἐξηρετο.

162 Κ τοῖς ἀναιδέσιν βοηθεῖ γὰρ λόγους τοῦθ’ ἄν μόνον,
ἄν βραχείς αὐτοὺς ποῇ τις τὸν τε καιρὸν εὐ λάβῃ.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE WOMAN WHO IS SET ON FIRE

... Now may he perish, root and branch, whoever was the first to marry, and then the second one, and next the third, and then the fourth, and then the last one on the list.

For there are three ways, master, through which all things come to pass: either by the laws, or by necessity, or, third, by some custom.

This thing on which you pride yourself the most—this thinking you are somebody—will ruin you. For it has ruined countless others.

THE PROMISER

If you exalt your low estate, it will seem fair to outsiders, my friend. But if you of your own motion make it lowly and hold it as of no worth, this is considered as home-made self-ridicule.

In the hour of calculation the daring plans of mobs are set forth with difficulty, but when the time for action comes, if the occasion is carefully selected, they hit on unexpected ways and means.

For to shameless propositions this is helpful, this alone: if one brings them swift to issue and selects occasion well.

1 For form of title cf. Periceiromene, "The Girl Who Gets Her Hair Cut Short."
ΜΕΝΑΝΔΡΟΣ

ΕΠΙΚΛΗΡΟΣ

164 Κ ἀρ’ ἐστὶ πάντων ἀγρυπνία λαλίστατον. ἐμὲ γοῦν ἀναστήσας δευρὶ προάγεται λαλεῖν ἀπ’ ἀρχὴς πάντα τὸν ἐμαυτοῦ βίον.

165 Κ ὁσπερ τῶν χορῶν οὐ πάντες ἄδουσ’, ἀλλ’ ἄφωνοι δύο τινὲς ἦ τρεῖς παρεστήκασι πάντων ἔσχατοι εἰς τὸν ἀριθμόν, καὶ τοῦθ’ ὀμοίως πως ἔχειν χώραν κατέχουσι, ζῶσι δ’ οἷς ἐστὶν βίος.

166 Κ ἢ δὲὶ μόνον ξῆν ἡ γενόμενον πατέρα παιδῶν ἀπόδανεῖν οὕτω τὸ μετὰ ταῦτ’ ἐστὶ τοῦ βίου πικρὸν.

169 Κ τί δ’ ἄν ἔχοι νεκρὸς ἀγαθόν, ὅπου γ’ οἱ ζῴωντες ἔχομεν οὐδὲ ἐν;

ΕΤΝΟΤΧΟΣ

187 Κ μὴ θεομάχει, μηδὲ προσάγου τῷ πράγματι χειμῶνας ἐτέρους, τοὺς δ’ ἀναγκαίους φέρε.

188 Κ ὁ — ὁ οὐτός ἐστι γαλεώτης γέρων.

1 cf. Terence, Eun. 77, 78.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE HEIRESS

This was one of the six plays praised by Quintilian (10. 1. 70). The plot of Terence's "Phormio" may, perhaps, give suggestions for reconstructing this. Menander wrote two editions.

Surely of all things insomnia is most provocative of talking. Anyhow it has roused me up and brings me out here to speak forth my whole autobiography from the beginning.

The Mutes in Life's Chorus.
Just as in choruses not everyone doth sing,
But certain two or three mere numbered dummies stand
Last in the rows, so here 'tis somehow similar:
These fill a space, while these who have life's fulness—live!

Either a man ought to live single or die when once he is father of children, so bitter is life's sequel.

What blessing could a corpse possess, seeing that we who live have not a single one?

THE EUNUCH

In the didascalia of Terence's like-named play Menander's "Eunouchos" is cited as the original, the names of the characters being changed.

Fight not against the gods nor add to the affair new tempests. Endure the necessary ones.¹

This old man is a spotted lizard.²

¹ i.e. "blotted with freckles" not a tortoise-shell cat! as one might infer from Terence, Eun. 688, 689, who translates: "weazel." L. and S. sub voce, incorporate his mistake.

²
ΜΕΝΑΝΔΡΟΣ

189 Κ πάντα τὰ ἥττούμενα
deiσθαι μερίμνης φασίν οἱ σοφώτεροι.

190 Κ οὐκ ἔξ ἵσουν τὰ πράγματ' οἱ θεοὶ σφίσιν
αὐτοῖς τῷ ἐνεμαν καὶ βροτοῖς. ἀλλ' αὐτίκα
αὐτοὶ μὲν οὖντες ἄθανατοι καὶ κύριοι
ἀπαξαπάντων ἄθανάτους τὰς ἡδονὰς
ἐχοῦσιν.1

ΕΦΕΣΙΟΣ

195 Κ ἔγω μὲν ἡδη μοι δοκῶ, νη τοὺς θεοὺς,
ἐν τοῖς κύκλῳ τρέχοντα καὶ πωλούμενον.

ΗΝΙΟΧΟΣ

201 Κ ἀλλὰ θεὸς οὐδεὶς εἰς τὸ προκόλπιον φέρει
ἀργύριον, ἀλλ' ἐδωκεν εὐνοὺς γενόμενοι
πόροιν,2 εἰσβολὴν τ' ἐδείξεν εὐπορίας τινός,
ἡν ἄν παρῆς σὺ, μηκέτ' αὐτίῳ θεόν,
ἡδὴ δὲ τῇ σαυτοῦ ζυγομάχει μαλακίᾳ.

202 Κ οὐδεὶς μ' ἀρέσκει περιπατῶν ἔξω θεὸς
μετὰ γραός, οὐδ' εἰς οἰκίαν παρεισιῶν
ἐπὶ τοῦ σανδίου. τὸν δίκαιον δεὶ θεὸν
οἰκοὶ μένειν συγγόντα τοὺς ἰδρυμένους.

1 Kock's reconstruction from the citation ; see Aristid. i.
592, Dindorf ed., οὐκ ἔξ ἵσου τὰ πράγματα οἱ θεοὶ σφίσι τ' αὐτοῖς
καὶ τοῖς ἀνθρώποις ἐνεμαν, ἀλλ' αὐτοὶ μὲν ἄτρι ντες ἄθανατοι καὶ
κύριοι τῶν ἀτάντων ἄθανάτους καὶ τὰς εὐτυχίας ἔχοντων.
2 πόροιν, εἰσβολὴν τ', Preller./πόρης βουλῆν, MS.
FRAGMENTS FROM IDENTIFIED PLAYS

All things that we would fain secure call for brooding thought, as the sages say.

Not share and share alike the gods have parcelled out Men's circumstances and their own. For instance, they,
Being themselves immortal, overlords of all And everything, have pleasures endless evermore.¹

THE MAN FROM EPHESUS

Already, by the gods, I seem to see myself stript naked in the auction-ring, a-running round and round, and up for sale.²

THE CHARIOTEER

Now no god bulges your bosom's fold with coin, but, if haply well-disposed, he offers some resource and shows some opening to attain to wealth. And if you let this slip, no longer blame a god but, from this time on, quarrel with your own yoke-mate, weakness.

No god pleases me who strolls around out of doors with an old woman,³ nor even one who makes entrance into a house on the divining-board.⁴ The right-minded god ought to stay at home and take care of the family which has dedicated his statue.

¹ cf. Terence, Andria 959–961.  
² cf. Lucian, Vitae Rerum Auctiae.  
³ ? Priestess of Cybele.  
⁴ Meaning uncertain. See Kock. Perhaps cf. the modern vagary of the “ ouija-board.”
MENANDER

203 Κ (a) ἔλεείν δ’ ἐκεῖνος ἐμαθεν εὔτυχῶν μόνος.

(b) ὁ χρηστός, ώς ἔοικε, καί χρηστοῦς ποεῖ.

(c) μ’ ἐστὶν ἀρετή τὸν ἀτοπον φεύγειν ἄει.

205 Κ ὁν δὲ μη' 1 αἰτίος τρόπος,

τά γ’ ἀπὸ τῆς τύχης φέρειν δεὶ γνησίως τὸν εὐγενῆ.

ΘΑΙΣ

Supplementum Comicum, Demianczuk, p. 55.

ἀγγαρος, ὡλεθρος. ἠδέως ἂν μοι δοκῶ
ὁμως πεπονθὼς ταῖτα νῦν ταύτην ἔχειν.

217 Κ ἔμοι μὲν ὅν ἂείδε τοιαύτην, θεά,

θρασείαν, ὡραίαν δὲ καί πιθανήν ἄμα,
ἀδικοῦσαν, ἀποκλήουσαν, αἰτοῦσαν πυκνά,
μηδενὸς ἔρωσαν, προσποουμένην δ’ ἄει.

218 Κ φθείρουσιν ἦθη χρήσθ’ ὀμλίαι κακαί.

ΘΕΟΦΟΡΟΤΜΕΝΗ

223 Κ εἰ τις προσελθὼν μοι θεῶν λέγοι, “Κράτων,
ἐπ’αν ἀποθάνης, αὖθις ἑξ ἀρχῆς ἔσει.
ἔσει δ’ ὁ τι ἂν βούλη, κύων, πρόβατον, τράγος,
ἀνθρωπος, ἵππος. δ’ ἄριστον γάρ σε δεὶ.
5 εἰμαρμένοι τοῦτ’ ἐστίν, ὁ τι βούλει δ’ ἐλοῦν.”

“ἀπαντα μάλλον,” εὐθὺς εἰπέιν ἂν δοκῶ,
“ποιεῖ με πλὴν ἀνθρωπον’ ἀδίκως εὔτυχεὶ

1 μὴ’ στιν, Meineke.

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FRAGMENTS FROM IDENTIFIED PLAYS

(a) He alone learned compassion through prosperity.

(b) The good man, as it seems, makes also others good.

(c) There is one virtue, always to shun the eccentric.¹

The nobly-born should nobly bear those flings of Fortune for which character is not responsible.

THAIS

(Lovely Thais, sit beside me;
I detect, but still abide thee!)

"Loose-bridled"? Pest! Methinks, though I have suffered this, that none the less I'd now be glad to have her.

Sing to me, goddess, sing of such an one as she: audacious, beautiful, and plausible withal; she does you wrongs; she locks her door; keeps asking you for gifts; she loveth none, but ever makes pretence.

Communion with the bad corrupts good character.²

THE WOMAN POSSESSED WITH A DIVINITY

If some god should come up to me and say:
"Crato, you, after your death, shall again have being anew and you shall be whatsoever you desire—a dog, sheep, goat, man, horse—for you have to live twice. This is decreed. Choose what you prefer." Forthwith, methinks, I'd say: "Make me anything but human. That is the only living organism which

¹ i.e. either the eccentric man, or eccentricity.
² Eurip. fragm. 1013 (Nauck). cf. 1 Corinthis. 15, 33.
MENANDER

κακῶς τε πράττει τούτο τὸ ζωὸν μόνον.
οἱ κράτιστοι ὑπ' ὑπὸς ἐπιμελεστέραν ἔχει

10 ἐτέρου θεραπείαν· ἀγαθὸς δὲν γένη κόρων,
ἐντυμότερον εἰ τοῦ κακοῦ κυνὸς πολὺ.
αὐλεκτρων γενναῖος ἐν ἐτέρᾳ τροφῇ
ἔστιν, ὁ δ' ἀγεννής καὶ δέδιε τῶν κρείττωνα·
ἀνθρώπος δὲν ἡ χρηστός, εὐγενής, σφόδρα

15 γενναῖος, οὐδὲν ὀφελός ἐν τῷ νῦν γένει.
πράττει δ' ὁ κόλαξ ἄριστα πάντων, δεύτερα
ὁ συκοφάντης, ὁ κακοήθης τὰ τρίτ' ἔχει.1
ὁνὸν γενέσθαι κρείττον ἡ τοὺς χείρονας
ὁρᾶν ἐαυτὸν ζωώντας ἐπιφανέστερον.

224 Κ
καὶ ταχὺ
πάλιν τὸ πρώτον περισσοβεῖ ποτήριον
αὐτοῖς ἀκράτου.

225 Κ
ὁ πλεῖστον νοῦν ἔχων
μάντις τ' ἄριστός ἐστι σύμβουλός θ' ἄμα.

226 Κ μέσως ἡ ἡμεθύων τὴν Ὑπρίκλεβον ἐσπασεν.

227 Κ . . . ἀπὸ μηχανῆς θεὸς <ἡμῖν> ἐπεφάνης.

ΘΗΣΑΤΡΟΣ

235 Κ εἴτ' οὖ μέγυστός ἐστι τῶν θεῶν Ἑρως
καὶ τιμιώτατός γε τῶν πάντων πολυ.1
οὐδεὶς γὰρ οὕτως ἐστὶ φειδωλὸς σφόδρα

1 τὰ τρίτ' ἔχει, Codd. Vind. et Caes. τρίτος λέγεται A, schol.
2 But cf. Alexis, Αγον. 5, μεστὴν ἀκράτου Ὑπρίκλειον.

1 cf. Lucian, Gallus, 20. The cock-avatar of Pythagoras
says: "... and finally (I became) a rooster frequently, for I
was pleased with that type of life."

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unfairly gets its good or ill-fortune. The best horse receives more careful grooming than others. If you are a good dog you are held in far greater esteem than a bad dog. A noble rooster exists on special diet, while the cock of low degree actually lives in fear of his superior. A human being, even if he is good, high-bred, very nobly-born, gets no good of that in this present day and generation! The flatterer fares best of all; the blackmailer comes next; the malignant man has the third place. "Twere better to be born a jackass than to see one's inferiors living in greater splendour than oneself."

And quickly again he sends the first cup of unmixed wine flying around the company.

He who has the most common sense is at once the best prophet and adviser.

Half-drunk he tossed off the Thericlean bowl.

*Deus ex machina.*

You are by your epiphany a veritable "god from the machine."

**THE TREASURE**

The argument may be partly inferred from the like-named play by Luscius Lavinius (see Prologue to Terence's "Eunuch," L.C.L. p. 239, note).

The date, between 310 and 308 B.C. (Kock III. p. 67).

This title was used by six other Comic poets besides Menander.

*No Fool like an Old Fool.*

Is not, then, Eros greatest of the gods and anyhow by far the most esteemed of all? For no man is so

---

2 Thericles, a Corinthian potter.
MENANDER

ἀνθρώπος οὐδ’ οὔτως ἁκριβῆς τοὺς τρόπους,
5 δὲ οὐχὶ τούτῳ μερίδα τῷ θεῷ νέμει
tῆς οὐσίας. ὡσοις μὲν οὖν πράως ἔχει,
νέοις ἔτ’ οὐσὶ τούτῳ προστάττει ποιεῖν
οἱ δ’ εἰς τὸ γῆρας ἀναβολᾶς ποιούμενοι,
οὗτοι προσαποτίνουσι τοῦ χρόνου τόκους.

236 Κ ὅταν δ’ ἔρωντος τόλμαν ἀφέλης οἶχεται,
εἰς τοὺς ἰαλέμους τε τοῦτον ἔγγραφε.

237 Κ πολλοῖς ὑπέκκαμι’ ἔστ’ ἔρωτος μονική
pοταμότον.¹

ΘΡΑΣΥΛΕΩΝ

240 Κ κατὰ πόλλ’ ἀρ’ ἔστιν οὐ καλῶς εἰρημένον
tὸ γνώθι σαυτόν. χρησιμώτερον γὰρ ἦν
tὸ γνώθι τοὺς ἄλλους.

241 Κ ὁ δεύτερος πλοῦς ἔστι δὴ που λεγόμενος,
ἂν ἀποτύχῃ τις οὐρίου, κώπαισι πλείων.

ΘΡΩΡΟΣ

Supplementum Comicum, Demianczuk, p. 56.

οὐκ ἁδελφὸς, οὐκ ἁδελφή παρενοχλήσει, τηθίδα²
οὐδ’ ἐώρακεν³ τὸ σύνολον, θείον⁴ οὐδ’ ἀκήκοεν·
eὐτύχημα δ’ ἔστιν ὀλίγους⁵ τοὺς ἀναγκαίους ἔχειν.

¹ ποιητῶν, Kretschmar suppl. from Philodemus.
² τηθίδα, Wilam., cf. 923 Κ, τηθίδα, MS.
³ ἐώρακεν, Blass. / ἐώρακε, MS.
⁴ θείον, b and Wilam. / θεῖος, Reitzenstein.
⁵ ὀλίγος τοὺς, Reitzenstein, / ὀλίγος τοὺς, MS.

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very niggardly and none so painfully exact in habit as not to share with this god a part of his property. At all events Eros orders those towards whom he is gentle to do this while they still are young, whereas those who make postponement till old age pay interest in addition for the lapse of time.

But when you take boldness from a lover he is done for, and you may write him down with those who are fit subjects for a dirge.

For many music is an evil provocative to love.

THRASYLEON

"Know thyself."

In many ways the saying "Know thyself" is not well said. It were more practical to say: "Know other folks."

By the "second voyage"¹ is doubtless meant: If fair winds fail, take to the oars.

THE DOORTENDER

From the "Supplementum Comicum" is obtained a fragment from a play not found among Menander's titles in Kock's collection.

The Man without a Relation.

There will be no brother, no sister to cause annoy; an aunt he has not even seen; has not even heard of an uncle. Now it is a piece of luck to have relations scarce.

¹ Proverbial for "the next best way."

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MENANDER

923 K¹ ἐργὸν ἐστὶν εἰς τρίκλινον συγγενείας εἰςπεσείν
οὐ λαβὼν τὴν κύλικα πρῶτος ἀρχεῖ τὸν πατὴρ
καὶ παρανεύσεις ² πέπαικεν, εἴτε μήτηρ δευτέρα,
εἴτε τῆθη παραλαλεῖ τίς, εἴτε βαρύφωνος γέρων,
5 τηθίδος πατὴρ, ἐπειτὰ γραφὸς καλούσα φίλτατον.
ὁ δ’ ἐπινεύει πᾶσι τούτοις.

IEPEIA

In vol. x, No. 1235, "Oxyrhynchus Papyri" (q.v.), are
preserved considerable remains of three consecutive columns
from a work containing, apparently in alphabetical ³ order,
the arguments and opening words of Menander’s comedies.
These fragments contain: first, some unintelligible verse-ends
from a play alphabetically ³ preceding the ''),'έπεοιά; next, prob-
ably the opening words (now illegible) and the argument
of the ''],'έπεοι; and, finally, the opening words and the (incom-
plete) argument of the ''],'μβριοί.

¹ This fragment, 923 K (‘Αθήλων δραμάτων), is to be joined
to the one above by reason of content and of metre and both
referred to the Θυρωφός, hitherto unknown. See Demianczuk,
Suppl. Com. p. 56.
² παρανεύσεις, Schweig.;/παρανεύσεις, MS./παρανεύσας πέπωκεν,
Mein. (†).
³ Not ὑπανείλαν (as assumed by G.–H., l.c. p. 81), but
Θυρωφός, if correctly inserted in this edition would, on our
extant list, immediately precede the ''],'έπεοι.

¹ Oxyrhynchus pap. vol. x. 1235. The translation of the
Argument by Messrs. Grenfell and Hunt, pp. 86–87, is here
given. For their further inferences see p. 82, op. cit.
² cf. title above, p. 357, The Woman Possessed with a
Divinity.

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To this play and in this connection is to be referred the following:

It is something strenuous to take the plunge into a family dinner-party where the paterfamilias, with cup in hand, first leads off the speech-making, interlarding jest and admonition; then the mother second; next a grandmother puts in her chatter; then an old man, father of the maternal aunt, with deep, bass voice; and then an old gammer who calls the young man "dearest." The latter has to nod assent to all of these.

THE PRIESTESS

The plot is concerned with the discovery of a lost relationship. An old man (apparently formerly the husband of the priestess) had lost his son and had been separated from his wife. The boy had been brought up as their own by some neighbours along with their genuine son. The Oxyrhynchus Argument yields the following data: "The former husband of the priestess . . . having recovered tried to seek out the son whom he loved. His servant was persuaded to be brought to the priestess under pretence of being possessed, in order that he might be accorded treatment; and he secretly obtained information and discovered the truth. The true son of the mother of the supposititious child desiring to marry the daughter of the priestess sent his mother to speak with the priestess about him. While the women were talking [the old man, who] had become suspicious, and especially in consequence of the information of his servant that there was a difference in personal appearance, addresses the younger of his neighbour's sons as his own. The youth discerning his mistake intimidates his brother in advance by saying that the old man was mad and was declaring every young man to be his son. Accordingly when the old man subsequently learned the truth and addressed the older as his son the latter sends him away as being mad. At the same time . . . the old man having recovered his son marries the priestess, and the son receives the daughter of the priestess whom he had loved, and the marriages of all three pairs are celebrated . . . Such are the incidents of the plot. The play is one of the best and . . ."
The following fragment from the Ἰέρεια was already known:

245 οὐδεὶς δὲ ἀνθρώπου θεὸς σφίξει, γύναι, ἔτέρου τὸν ἔτερον· εἰ γὰρ ἐλκεῖ τὸν θεὸν τοῖς κυμβάλοις ἀνθρώπους εἰσὶ δὲ βούλεται, ὁ τούτο ποιῶν ἐστὶ μεῖξιν τοῦ θεοῦ.

5 ἀλλ' ἐστὶ τόλμης καὶ βίου τ' ὀργάνα εὐρημέν' ἀνθρώπους ἀναιδέσων, 'Ρόδη, εἰς καταγέλωτα τῷ βίῳ πεπλασμένα.

IMBPIOI

Oxyr. pap. No. 1235, lines 104–5.  

οὐκ ἐστὶν οὐδὲν, πάτερ, ἐν ἀνθρώπου φύσει μεῖξιν λογισμοῦ. τῷ διαθέσθαι πράγματα ἐκαστός ἐστὶ καὶ λογίσασθαι κατὰ τρόπον ἄρχων, στρατηγῶν, ἴγεμὼν δήμου, πάλιν

5 συμβουλος· ὁ λογισμὸς διαφέρων πάντ' ἔχει.

1 βίου, MS. / βίας, Bentley.
2 Possibly this name may connect fragm. 546 K with this play.
3 See above, Ἰέρεια, p. 362, for this Oxyrhynchus MS. For difficulties concerning the date indicated (i.e. 296–295 or 299 b.c.) in the argument, see discussion by the edd. (Oxyr. pap. l.c. p. 82, 83). The year 299 b.c. would allow of a more plausible estimate for Menander's output of plays.
4 Meineke retains the division of these lines in two fragments, i.e. 1, 2 and 3–5.

1 Trans.: “lady,” if the speaker is not her husband.
2 It is not shown by the fragmentary Argument whether this Rhode is the Priestess or some other character. The didactic tone of addressing the lady makes tempting the
FRAGMENTS FROM IDENTIFIED PLAYS

The Cymbals of Cybele.

"Desine fata deum flecti sperare precando."—

Virgil, Aeneid, vi. 376.

No god, my wife,\(^1\) saves one man through another's help.
For if a human being can by cymbals' clash
Deflect the god to whatsoever he desires,
Then greater than the god is he that doeth this.
Nay, these are ways and means for shameless livelihood,
Invented, Rhode,\(^2\) for the wants of shameless men,
Contrived to make a mockery of human life.

THE IMBRIANS

The opening words and a few lines of the plot are preserved in the Oxyrhynchus argument (see above, p. 362), enough to identify the meaning of the title. We read (in Oxyr. pap. 1235, lines 103-121): "This is the beginning of 'The Imbrians':

"'For how long a time, Demeas, I . . . .
' 'My good man, I . . . .
"'This he wrote in the archonship of Nicocles, being his seventy- . . . (5th) play, and issued it for production at the Dionysia; but it did not take place on account of the tyrant Lachares. The play was subsequently acted by the Athenian Calippus. The plot is as follows: Two poor men who were friends lived in close association at Imbros and married twinsisters; and sharing all their possessions too they worked industriously both on land and sea. . . ."

There is nothing greater, father, in man's nature than reasoning power. By the rational disposition of affairs each man is according to character a ruler, a general, a popular leader, or, again, a councillor. He who excels in reasoning power controls all.

insertion here of the vigorous apostrophe to a "Rhode" in fragm. 546 (see p. 491), but the mere recurrence of a proper name is insufficient evidence.

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MENANDER

ΙΠΠΟΚΟΜΟΣ

249 Κ

Μόνιμος τις ἦν ἀνθρωπός, ὦ Φιλων, σοφός,
ἀδοξότερος μικρῷ δ'.

(ΦΙΛΩΝ)

ὁ τὴν πήραν ἔχων; ¹

(Α)

πήρας μὲν οὖν τρεῖς· ἀλλ' ἐκεῖνος ρήμα τι
ἐφθέγξατ' οὐδὲν ἐμφερέσθη, μὰ τὸν Δία,
τῷ γνώθι σαυτόν, οὐδὲ τοῖς βοωμένοις
τούτοις· ὑπὲρ δὲ ταῦθ' ὁ προσαίτων καὶ ῥυπών·
5 τὸ γὰρ ὑποληφθὲν τῶν έναν πᾶν ἐπὶ.

ΚΑΡΙΝΗ ²

257 Κ

ὁ μεγίστη τῶν θεῶν
νῦν οὔσι', 'Αναίδει', εῖ θέων καλεῖν σε δεῖ.
δεῖ δέ· τὸ κρατοῦν γὰρ νῦν νομίζεται θεὸς.
ἐφ' ὡςον βαδίζεις, ἐφ' ὡςον ήξείν μοι δοκεῖς.

258 Κ περὶ τῶν τράχηλον ἀλύσιόν τι σοι δότω

¹ Cobet, after the best MSS.
² cf. Latin praefica.

¹ Soph. fragm. 71, unexpected; Aristot. Top. 8. 6. 1, improbable. Usually rendered insignificant.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE GROOM

(A)

There was a certain Monimus, a wise man, Philo, but a little too paradoxical.¹

(PHIL0)

The one with the wallet?

(A)

The wallet! He was a three-bagger!² But he uttered a saying not at all resembling, by Zeus, that maxim: "Know thyself," nor yet the saws so often cited, but far beyond them, the squalid beggar though he was. For he said that every several assumption was vanity.

THE CARIAN WAILING-WOMAN

In the first fragment preserved we have an apotheosis of Effrontery like that of Misapprehension in the postponed prologue of the "Periceiromene." She is a more vigorous sister to personified Persuasion, addressed by Arotonon in the "Arbitrants." The personification was canonical, for in the Court of the Areopagus the accuser stood on the "Stone of Shamelessness" (λίθος Ἀθανάσιασ), while the defendant, accused of homicide, stood on the "Stone of Outrage" (λίθος "Τρομωσ").

O thou who now art chief amongst the gods, O Effrontery, if it is right to name thee god—and it is right, for now-a-days the thing that sways is deemed a god—to what lengths thou dost go and what a goal, methinks, thou'lt reach!

Let her give thee a necklace to circle thy neck.

² Apparently he was a humpback and had a paunch in addition to the orthodox Cynic's wallet.
MENANDER

ΚΑΡΧΗΔΟΝΙΟΣ

For the use of this play as a source by Plautus in the "Poenulus" and by Ovid, "Ars Amatoria," see Schweriny, RM. ixix. 1, pp. 238 ff.

260 Κ ἐπιθυμιάσας τῷ Βορέᾳ λιβανίδιον ὁψάριον οὐδὲν ἔλαβον. ἐψήσω φακῆν.

261 Κ αὐτὸν γὰρ οὐδεὶς οἶδ᾽ ὅτου ποτ᾽ ἐγένετο, ἄλλʼ ὑπονοοῦμεν πάντες ἢ πιστεύομεν.

262 Κ ἔργον ἐκ πολλοῦ χρόνου ἀνοιαν ἡμέρα μεταστῆσαι μᾶ.

263 Κ χρεία διδάσκει, κἂν ἄμοις ἢ, σοφὸν Καρχηδόνιον.

265 Κ τὸ καλὸς ἐχον που κρείττον ἐστὶ καὶ νόμον.

ΚΑΤΑΨΕΙΤΩΜΕΝΟΣ

268 Κ ἅπεις προκαλεῖσθαι εἰς πεδίον.


ΚΕΚΡΥΦΑΛΟΣ

272 Κ παρὰ τοῖς γυναικονόμοις δὲ τοὺς ἐν τοῖς γάμοις διακονοῦντας ἀπογεγράφθαι πυθόμενος πάντας μαγείρους κατὰ νόμου καὶνὸν τίνα, ἵνα πυθαθῶνται τοὺς κεκλημένους, ἐὰν 5 πλείους τις ὃν ἔξεστιν ἐστιὼν τύχη, ἐλθῶν . . . .

273 Κ εἰτ᾽ εὐθὺς οὖτω τὰς τραπέζας αἴρετε, μύρα, στεφάνους ἐτοίμασον, σπουδὰς πόει.

274 Κ (Α) ἥδυ τὸ μύρον, παιδάριον. (Β) ἥδυ; πῶς γὰρ οὐ; νάρδιον.

1 ἐπιθυμιάσας and λιβανίδιον, Bentley; / ἐπιθυμήσας (ἐπιθυμίασας) . . . idion MSS. 2 οὗ, Cobet./ olde τού, MS. 368
FRAGMENTS FROM IDENTIFIED PLAYS

THE CARTHAGINIAN

This is, perhaps, the prototype of Plautus's "Poenulus" (q.v. prol. 53).

A Fisherman

Although I made incense offering to Boreas I caught never a fish. I'll boil a mess of lentils.

"A Wise Son who knows his own Father"

For no one knows his own father, but all of us have a conjecture or a belief.

It is a task in a single day to remove folly ingrained by time.

Practice teaches a Carthaginian to be clever even though he be uncultured.

That which is right is, I suppose, better even than law.

THE FALSE-ACCUSER

To challenge cavalry into the open.

THE HEAD DRESS

But after I had ascertained, at the "Board of Commissioners on Laws for Ladies," that a certified list had been drawn up, according to a new law, of all the caterers who serve at weddings, that they may thus learn about all the guests who are bidden so as to see if anyone happens to entertain more guests than the law allows, and going . . . . .

Then forthwith thus do ye remove the tables,\(^1\) and do thou make ready perfumes, wreaths. Go on and make libation.

(a) This unguent, child, is fragrant.
(b) Fragrant? Of course it is. It's made of spikenard.

\(^1\) i.e. the movable tops of the table-standards.
MENANDER

ΚΙΘΑΡΙΣΤΗΣ

χρό'γον πολύν τινα
ω φιλτάτη
η δεδυξέναι
ει καρδίαν
5
ος δ' ἦν τῷ κακῷ

υ γάμου
μία
επο... τ
10 κατέλιπες
ο
τε δὴ

ον
συναπήρκει δὲ μοι

λοτε τῆς ἐμῆς
νοι πῶς ἣφω
5
ν λέγων τρέχεις
...
...-

 baptet

uberei to ngeonvos
20
βιαί

ον αὐτὴν σὺ μοι
μητέρα
-σαι τί σοι

ov theno

ov edei

lathrai

30

(Lacuna of 3 lines.)

πα'νθ' ὁσα

37°
FRAGMENTS FROM IDENTIFIED PLAYS

THE CITHARA PLAYER

To nine fragments previously known are now prefixed, with some hesitation, 1 101 lines from a Berlin papyrus, of which more than a third are more or less complete.

A few particulars of the plot can be gathered. A young man while away from Athens in Asia Minor has fallen in love with, and apparently already married, a rich woman, daughter of his father's neighbour, Phanias, a cithara virtuoso. The young man has just returned to Athens and is expecting his bride by another ship. Her non-arrival is causing him anxiety. In the past he has led his own life and eluded companionship with his father. Now he wishes to obtain his consent to the marriage and seeks an interview with him. The father, Laches (?), arrives from the country wondering that his son is, for once, eager to see him. In the lost scenes the father's reasons for opposing the match were doubtless developed as well as the circumstances—including the unexpected wealth of the bride—by which a happy outcome is effected. In fragments Nos. 285, 286 K there seem to be contained slings at Phanias, the harp-player.

There were apparently two houses represented in the scene, one the town house of Laches and his son, the other that of their neighbour, Phanias.

DRAMATIS PERSONAE

A Matron (?).
A Friend of Moschion (A).
The Father (Laches ?).
Moschion, his Son.
Phanias, the Cithara Player.

The Berlin MS. opens with some 34 mutilated lines from the beginning of the play. In these someone is apparently conversing with a woman about his love affair. In column II. a young man, perhaps the same person as the speaker above, tells a friend about his marriage with a rich Greek maiden. The context is lost.

1 See Körte*, p. xlvi.
MENANDER

Col. II  ξηλοῖς λαβῶν ἵπτε τὴν... ἐλπίδας
36 θυγατέρα δεύρο πλουσίαν θ' ἡγή... ταύτην, σεαυτοῦ δ' οὐχὶ; (Μ.) πάντ' ἐγὼ μοῦν... ταύτης λογίζομαι τ' ἐμαυτὸν τὴν ἐμήν.
40 καὶ πάντα ταῦτ' ἐκτησάμην ἀγαθὴ τῆς τύχης,
οὗ δέ λαβεῖν με περνοῖ... Ἰ θίον.

(A.) τί δὴ τὸ λυποῦν σ' ἔστι; τί γὰρ οὐκ ἤγαγες ἐνταῦθα τὴν γυναῖκα καὶ τὴν οὐσίαν;

(M.) οὐκ οἷδ' ὅπου γῆς ἔστιν οὐκ ἐληλύθεν
45 οὔτω γε νυνὶ τῶν χρόνων ὄντων μακρῶν.

(A.) ἐκός τι πάσχειν. (Μ.) πρὸς ἀγράφων δ' οὖτως ἀμα
50 προάγων ἀκούσῃ καὶ τὰ λοίφ ὅν μοι γενοῦ
τοῦ σύμβουλος. (Α.) οὖθεν κωλύει με. (Μ.) ταῦτα δὲ ἐἰσω τις ἀγέτῳ τὴν ταχίστην ἐκποδῶν.

In addition to the sources noted below, see critical notes of Körte's 2nd ed. Between lines 27-31 S² assumes the beginning of an Act and denies at line 34 any trace of an extra line.

37 (Μοσχων), Allinson, to ("B"), K², S².
41 πορο... θιον, MS. / πορνοβόσκου ψωθιον, K²? / πορνισιον μέγ' ἀρχ'λιον, S².
42 (A) Allinson, to (B), K².
44 Το (Μοσχων), Allinson, to (A), K².
43-52 Distribution of parts, Allinson.
40 ποτάς, S².

372
Scene. A and Moschion

A (the friend).—Are you [so] eager for [ . . . ] and, having taken to wife the daughter of . . . have you come here and do you regard as rich her only and not yourself?

Moschion (?).—I consider that all these things and all my own personal property belong to her. She was both free-born and of a Greek city. And all this I acquired by the kindness of Fortune. No brothel-keeper must entrap me . . .

A.—What is it, then, that troubles you? And why didn’t you bring the woman and her property here?

Moschion.—I do not know where in the world she is. She has not arrived, not yet at least, although the time that has elapsed is now long. I am thinking everything over; I fear that some mischance has occurred on the sea or rocky shores.

A.—You mean lest through inexperience——

Moschion.—I do not know. I am discouraged and fear exceedingly.

A.—It’s likely something is the matter.

Moschion.—Well, going on like this towards the market-place along with me you shall hear the rest of the facts and give me advice about them.

A.—There is nothing to prevent me.

Moschion (to his slaves).—Let someone take these things into the house out of sight as quickly as possible.

(Exeunt A and Moschion. Enter Laches (?).)
MENANDER

SCENE. ΔΑΧΗΣ

ΔΑΧΗΣ?
καὶ τὶ ποτ' ἀν εἶ; πάνω γὰρ οὐχ αὐτοῦ ποιεῖ ἔργον· μεταπέμπτε' ἐξ ἀγροῦ με Μοσχίων,
55 δὲ ἄλλοτ', εἰ μὲν ἐνθάδ' ὁν τὕχοιμ' ἐγὼ,
εἰς ἀγρὸν ἐφευγεν, εἰ δ' ἐκεῖσ' ἐλθοῖμ' ἐγὼ,
ἐγεῖαhydrate ἀναστρέψας ἔπινε· καὶ μάλα
κατὰ λόγον, οὐ γὰρ ἦν ὁ νοεθετῶν πατήρ.
οὐ μὴν δὲ ὅρηγνυ· καὶ γὰρ αὐτὸς ἐγενόμην
60 εἰς 'τῶν δυναμένων οὐσίαν μικρὰν ποιεῖν.
οὐκ ἀιτία στῦν ἢ γνηκατὰ τοὐτὸ γε,
ἀλλ' ἐξ ἐμοῦ' στῶν· οὐδὲν ἔγαθον γοῦν ποιεῖ·
εἰστεῖν, εἰ τῇ ἐστίν. ἀν δὲ μὴ τύχῃ
ὅν ἐνδοῦν, ἄρτι πρὸς ἀγορᾶν πορεύσομαι·
65 ἐκεῖ γὰρ αὐτῶν που πρὸς Ἐρμαῖς ὄψομαι.

SCENE. ΜΟΣΧΙΩΝ (ΔΑΧΗΣ)

ΜΟΣΧΙΩΝ

(Μο. ἀρ' οὖν ὁ 'πατὴρ' ἐληλυθ', ἢ πορευτέον
ἐμοὶ πρὸς ἐκεῖνον ἐστιν· οὐ γὰρ δεῖ χρόνον
τὸ πρὸς μα λαμβάνειν' ἐ' ὅς οὐδ' ὀντινοῦν.
Col. III ἡδῆ δόκει μοι πρὸς χμένειν .
70 ἄτειν . . . αἰ . ε .
οἴμαι μένειν δεὶ .
προσυγεμάτω τὸν . . .
(Λ. ἐγὼ δὲ περὶ σοῦ. (Μο.) χαίρε, πάππα φίλτατε.

59 δὲ ὁργῇ, Κ. / πρὸς ὁργῇ, Wilam. / ἐπέστην, S.
60 Κ. suppl. / τῶν λεγομένων, S.
61 S. suppl. / ἡλικίας, Κ., Wilam.
63 Κ. suppl. / ἄγαδ, S.
73 To Laches, Allinson / to "Γ", Κ. // πάππα φίλτατε, Κ. suppl. cf. Philemon, fragm. 42 K / τολλά μοι, πάτερ, S. suppl.
374
FRAGMENTS FROM IDENTIFIED PLAYS

Scene. ? LACHES (alone)

And now what in the world may this mean? For he is not acting at all according to his own habit! Moschion summons me from the country, he who on other occasions used to run off to the country if I happened to be here, whereas if I went out there, he'd come back here and go to drinking. And he acted very rationally. There was no father by to criticise him! Yet I did not admonish in anger; for even I myself was one of those who are capable of diminishing one's means. In this at least my wife is not to blame: the boy takes after me. Anyhow he does naught that's good. I must go in to see if he's here. But if he does not happen to be in the house I shall go on at once to the market-place, for I shall find him somewhere yonder, I suppose, near "Hermes' Row."

(Exit Laches (?) into the house.)

(Enter Moschion.)

Scene. MOSCHION (at first alone and, later), LACHES

MOSCHION

I wonder whether my father has arrived or whether I've got to go after him. For absolutely this business must not take up any time at all. Methinks now . . . to ask . . . I think I'd better stay . . . let him assign . . .

(Re-enter Laches from the house.)

LACHES (catching up some remark, now lost)

And I concerning you!

MOSCHION

Greeting! My dearest father!

375
(Δα.) καὶ σὺ γε. τί δὴ λέγειν πρὸς ἐμὲ βούλει, τέκνου;²
(Μο.) σὺκ ἔλεγον εὐθὺς . . . . . . . .
76 ἀλλ' ἀνδρείστεον . . . . . . . .
(Δα.) τίνα λόγον ἂεὶ προῆ . . . . . . . .
(Μο.) πολλὰ περὶ πολλῶν . . . . . . . .
γῆμαι μὲ βούλει κα'γι . . . . . .
80 φρονήσεως γὰρ τοῦτο δεὶ πολλῆς πάνυ.²
(Δα.) ὃ Μοσχίων, ἄλλῃ μ . . . . . . . .
ἔτοιμος, εἰ μὴ προστίθησ . . . .
ἡν δεὶ λαβεῖν· αὐτὸς δὲ . . . . . .
ἐλευθέραν, τούτο πολὺ πρῶτον ἐστὶ καὶ
85 μόνον κατὰ λόγον, εἰ δὲ 'ἀμεμπτὸς παντελῶς'²
πρὸς τὸ γένος ἐστὶν, ἄλλ . . . . . . . .
eἰ παρθένον δὴ προτέρου . . . . . .
σύμβουλον ἂν καλῆς ὡς γὰρ περὶ τῶν γάμων'²
αὐτὸς κεκρισκὼς γὰρ λογίν . . . . . .
90 ὁ δὲ δὲδωκας 'αὐτὸς αὐ 'ἀποστερεῖς.'²
(Μο.) μηθεὶς μᾶτην ε . . . . . . . .
τὰ δ' ἄλλ' ἀκουσον, συστρόφως ἐρῶ· μολὼν'²
εἰς τὴν Ἕφεσον ἔπεσον . . . . . . . .
τῆς Ἀρτέμιδος ἡν· τῆς Ἐφεσίας γὰρ τότε²
95 δειπνοφορία τις παρθένῳ ἐλευθέρων'²
εἶδον κόρην ἐνταῦθα Φανίου 'γε τοῦ²
Ἑυῴγυμνος. (Δα.) Ἑυώνυμεῖς κα'κεὶ τινες²

74 and foll. to Δάχης, as above.
96 γε τοῦ, Allinson. / тινα, K².
FRAGMENTS FROM IDENTIFIED PLAYS

LACHES

The same to you. Now what is it that you wish to say to me, my son?

(In the broken lines 75-91, the son and father seem to converse, about as follows:)

(MOSCHION) I did not tell you forthwith—but I must play the man. . . . You’ve frequently been very urgent about many matches . . . you wished me to marry . . . for, as you said, this is a matter that calls for much intelligence.

(LACHES) Moschion, I am ready . . . one whom you ought to marry . . . a free-born girl. This is by far the first consideration and only according to reason, if she is absolutely beyond criticism in her pedigree. . . . For if you ask me to act as adviser in the matter of marriage, making up an individual opinion . . . . . . . . . . . . . . . . . . . . .

(At line 91 Moschion tells of his love affair abroad.)

(MOSCHION) Now hear the rest, I will tell you concisely. Arrived at Ephesus I fell (in with) . . . For then there was solemn procession of free-born virgins, bringing meat-offerings to Artemis 1 of the Ephesians. I saw there a maiden, daughter of Phanias of the Euonymus 2 clan.

LACHES

What! Are there any Euonymeuses even out there in Ephesus?

1 cf. N.T. The Acts, xix. 28, “Great is Diana of the Ephesians!”
2 Euonymus, son of Gê and Uranus, gave his name to an Attic deme, and there was also a tribe of the same name at Ephesus.
MENANDER

εἰσ’ ἐν Ἕφεσω; (Μο.) χρέα μὲν οὖν τράξων παρῆν ἐντεῦθεν. (Δα.) ἀρα τού κ᾽ ἱθαριστοῦ Φανίου
ταύτην λαβεῖν ἐσποῦδας καὶ τὴν κόρην, τοῦ γείτονος νῦν ὄντος; οὐ τοῦτο ἐπιτευχθέντοις...

OTHER FRAGMENTS

281 Κ φιμην εγὼ τους πλουσίους, ο Φανία, οἰς μὴ το δανείζεσθαι πρόσεστιν, οὐ στένειν
tὰς νύκτας οὐδὲ στρεφομένους ἀνώ κάτω
οἴμοι λέγεω, ἥδυν δὲ καὶ πρᾶξον τινα
5 ὑπὸνοι καθευδεῖν ἀλλὰ τῶν πτωχῶν τίδε. 1 νυνὶ δὲ καὶ τοὺς μακαρίους καλομένους
ὑμᾶς ὅρῳ ποῦνοντας 2 ἡμῖν ἐμφερῆ.
ἀρ’ ἐστὶ συγγενέστερον λυπή καὶ βίος;
τρυφερῷ βίῳ σύνεστιν, ἐνδόξῳ βίῳ
10 πάρεστιν, ἀπόρῳ συγκαταγγέλνεις βίῳ.

282 Κ τὸ κοψατόν σε τῶν κακῶν πάντων ἀκνεῖ,
πενία. τί γὰρ τοῦτ’ ἐστιν ἢς γένοιτ’ ἂν ἐίς
φίλος βοηθήσας ἰατρὸς ῥαδίως;

283 Κ εἴ τοὺς ἄδικηθέντας, πάτερ, φευξόμεθα,
tίσιν ἂν βοηθήσαμεν άλλοις ῥαδίως;

284 Κ τὸ μὴθὲν ἄδικειν ἐκμαθεῖν γάρ, ὁ Δάκης,
ἄστειον ἐπιτήδευμα κρίνω τῷ βίῳ.

101 ὁτοτε, Allinson suppl./ ου. o... MS.
1 τάδε, K^2./ τίνα, MS.
2 πονοῦντας, Geel./ ποιοῦντας, MS.

378
FRAGMENTS FROM IDENTIFIED PLAYS

MOSCHION

He had gone there from here to get in some debts.

LACHES

So then you've been in haste to marry this daughter of Phania, the cithara player, who is now our neighbour? Never . . . .

OTHER FRAGMENTS

I used to think, Phania, that the wealthy, who can live without borrowing money, do not groan o'nights nor even toss up and down exclaiming, "Oh, me," but that they have a pleasant and tranquil sleep, whereas such evils as these belong to beggars. But now I see that you, the so-called happy ones, have suffering corresponding to our own. In truth grief and life are in a certain way akin. Grief consorts with a life of luxury; it inheres in a life of high repute; it grows old along with a life of straitened circumstances.

It is the most unsubstantial of all evils that is stinging thee, namely poverty. For what is this poverty of which a single friend might be the physician by lightly bringing aid?

If, father, we are going to shun those who have been wronged, to what other persons would we readily bring aid?

For, Lach, I consider that it is a habit befitting the urbane life to learn thoroughly the lesson of doing nothing that is unjust.
MENANDER

285 Κ φιλόμουσον εἶν' αὐτὸν πάνυ ἀκούσματ' εἰς τρυφήν τε παιδεύεσθ' ἀεὶ.

286 Κ οὖν οἰκοσίτους τοὺς ἀκροατῶς λαμβάνεις.

287 Κ οὕτω τι πρᾶγμ' ἐστ' ἐπίπονον τὸ προσδοκάν.

288 Κ ὡς ποικίλον πρᾶγμ' ἐστὶ καὶ πλάνον τύχη.

289 Κ σκοίδον ¹ Διονύσου.

726 Κ (fragm. incerta) εργον ἐστί, Φανία,² μακρὰν συνήθειαν βραχεῖ λύσαι χρόνω.

KNIDIA

290 Κ οὔθεν γένος γένος γὰρ οἴμαι διαφέρειν, ἀλλ' εἰ δικαίως ἐξετάσεις, καὶ γνήσιος ὁ χρηστός ἐστιν, ὁ δὲ πονηρὸς καὶ νόθος.

291 Κ ταύτόματόν ἐστιν ὡς ἔοικε ποι θεός, σφίξει τε πολλὰ τῶν ἀοράτων πραγμάτων.

¹ σκοίδος· ταμίας τίς καὶ διοικητής. Μακεδονικόν δὲ τὸ ὄνομα, Photius.//Διονύσου or Διονύσιου, Wilam./Διόνυσον, MS.
² The proper name possibly indicates connection with this comedy.

380
FRAGMENTS FROM IDENTIFIED PLAYS

... that he is a great dilettante in the fine arts and forever nurtured on sensuous music.

You receive as your auditors those who are not self-supporting.

Such a wearisome kind of a thing is expectation!

How complex and misleading a thing is Fortune!

Dionysus's majordomo.

It's a hard task, Phanias, to break up long habit in a short time.¹

THE LADY OF CNIDUS

For one pedigree, I think, surpasses another no whit, but if you will examine impartially, the good man is legitimate and the bad is actually bastard.

The accidental is surely, as it seems, a god, and many unnoticed circumstances bring safety.

¹ Perhaps to be referred to this play.
MENANDER

ΚΟΛΑΞ

Terence, in his prologue to the "Eunuchus" (1. 30 ff.), makes specific acknowledgment of his obligation to this play of Menander for the characters of the flatterer-parasite and of the boastful soldier. In Terence's play the flatterer is Gnatho, while in Menander's play two of these flatterers or parasites are found, Gnatho and Struthias, both of these being stock-names \(^1\) for the type. In Terence the boastful soldier is Thraso; in this play, Bias. Menander develops a somewhat different type in the character of Polemon in the "Periceiromene," and Thrasonides in "The Hated Man." All four of these are nomina ad sensum.

From the 130-140? lines preserved, some of them hopelessly mutilated, only a few features of the Comedy can be inferred. Terence's obligations to the two plays of Menander, the "Colax" (Toady) and the "Eunuchus" respectively, cannot now be definitely determined.

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(Lacuna of — 9 lines.)

For suppl. etc. not otherwise noted, see G.-H., Oxyr. iii., also Oxyr. v. appendix i. p. 313, Kretschmar, De Menandri Reliquiae, and Körte, 2nd ed.

10 \text{\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots}\]
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For lacuna assumed here, see S\(^2\) ad loc.
FRAGMENTS FROM IDENTIFIED PLAYS

THE TOADY

DRAMATIS PERSONAE.

Doris, a maid-servant.
Pheidias, a young man.
Gnatho, a parasite (a hanger-on of Pheidias?).
Dauus, a slave of Pheidias.
A Slave-Dealer (procurer).
Bias, a boastful soldier.
Struthias, a parasite-flatterer (hanger-on of Bias.)
Sosias, a slave, attendant on the Caterer.
Caterer.

Scene. Athens

Scene. PHEIDIAS (alone)

Pheidias states, apparently in monologue, that his father has gone away from home on some business, leaving him in an empty house. A young girl is referred to. He apostrophizes himself as "unlucky," and debates as to his line of action. At line 9 he apparently takes a resolution: "This must I do. Our tribal festival is going on here—for it is the Fourth. . . . Then there is, apparently, a reference to the "public host, master of the feast."

(Lacuna of some lines.)

1 cf. Lucian, Fugitivi, 19 (cited Oxyr. pop. x. p. 93), "... being able on the score of flattery to outbid Gnathonides or Struthias." In this play Menander may have utilised with effect two hostile flatterers, partisans of Pheidias and Bias respectively. See G.—H. ad loc.

2 In the Oxyr. pop. iii. pp. 17–24, were published 91 lines. From additional fragments published (Oxyr. pop. x. No. 1237) it is now known, as was before suspected, that the fragments in vol. iii. contain parts of scenes rather than continuous matter. See text below at lines 13, 52, and 70.

3 Struthias is apparently the flatterer or toady of the title rôle. See fragm. 293 K below.

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MENANDER

Scene. ΦΕΙΔΙΑΣ, ΔΩΡΙΣ, (ΔΑΟΣ?)

. . . . . . . . . a δεί το . . . . εντ . . . .
15 ἡ τῷ γένει γὰρ λαμπρὸν ἢ δόξῃ μέγαν
. . . . . . . . . ν' εἰ δὲ μὴ τρίτον
. . . . . . . . . ποταίναν αγρίαν άγε
. . . . . . . . . αρα. (Δω.) νῦν ἐγὼ
'λέγω σε θαρρεῖν, Φείδια. (Φει.) θαρρεῖν; ἐμοὶ
20 ἀδύνατον ἀτυχίας ἐμ' ἡς ταύτης μέλει
'diápastos τών εὐχήν τις εἴπη φλήναφον—
(Δω.) . . . . . . . δέσποιν' Ἀθηνᾶ, σῷζε με.
(Φει.) . . . . . . . ἀκριβῶς τὰ πάτρια
. . . . . . . . . τών αὐτοῦ τις πόλεις
25 . . . . . . . ουσί. (Δω.) τὶ λέγεις, ἄθλιε;
(Φει.) συλλαμβάνειν γε τοῖς πονηροῖς τοὺς θεούς:
'ἀγαθοὶ γὰρ ὀντες οὐδὲν ἀγαθὸν πράττομεν.
'ἀλλ' ὅδ' ὁ δημοκρίτης φέρων αὐτὸς ποτε
'επορεύεθ' ἱδρῶν σαύνιδον, πήραν, κράνος,
30 . . . . . . . οὖν, διβολίαν, κάφιδον

17 ποταίναν, Allinson ? / ταίναν, Kretschmar, K.²
18 νῦν ἐγώ, to Doris./νυνεύω Δωρίς, with no trace of other letters, pap. / ἐγώ Δωρίς «τέ σοι?», Leo suppl. // ΔΩΡΙΣ to be transferred to margin, Robert.
19 'λέγω σε θαρρεῖν, Allinson suppl./θαρρεῖν ἐρούμεν, Leo suppl. // θαρρεῖν; ἐμοὶ, Allinson. / θαρρεῖν· ἐμοὶ, pap. / θαρρεῖν· ἐμοὶ 'λέγεις', K.³
20 ἀδύνατον ἀτυχίας, e.g. Allinson.
21 διάπαντος, Allinson suppl. e.g. // ἀν εὐχήν τις, S² suppl.
22 Supply ? e.g. τέ κόρακας. (Δωρ.) ὡς δέσποιν'.
23 ἀκριβῶς, K² / ἀκριβῶς, pap., S².
23–25 S² suppl. from Eur. Fragm. 286 n :
'κάν ταῖς θυσίαις ἀπαντ' ἀκριβῶς τὰ πάτρια
τηροῦντες οὔθεν ὑφελοῦσ' αὐτοῦ, πόλεις
μάτνην γὰρ εὐσεβοῦσιν.
28 δημοκρίτης, G.—H. suppl. from marg. schol.: δημοκρίτης ὁ
dιπλοῖν λαμβάνων τῶν στρατιωτῶν μισθῶν.
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SCENE. PHEIDIAS, DORIS (and, perhaps, DAVUS)

PHEIDIAS

... Pheidias is still speaking in monologue, or perhaps Davus is addressing him, referring sententiously to three factors: "pedigree," "reputation," and (?) "wealth." Doris enters and (I. 18) says:

DORIS

Now I bid you, Pheidias, cheer up.

PHEIDIAS

I, cheer up? For me that's out of the question. I am wholly concerned with this my ill-luck. If anybody says any babbling prayer—(to the crows with him!)

DORIS

Dear lady Athena, preserve me!

(Pheidias makes some, now unintelligible, remark, perhaps to the effect that neither individuals nor whole cities gain anything from pious sacrifices and prayers to the gods.)

DORIS

What's that you say, you pitiful wretch?

PHEIDIAS

I say that the gods lend a hand to the wicked. For we, though good, get nothing good. Nay, this captain now on double pay\(^1\) used to march all in a sweat carrying in person his javelin, wallet, helmet, [mattress, spear], halbert and sheepskin. Now his

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\(^1\) See note on text; or perhaps "semi-centurion."

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29 ἐπορεύεθ' ἵδρων σάνιον, Herwerden. / γθώρακα, σάγμα, σάνιον, S².
30 S² suppl. c.g. στράματα, σιγύνίον.
MENANDER

'νῦν πάντα ταύθ', ὁ τρισάτυχης ὅνος φέρει,
'ὁ δὲ ποτὲ Βίθυς γέγονεν ἐξ' αἴφνης Βίας.
'θεόλ γὰρ αὐτῷ τοῦτ' ἐ'νεμον. (Δω.) τὸν ἐνθάδ' 
Col. II 'μέγαν, κακοδαι'μὸνοντα πέρυσι . . . αει . . .
(Φει.) . . . . . . τ' ἦν διατριβήν παρὶ . . . σας.
36 ἀπ . . . . . . οὖν σκωπτ' ὁμένου . . . . σπ . . . .
eπτ . . . . . τι . οντα πατ' δεσ' ἕχομε . . . .
οπο . . . . . . ης δ' πιόθεν. (Φει.) οἰχομαι.
'ηκε'ει δὲ δεύρ', ἐπει' κατεπτηκέν ποθε'ν. ¹
40 πόλειν τιν' ἡ ναῦθ' ἡ σαράπην ἡ συμμάχους
προδοὺς ἐκερδα'γέν τιν' δὴλος ἑστι. (Δω.) πῶς;
(Φει.) οὐθ' εἰς ἐπλούτη' σεν ταχέως δίκαιος ὡν'
ὁ μὲν γὰρ αὐτῷ συλλέγει καὶ φείδεται,
ὁ δὲ τ' ὁν πάλαι τηροῦντ' ἐνε' δ' ἐρεύσας πάντ' ἐ'χει.
¹ (Δω.?) ὃς ἀδύνατον τοῦτ' . (Φει.) ὁμνύω τὸν "Ηλιον'.
46 εἰ μὴ φε'ρων ὁ παί'ξ ὡπισθ' ἐβάδι'ετ' μου 
tὰ Θάσι'α καὶ τίς ἦν ὑπόνοια κραίπάλης,
ἐβοῦν ἄν εὑρίσκει παρακολουθῶν ἐν ἀγορᾷ.
"ἄνθρωπε, π' ἐρυσίν πτωχὸς ἕσθα καὶ νεκρός,
50 νυν' ἤ ὁ πλούτεις· λέγε, τίν' εἰργάζον τέχνην;

31 Leo suppl. 32 Wilam. suppl.
33 Assign (end) to Doris? or to Davus? See on line 41.
35 (end) παρὶ . . . σας, παπ.
38 ὡπισθ' space rep. by S⁴ = ? change of speaker.
39 ηκεί δὲ 'δεύρ', ἐπει', S² suppl. // G.-H. assign line to Pheidias.
41 πῶς; to Doris, Rob. / To "B" (= Davus), K², etc.
42-44 = fragm. 294 K. This identifies the play, see Körte⁴, Introd.
49-50 Restored from fragm. 731 K, see K².

386
FRAGMENTS FROM IDENTIFIED PLAYS

thrice unlucky ass does all this carrying, and this whilom barbarian (Bithynian)\(^1\) has turned of a sudden into [the valiant] Bias,\(^2\) for the gods bestowed this on him.

**DORIS (?DAVUS)**

This man here powerful . . . so wretched last year . . .

. . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . .

**PHEIDIAS**

I'm done for. Now he's come here slinking in from somewhere. He has made a little something by betraying some city, or ship, or satrap, or allies. He is shown up.

**DORIS (or DAVUS)**

How's that?

**(PHEIDIAS)**

No one gets rich quickly if he is honest. For the honest man collects and saves up for himself, while one of the other sort gets all by plotting against the one who has long been careful.

**(DORIS)**

What an impossible situation that!

**(PHEIDIAS)**

I swear, by the Sun, if it were not that my slave is walking behind carrying the jars of Thasian, so that there would be suspicion that I had been drinking, I'd be following him along forthwith in the Market-place and bawling out: "Fellow, last year you were a beggar and a corpse, and now you're wealthy. Come, tell me, at what trade did you

\(^1\) Some play on words is omitted—perhaps Bi-thys (Bithynian) and Bi-as or perhaps some barbarian name.

\(^2\) *cf.* the returned soldier, Stratophanes, in fragm. 442; *cf.* also 439 K.
MENANDER

tοῦτὸ γ’ ἀπόκρ[ιν]αί, πόθεν ἐχεῖς ταῦτ’; οὐκ ἀπεὶ ἐκ τῆς[δε γῆς] ἑτέρωσε; τί διδάσκεις κακά; τί λυσιτελεῖ<ν> ἕμιν ἀποφαίνεις τάδικεῖν;”

65 καὶ πέπρακ’ ἄρα

60 τοῦ δ’ ἐγκά[λε]ιν

65 με’ ὡς οὐ δέον

Scène. (? ΔΑΟΣ), ΓΝΑΘΩΝ

ουκὸν Γνάθων

(Lacuna of — ? lines.)

52 Ox. pap. col. i. No. 1237 begins. ἐκ τῆς[δε γῆς, Wilam.
suppl.ἐτέρωσε, G.–H. / ἐκ τῆς ἱδοῦ; μισῷ] σε, S²/// ἐκ τῆς

pap. iii./// ἀποθαλεις, Ox. pap. x.

54 Ox. pap. iii. here continues εἰς ἐστ. ν of line 70, but a
lacuna must be assumed for continuation of lines 54–69 in Ox. pap. x. 1237.
FRAGMENTS FROM IDENTIFIED PLAYS

work? Answer me this, at least: What is the source of your wealth? Be off from this land to some other place? Why do you set a bad example? Why do you show off injustice to us as advantageous?"

(In the dialogue following, reference is perhaps made to the sale of the girl by the slave-dealer. At line 67, where Davus is recorded as speaker, there is probably a change of scene. Davus refers to Gnatho, the parasite. In v. 68 someone addresses the latter: "O Gnatho," and it is possible that it is Gnatho speaking below (after a break of some lines), but it is more likely to be Davus, as he addresses Pheidias (line 71) as "my young master.")

57 ... ἐκεῖνον μὲν Ἐ., G.—H./ ... εἰ κεῖνουμένη, S².
67 Δαυς is written between the lines.
67-68 Γνάθων, cf. parasite name in Ter. Eunuchus, see G.—H., Ox. pap. x. p. 93.

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ΜΕΝΑΝΔΡΟΣ

(Ὅ ΔΑΟΣ, ου ΓΝΑΘΩΝ), ΦΕΙΔΙΑΣ

(70) εἰς ἑστὶν ὁ κόλαξ . . . . . . . . . .

dι’ οὗ τὰ πάντ’ ἀπολώλετε, τρόφιμε, πράγματα ἀρδην. Ἀλέγω σοι λόγον, ὡσας ἀναστάτους πόλεως ἑρώακας, τ’ οὗτ’ ἀπολώλεκεν μόνον ταύτας, ὦ νῦν Ἰδ’ τούτων ἐξεύρηκεν ἑγώ.

75 οὐκ οὐρανοι πάροδο, ὡστὶς ἡγεμόνες μέγας, σατράπης, φρουραρχὸς, οἰκιστὴς τόπων, στρατηγός, οὐ γὰρ ἀλλὰ τοὺς τελέως λέγω ἀπολωλότας νῦν, τ’ οὗτ’ ἀνήρκειν μόνον οἱ κόλακες; οὕτ’ οἱ δ’ εἰσιν αὐτῶι ἄθλιοι.

(Φει.) σοβαρὸς μὲν ὁ λόγος; ὦ τί δὲ τούτ’ ἐστιν ποτέ,

81 οὐκ οἶδ’ ἐγώγε. (Ἄ) τ’ ἂς τις ἀν κρίνας κακῶς εὑνον ὑπολάβοι τὸν ἐπιβουλεύοντα σοι.

(Φει.) καὶ μὴ δύνηται; (Ἄ) πᾶς δύναται κακῶς ποεῖν.

(Lacuna — ?)

περανοῦμεν: ω . . . . . . . . .

85 τὸν πορνοβοσκὸν . . . . . . .

παῦτων.

ΔΑΟΣ

πολυ . . . . . . .

α . . . . . . .

. . . . . . .

. . . . . . .

90 eu .

μα .

. . . . . . .

. . . . . . .

(Lacuna — ?)

70 S² assumes lacuna of 10 or more lines. // eἰς ἑστὶν transferred from line 54. / K² supplies ὁ κόλαξ ὁ κατάρατος Στρουθίας. / S² throws eἰς ἑστὶν to end of line. / Assigned to Davus, cf. τρόφιμε, F¹. / G.-H. to Gnatho, see 67 and 68.

390
Scene. DAVUS (GNATHO?), PHEIDIAS

DAVUS.—There is one man through whom, my young master, everything is ruined utterly. I say my say to you. As many cities as you have seen subverted, their ruin has been merely this which, now, thanks to him, I have discovered. All tyrants whatsoever, every great leader, satrap, garrison commander, founder of a colony, general—nay, but I mean all those who have fallen utterly in our time—these, these alone, the flatterers have destroyed. These are their cause of misery.

PHEIDIAS.—Your argument is imposing. But I for my part don't know what the point is.

(DAVUS).—Anyone by error of judgment might think that the one who is plotting against you is well disposed.

(PHEIDIAS).—Even if he lacks power?
(DAVUS).—Everyone has power to do evil.

(Lacuna.)

Scene. (? PHEIDIAS), DAVUS, (? GNATHO)

(In these lines there is a reference to the Slave-dealer (the procurer). At 86 Davus re-enters and at 92 the marginal name may be "Gnatho.")

(Lacuna.)

72 λόγον, Allinson, St.
73 ἐδρακας, G.–H./ ἐδρακα, St./ ἐκα...ουτ, pap.
79 G.–H. suppl./ δ τι σωνεἰσιν, St./ ουτ...εἰσιν, pap.
81 π'αῖς, G.–H./ π'αῖς, Robert.
84 Οξ. pap. col. ii. No. 1237 begins.
84–92 St. combines with this fragm. also fragm. 2 of pap. 1237. This brings line 84 above to line 86 (see St. ad loc.).
86 Δας between the lines.
92 In r. margin is ... θ, name of a speaker. Γυαθα, suppl. Allinson. / Γυαθα, St.?/ The initial letter is perhaps B, G.–H.
ΜΕΝΑΝΔΡΟΣ

. . . . . σουσαντού . . . . . . . . . . . .

95 τ. . . . πειστ. χωρήσει σ. . . . . .
μεταπέμψει θ' ἐκτέρως συνομιλέως δηλαδή
συν παραφυλάξει παῖδες, ἐκτρίβωμεν ἀν.
ητοι ποθ' οὕτος ἥ συ πιστευθεῖς λόγοις
ὑπέναν τ' οὖν τε μηθέν δ' ὁ ποεῖς ποείν

100 δόξας ἔχεις τὸν ἀνδρ' ἀφύλακτον, ἕκτοπον
τῶν πραττομένων, τῆς οἰκίας. ὑ' ἄν δὲ σὺ
θ' οὐλη διοικηθήσεται τὰ λοιπά σοι.

(Πορ.) . . . . . θ'. . . . . . . . . . . . .

93 Ox. pap. iii. col. iii. begins here.
101 ἕκτοπον, Kretschmar, G.–H.
102–3 Another lacuna here?, S² // 103 G.–H., S², and K²
give 103 ff. to Πορναβοσκάς. // To Gnathon? Allinson. // βλαυ,
110 Leo conject. τ' δ' ἰσθμιᾶ.
111 μι' ἐλάμβανεν, G.–H. 113 Leo.
114 ἐκ τῆς ὀδού, S² q.v. 115 αὐτήν, Rob. 116 Leo.

392
Because you let her go perforce. But if now he will certainly send for some fellow-soldiers against whom you will be on your guard (saying), "My boys, now we can crush him." Surely on a time he, or you, being believed by reason of your words and seeming to do naught of what you are doing against him, will have this man off his guard and excluded from what's going on and from your house, and whenever you like you'll have the rest regulated.

SCENE. SLAVE-DEALER (alone)

are they not starvelings, with violence in their hands and not one thing else? My neighbour was trying to purchase her, but if this one gets wind of it he'll come up bringing along sixty companions, as many as Odysseus came to Troy with, bawling, threatening:

"If I don't (settle) you—you whipping post! You've sold my girl to one who had more gold." I put her up for sale . . . ? No, by the twelve gods, no . . . just for him! Why, she alone all but brought in ten. She wins three minae daily from the stranger. But I'm afraid to keep on like this taking receipts. For will they not, when occasion arises, carry her off on the street? I'll be a defendant at law; I'll have legal difficulties; I'll have to furnish witnesses . . . . . .

(Little can be inferred about the subsequent unfolding of the plot. It may, however, be assumed that Pheidias ultimately gets the better of his rival, sets free the girl and marries her.)

1 For this scene cf. Terence, Eun. 772 ff.
MENANDER

OTHER FRAGMENTS

292 K
(Mag.) σπονδή· δίδου σὺ σπλάγχνυ, ἀκολουθῶν· ποί βλέ-πεις;
σπονδή· φέρ', ὥ παῖ Σωσία· σπονδή· καλῶς.
ἐγχοῦ.2 θεοῖς Ὀλυμπίοις εὐχώμεθα
'Ολυμπίαιοι,3 πᾶσι πάσαις· λάμβανε
5 τὴν γλώτταν· ἐπὶ τούτῳ διδόναι σωτηρίαν,
ὑγίειαν, ἀγαθὰ πολλά, τῶν ὀντὼν τε νῦν
ἀγαθῶν ὄνησιν πᾶσι· τούτ’ εὐχώμεθα.

293 K
(Βίας) κοτύλας χωροῦν δέκα
ἐν Καππαδοκία κόνδυ χρυσοῦν, Στροβία,
τρίς ἐξέπιον4 μεστόν γ’ (Στρ.)’ Ἀλεξάνδρου πλέον
tοῦ βασιλέως πέπωκας. (Βι.) οὐκ ἔλαττον, οὐ
μὰ τὴν Ἀθηνᾶν. (Στρ.) μέγα γε.

297 K γελῶ τὸ πρὸς τὸν Κύπριον ἐννοούμενος.

295 K Χρυσίδα, Κορώνην, Ἀντίκυραν, Ἰσχάδα
καὶ Ναυνάριον ἐσχήκας ὤραιαν5 σφόδρα.

296 K ἀλλ’ οὔδ’ ἑννήτην δύναμ’ εὑρεῖν οὔδένα
ὀντων τοσούτων, ἀλλ’ ἀπείκημαι μόνος.

1 cf. Athen. xiv. 659d =fragm. 292 K. Μένανδρος ἐν Κόλακι
tὸν τοῖς τετραδιαστάτης διακονούμενον μάγειρον ἐν τῇ τῆς Πανδήμου
'Ἀφροδίτης ἐφτῆ ποιεὶ ταύτι λέγοντα. See above on line 10 of
κόλακ and on frag. 320 K below.
2 ἐγχοῦ, Cobet./ εὔχου, MS.(A.)./ εχει, K.8
3 'Ολυμπίαιοι, Herverd./'Ολυμπίαιοι, MS.(A).
4 ἐπιον A, corr. Bentley; cf. Plut. de adul. 13 (57 α) καθά-
περ ο Στρουβίας ἐμπεριστάτων τῷ Βλιατί καὶ κατορχούμενος τῆς
ἀναισθησίας αὐτοῦ τοῖς ἐπαίνοις Ἀλεξάνδρου τοῦ βασιλέως πλέον
πέπωκας.
5 Capps conject.: ἐσχήκα γ’ ὄραιας.

394
CATERER
(to his attendant at the celebration of "the Fourth."

A libation! You, my attendant, pass me the viscera. Which way are you looking? A libation! Come, my boy Sosias, a libation! That's right. Now pour in. Let's pray to the Olympians all, to gods and goddesses. There, take the tongue. By virtue of this may they grant safety, health, blessings manifold, and enjoyment of our present blessings to all. Be this our prayer.

BIAS (the boaster)
In Cappadocia, Struthias, I drank off three times a golden tankard holding ten half-pints, brimming full too.

STRUTHIAS (a toady)
You've drunk more than Alexander the King.

BIAS
Not less. No, by Athena!

STRUTHIAS
Great drinking, that!

(GNATHO?)
I laugh when I recall that remark to the Cyprian.¹

STRUTHIAS? (to BIAS?)
You've had Chrysis, Corone, Anticyra, Ischas, and very beautiful Nannarion.

(PHEIDIAS?)
Now I am not able to find even a single chief of our clan, although there are so many, but I am cut off alone.

MENANDER

298 Κ πρόσεινιν οίνον ἄψοφητι θρέμματος
"ψαύων".1

299 Κ ωσίοις, ἡλακατήνες,
κυνός οὐραίον. . . . .

300 Κ βοῦς Κύπριος.2

ΚΤΒΕΡΝΗΤΑΙ

301 Κ τάργυριον εἶναι, μειράκιον, σοι φαίνεται
οὗ τῶν ἀναγκαίων καθ’ ἡμέραν μόνον
τιμήν παρασχεῖν δυνάτον, ἄρτων, ἀλφίτων,
δζους, ἔλαιον, μείξους δ’ ἄλλου τινός;
5 ἄθανασίας δ’ οὖκ ἔστιν, οὔτ’ ἀν συναγάγης
tὰ Ταυτάλου τάλαντ’ ἐκεῖνα λεγόμενα·
ἀλλ’ ἀποθανεὶ καὶ ταῦτα καταλείψεις τισίν.
tί οὖν λέγω; μηδ’ αὐτὸς εἰ σφόδρ’ εὐπορεῖς
πίστευς τούτω, μήτε τῶν πτωχῶν πάλιν
10 ἡμῶν καταφρόνει, τοῦ δὲ γ’ εὐνυχεῖν ἄει
πάρεχε σεαυτὸν τοῖς ὀρόσιν ἄξιον.

302 Κ οἶνοι λαλοῦμεν οὔντες οἱ τρισάθλιοι
ἀπαντεῖς οἱ φυσίντες ἐφ’ ἐαυτοῖς μέγα·
αὐτοὶ γὰρ οὖκ ἵσασιν ἄνθρωπων φύσιν.
οὕτοι μακάριοι εἴν αἴγορα νομίζεται·
5 ἐπάν ἀνοίξῃ τὰς θύρας, τρισάθλιοι,
γνώθι κρατεῖ πάντων, ἐπιτάττει, μάχετ’ ἄει,
ἀπὸ πλειόνων ὀδυνᾶτ’, ἐγὼ δ’ ἀπ’ οὐδενός.

303 Κ τὶ λέγων ἀποτρώγειν ἄξιόσει νῦν ἐμοῦ
τὸ μισθάριον; μένω γὰρ ἐξ ἐχθιζυνοῦ
. . . .

1 ψαύων, Κε, cf. ἐπιψαύων in Plutarch’s citation, de adul. 13
(57 π.). ἀπότομος, Kock.
2 cf. Antiphanes, CORINTHIA (126, K), Lines 3–5, ἐν τῇ
Κύπρῳ . . . σκατοφαγεῖ . . . τοὺς βοῦς ἡγάγασαν.

396
FRAGMENTS FROM IDENTIFIED PLAYS

(The toady) comes up noiselessly and strokes you as he might an animal.

. . . . . Gudgeon, spindle-tunnies; tail-fin of a dog-fish.

Cyprian ox.¹

THE PILOTS

Does money, young man, seem to you capable of furnishing the price not only of the daily necessities—bread, meal, vinegar, and oil—but also of something greater? But there is no price for immortality, not even if you get together those storied talents of Tantalus. Nay, you shall die and leave these things to others. What am I saying, then? Why, even if you are very well off yourself, do not trust to this, nor, again, despise us, the beggarly poor, but at least show yourself continuously worthy of good fortune in the eyes of beholders.

How to be Happy—Unmarried.

How we do chatter, men thrice wretched that we are, Yes, all of us, so much puffed up about ourselves! For men themselves know not the nature of mankind. Now here's a man deemed happy in the market-place: But when he opens his front door, thrice luckless one, A woman rules supreme, gives orders, bickers on And on. His griefs are more and many. None have I!

On what pretext will he now see fit to nibble down my paltry wages? For I am still waiting since yesterday's . . . .

¹ A term of contempt like σκατωφάγος, see Periceir. 274.

397
MENANDER

KONEIAZOMENAI

A fragment of 20 mutilated lines in the library of Dorpat was happily identified by Zereteli as belonging to the "Coneiazomenae" of Menander, the remains of the last three verses being identical with fragment No. 306 of Kock's collection. (Two) women in despair were about to drink hemlock, a more modern method of suicide than the orthodox hang-

...................... η ............ εμ ..............
(A) ἂρ' ἐστὶ τοῦτ' ἐνύπνιον; (B) εἰ καθεύδομεν.—

προίκα δὲ δίδωσι τρία" τάλαντα, πένθ' ἀμα
4 μνᾶς εἰς στολήν καὶ κόσμον. (A) οὐκ ἐγρήγορα.
(B) ἀλλ' ἐξεγείρον: τοὺς γ' ἁμοὺς γ' ἕδη ποεῖ.

....................κροτ'ών. (A) τί λέγεις; κροτῶν ἐγώ;
(B) .....................τὸ δὲ ἐξελίνων παρῆν. (A) τί οὖν;
(B) ......................παρακαθήμενος λαλεῖ.
(A) τίνι τῶν ἔταίρων; (B) Χαϊρέ. (A) ποῦ; βού-

λομαι

10 γαύτους ὀρᾶν. (B) ἐγγύς τις ἔστιν ἔξεδρα

................ (A) ἐνταῦθα δὴ ποὺ δεξιάς.
(B) ἐνταῦθα νῦν λαλοῦσιν. (A) ὦψομ' εἰσιῶν.
(Γ) λελοιδόρημ' ἂρ' οὗ δικαίως τῇ Τύχῃ

τί γάρ; ὡς τυφλὴν αὐτὴν κ' ἀκῶς εἰρήκα ποὺ,

15 νῦν δ' ἔξεσωσε μ' ὡς εἰσι' ὀροσά τι.

For readings supplied, not otherwise noted, see K². Other conject. restor. see S².

6 K² divides this line between A and B./κροτῶν, see Men. frag. 318, ύγιέστωρος κροτῶν, on which Kock cites Zenobius 6, 27: ἐπὶ τῶν πάνυ ύγιαινόντων ἡ παροιμία ἀπὸ τοῦ ζῴου τοῦ κρότωνος, κτλ.
14 τί γάρ; ὡς, Wilam./ὡς γάρ etc. K².
FRAGMENTS FROM IDENTIFIED PLAYS

THE WOMEN WHO WOULD DRINK HEMLOCK

ing. Fortune intervenes. A marriage is planned which implies a happy termination. The part preserved is apparently from the closing scenes of the comedy. Only one character, “Chaereas,” is mentioned by name in the lines as preserved. “A” and “B” are, perhaps, confidential slaves; “C” is, perhaps, one of the would-be hemlock-drinkers.

(A) Is this then a dream?
(B) If we are sleeping—nay, but he offers three talents as dowry, and along with them five minae for dress and adornment.
(A) I am not awake!
(B) Well, rouse up. He’s making ready the wedding now . . . a tick.
(A) What’s that you say? I, a tick?
(B) . . . last evening was present.
(A) What of it?
(B) . . . seated he talks.
(A) With what one of his companions?
(B) With Chaereas.
(A) Where? I wish to see them.
(B) There is an exedra near . . .
(A) Here somewhere on the right.
(B) They are chattering there now.
(A) I’ll go in and see them.
(Exeunt A and B. Enter C (one of the women?).)

SCENE.

(c) So then I have been reviling Fortune unjustly. And why? I have maligned her forsooth as though she were blind, whereas, as a matter of fact, she has saved me, it would seem, by seeing a thing or two.

1 Much of the text is purely conjectural.
MENANDER

'ἐπόνησα δεινῶς, τοῖς πόνοις δ' εἰργαζόμην
τὰ νῦν ἀγαθά, τούτῳ γὰρ οὖκ ἂν ἐπέτυχον,
'εἰ μὴ τὸτ' ἐπόνησα' ἦν. ὡστε ¹ μηθεὶς, πρὸς θεῶν,
πράττων κακῶς λίαν ἀθυμήσῃ ποτέ.
20 ἵσως γὰρ ἀγαθοῦ τοῦτο πρόφασις γίνεται.

ANOTHER FRAGMENT

307 Κ τὸ γυνῶθι σαυτὸν ἔστω, ἀν τὰ πράγματα
εἰδῆς ² τὰ σαυτοῦ καὶ τί σοι ποιητέον.

ΛΕΤΚΑΔΙΑ

For the story of Phaon, with which legends about Sappho
were entwined, see the fragments of “Phaon” by Plato of the
Turpilias, like his contemporary Terence, made over into
Latin plays matter from the New Comedy. Six of his titles
are on Menander’s list. In his “Leucadia” he retails the
story of the Phaon love-affair, the leap of the despairing

309 Κ ὡστες ὑπέχει χρυσίῳ
τὴν χειρα, καὶ μὴ φη, πονηρὰ βούλεται.

310 Κ ἀεὶ νομίζονθ’ οἱ πένητες τῶν θεῶν.

¹ ὡστε... γίνεται = fragm. 306 Κ. // μηθεῖς, MS.
² εἰδῆς, Meineke, Kock, K.². / τῆς, MSS.

400
FRAGMENTS FROM IDENTIFIED PLAYS

I suffered terribly, but by my sufferings I was working out these present blessings, for I had never gained this had I not then suffered. Therefore, by the gods, let no one ever be excessively despondent because he fares ill, for just this, perhaps, turns out to be the occasion of blessing.

ANOTHER FRAGMENT

Know Thyself.¹

This "Know Thyself" means if thou wilt investigate thy own circumstances and what should be thy own line of action.

THE LADY OF LEUCAS

woman from the cliff and her rescue. In our uncertainty about the genesis of the tradition concerning Sappho herself, the loss of the context in Menander's play (Fragm. No. 312, 313) is to be regretted, but it is likely that Menander here, as elsewhere, merely used the adornment of an old tale to point a contemporary moral (see Le Grand, "Daos," p. 43).

An Itching Palm.

He who holds out his hand to have coin dropped in is ready for evil, even though he deny it.

The poor are always held to be protégés of the gods.

¹ Menander returns once and again to this hackneyed Delphic maxim. See above: The Groom, p. 367; Thrasyleon, p. 361; and below, 538 K.
MENANDER

312, 313 Κοῦ δ' λέγεται πρώτη Σαπφώ
τὸν ὑπέρκομπον θηρώσα Φάων'
οἰστροῦντι 1 πόθῳ ροήν πέτρας
ἀπὸ τηλεφαυνὸς: ἀλλὰ 2 κατ' εὐχὴν
5 σὴν, δέσποτ' ἀναξ ἐυφημεῖσθο
τέμενος πέρι 3 Λευκάδος ἀκτῆς.

ΜΕΘΗ

319 Κ εἶτε οὖς ὁμοία πράττομεν καὶ θύομεν;
ὅπως, γε τοῖς θεοῖς μὲν ἡγορασμένου
δραχμῶν ἄγῳ προβάτιον ἄγαπητὸν δέκα,
ἀυλητρίδας δὲ καὶ μύρων καὶ ψαλτρίας,
5 Μειδαῖον, Θάσιον, ἐγχέλεις, τύρον, μέλι,
μικροῦ τάλαντον, γίνεται τε 4 κατὰ λόγον
δραχμῶν μὲν ἄγαθον ἄξιον λαβεῖν δέκα
ἡμᾶς, εὰν καὶ καλλιερηθῇ τοῖς θεοῖς,
τούτων δὲ πρὸς ταύτ' ἀντ' ἀνελεῖν 5 τὴν ζημίαν,
10 πώς οὖχ ὁ τὰ κακὰ τῶν ἱερῶν διπλάζεται;
ἐγὼ μὲν οὖν οὖν γ' ὁ θεὸς οὐκ εἰσαγα τὴν
ὀσφὺν ἄν ἐπὶ τὸν βωμὸν ἐπιθεῖναι ποτε
eι μὴ καθήγιζέν τις ἁμα τὴν ἐγχέλην,
ινα Καλλιμέδων ἀπέθανεν εἰς τῶν ςυγγενῶν.

1 οἰστροῦντι, Kock./οἰστρώντι MS.
2 ἀλλὰ MS. / ἀλα, Wordsworth.
3 πέρι, Bernhardy, accent. Meineke joins the two as one
fragment.
4 το Codex A. / τὸ Mein.
5 ἀντ' ἀνελεῖν, Dobree./ἀνελεῖν, Codex A.

402
FRAGMENTS FROM IDENTIFIED PLAYS

The Leucadian Cliff:

Where you know, as the first—so the legend records—
It was Sappho, in quest of her Phaon the proud,
Who was stung by desire and ventured the leap
From the headland far-seen. But, O master and lord,
While we pray by thy will . . . . . . . . . . . .
. . . . . . . . . . . . let fair silence enfold
Thy demesne¹ on Leucadia's foreland.²

DRUNKENNESS

Do we not fare, then, as befits our method of offering sacrifice? Where, for example, I bring to
the gods a scrawny sheep,³ costing scarcely ten drachmas,⁴ while the flute-girls and scented oil and
harp-girls, wine of Mende or Thasos, eels, cheese,
and honey cost all but a talent; and where by
analogy it is reasonable for us to receive (only) ten
drachmas' worth of blessing even in the event that
our sacrifice to the gods is auspicious, while in the
reverse case it is reasonable for us to balance against
this the loss accruing from these—how is not the
evil from the sacrifices duplicated?⁵ I, at any rate,
if I were the god, would never have allowed anyone
to put the loin on the altar unless along with it he
were dedicating the eel⁶ in order to have secured
the death of Callimedes, one of his kinsmen.

¹ i.e. the precinct of Apollo.
² This is one of the few anapaestic citations preserved from
Menander. The suggestion that the metre implies that the
lines are from a choral ode is rejected by Le Grand, p. 43.
³ cf. the scene in The Girl from Samos, 187 ff.
⁴ For table of Greek money, see above, p. 18, note.
⁵ “Because they lose their money and penalty besides is
exacted of those who make the sacrifice” (Kock).
⁶ Eels were considered a delicacy; cf. the scene in
Aristoph. Acharn. 880 ff.

403
MENANDER

320 K ἐμὲ γὰρ διέτριψεν ὁ
κομψότατος ἄνδρῶν Χαίρεφων, εὐρόν γάμον
φάσκων ποίησειν δευτέραν ¹ μετ’ εἰκάδα
καθ’ αὐτόν, ἵνα τῇ τετράδι ἐπιπνῆ παρ’ ἑτέροις;
5 τὰ τῆς θεοῦ γὰρ πανταχῶς ἔχειν καλῶς.

321 K Ἀδράστεια καὶ
θεὰ σκυθρωπῆ Νέμεσι, συγγενώσκετε.

ΜΙΣΟΓΤΝΗΣ

(ΣΙΜΤΛΟΣ)

325 K πρὸς τὸ πρᾶγμ’ ἔχω
κακῶς.

(B)

ἐπαριστερῶς γὰρ αὐτὸ λαμβάνεις.
τὰ δυσχερῆ γὰρ καὶ τὰ λυπήσαντά σε
όρας ἐν αὐτῷ, τὰ δ’ ἀγάθ’ οὐκέτι βλέπεις.
5 εὐροίς δ’ ἄν οὐδὲν τῶν ἀπάντων, Σιμύλε,
ἀγαθῶν ὅτω τι μὴ πρόσεστι καὶ κακῶν.
γυνὴ πολυτελῆς ἐστ’ ὀχληρόν, οὐδ’ ἐὰ
ζῆν τὸν λαθὸνθ’ ὡς βούλετ’ ἀλλ’ ἐνεστὶ τι
ἀγαθῶν ἀπ’ αὐτῆς, παῖδεσ’ ἐλθόντ’ εἰς νόσον

¹ δευτέρα. For the 21st πράγμα μετ’ εἰκάδα (or ἐπ’ εἰκάδι) seems to have been used, but in counting back from the end of the month δευτέρα, according to the usual idiom, meant the day before (cf. pridie Calendaris), cf. Ar. Clouds, 1131.
² See Κόλαξ, line 10.

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¹ See Greek text, notes.
² The “Fourth”; see Greek text. The fourth of the month was the birthday of Heracles, and this day, according
FRAGMENTS FROM IDENTIFIED PLAYS

For Chaerephon, the cleverest of men, thwarted me by professing that he will make at his house a feast of holy matrimony on the twenty-second inst., in order that he may dine at the house of others on the Fourth. For, says he, the rites of the goddess are every way in good shape.

O Adrasteia and O sullen goddess Nemesis, forgive.

THE MISOGYNIST

The "Misogynist," or possibly "The Wife-hater," was by one tradition the best of Menander's comedies.

How to be happy though married.

SIMYLUS

I am ill-pleased with this affair.

B

Yes, for you take it in left-handed style. That is, you see in it the difficulties and that which annoys you, but you have given up looking further at the benefits. Now, Simylus, you'd not find a single one of all your blessings with which there is not also combined some evil. For instance, a wealthy wife is an irksome thing, nor does she even allow the one who took her to wife to live as he likes. Yet there is a certain benefit accruing from her, for example, children; or, if her husband fall ill, she nurses him to Hesiod (Works and Days, 800), was the luckiest day for weddings. But here the "Fourth" may mean the 24th, i.e. the fourth day after the twentieth, or, more probably, the 27th, i.e. the fourth (the third) day before the "New and the Old." But see note on (the text of) fragm. 292 K above.

3 See note on line 184 of The Girl Who Gets Her Hair Cut Short.
MENANDER

10 τὸν ἔχοντα ταύτην ἔθεράπευσεν ἐπιμελῶς, ἀτυχοῦντι συμπαρέμεινεν, ἀποθανόντα τε ἔθαψε, περιέστειλεν οἰκείως· ὃρα εἰς ταῦθ', ὅταν λυπῆ τι τῶν καθ' ἡμέραν. οὐτὼ γὰρ οἴσεις πᾶν τὸ πράγμα· ἀν δ' ἐκλέγῃ ἅν ἑτερὸν μηδὲν ἀντιπαρατιθεῖσι τῶν προσδοκωμένων, ὀδυνῆσει διὰ τέλους.

326 Κ ἠθύωμεν δὲ πεντάκεις τής ἡμέρας, ἐκυμβάλετον δ' ἐπτά θεράπαιναι κύκλῳ· αἱ δ' ὀλόλυζον.

327 Κ Ἐλκεὶ δὲ γραμματείδιον ἐκεῖσε δίθυρον καὶ παράστασις, μία δραχμή.

328 Κ ὁμονυμί σοι τὸν"Ηλίον, ἢ μὴν ἀποίσει σοι γράφην κακώσεως.

(A)

329 Κ χαῖρ', ὦ Γλυκέριον.

(ΓΛΥΚΕΡΙΟΝ)

καὶ σὺ.

(A)

πολλοστὶ χρόνῳ ὤρῳ σε.

330 Κ ἀλλ' οὔδὲ τὰ βίον νῦν ἵσως δεῖ φροντίσαι.

331 Κ χλαμύδα, καυσίαν, λόγχην, ἀόρτην, ἰμάτια,

333 Κ ἐπιχρύσους σανδαλοθήκας.

οὔδε, Meineke. / οὔ, MS.

406
carefully; she stays by him in adversity; she buries him, if he die, and lays him out properly. Consider these points whenever you are vexed by some every-day matter, for, if you do, you will put up with everything. Whereas, if you are forever picking out the annoying circumstances, without balancing against them any of the things you may hope for, you will be forever tormented.

We were offering sacrifice five times a day, and seven serving women were beating cymbals around us, while the rest of the women pitched high the chant.

A two-leaved writing tablet and a deposit of one drachma draw you (? me) thither.

I swear to you by Helios, verily I’ll enter against you an action for maltreatment!

A

Greetings, Glycerium.

GLYCERIUM

The same to you.

A

It’s a very long time since I’ve seen you.

But there is no need, perhaps, to be concerned about the means of livelihood of us twain.

... a military cloak, a broad-brimmed hat, a javelin, a knapsack,¹ robes.

Gold-plated sandal-cases.

¹ Or girdle.
MENANDER

ΜΙΣΟΤΜΕΝΟΣ

Fr. I (R)  
ηκειμ"  
γειτον

Fr. II (R)  
πηνίκα  
ʰ'

Fr. III (R)  
σφών φ . . .  

6  
ἀ'κούσομαι σαφῶς  
γόνης ἕκτοποι  
η τὸν Ἡλιον :  

ως Γέτα.

10  
Θρασωνίδης αὐθαίας  
ἀνθρώπων λαβεῖν  
τουτί λαβὼν :

(Δη.)  

(Κλ.) Δημέας  

vos οὔδε γρῦ

15  
γαρ Δημέα  

ερᾶς ἔγω  

τῆς ῥ . . . ταυτί λέγει  

α κλάων, ἀντιβολῶν, ὁνοι λύρας.

(?) συμπεριπταθὼν καυτός, ὡς ἐμοὶ δοκεῖ:

5 προσιῶν ἔγω, S suppl.
9 Γετ in r. margin.
10 Θρασωνίδης, Hunt suppl.
12 . . . λαβῶν : , S². // Kleiv in r. margin.
13 Kleiv in r. margin.
16 . . . αχ ἔρας ἔγω, S².  17 τῆς ἱκαλ', S².
18 ὅνοι λύρας. See fragm. 527 K below.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE HATED MAN

(To thirteen short fragments, previously known, is now added a longer one ("Oxyr. Papyri," No. 1013, VII. 103) containing some fifty mutilated lines. It is possible to see in them a pendant to the plot of "The Girl Who Gets Her Hair Cut Short." A jealous soldier, Thrasonides, falls in love with his captive maid, Crateia; quarrels with her and then wishes ardently for a reconciliation. There seems to be a young rival, Cleinias, perhaps a double of Moschion. Demeas, father of Crateia, arrives and frees his daughter.)

DRAMATIS PERSONAE

Getas, a slave.
Cleinias (a young man?).
Demeas, father of Crateia.
Thrasonides, the jealous soldier-lover
Father of Thrasonides.
(Crateia, the young girl.)

(In lines 1–17 Getas and Cleinias appear to be talking with Demeas. The conversation continues between Demeas and Cleinias.)

Demeas

...weeping, beseeching (like) a jackass at a musicale! ³

Cleinias

I'll take a stroll with you myself, I think.

¹ For Cleinias, retained by Terence as the name of a young man, see Terence, Self-Tormentor, and Andria, 86 (Korte²).
² cf. Thraso in the Eunuchus of Terence and Gnatho with Gnathonides (Lucian); see The Toady, p. 332 above, for genesis of name.
³ For the proverb, cited in full by Photius, see below, 527 K.
MENANDER

(Δη.) . . τούτο δ' εἴρημετε . . . αυτοῦ σ' ἀξίω
21 . . . ων ἀπολυτροῦν ὃν πατήρ. (Κλ.) ἐγὼ δὲ γε
μιστω γυναίκας ἐντετυχηκόως, Δημεά.

Fr. I (V) 

1. .

1. πατρ

25 οὐκέτι.

Fr. II (V) μο. . . κλ.

Fr. III (V) . . . . χη

πετόνθαμεν: (B.) τ . . . . . . .

30 . . θασι τούτο τί . . . .

ἐλόυσα μιμο.

(Θρ.) διὰ τί Κράτεια φ. ρ . . . . .

(B.) ὁ τούτο πράξας ε . . . .

(Θρ.) ἀλλὰ πατήρ ε . . . . .

35 ἀπαντ' ἅ . . . . . . . . .

βουλευτῶν . . . . . . . . .

ζην εῦ πρέπει

(Θρ.) ὁ τοῦ παρα . . . . . . .

πατήρ Κρατείας . ον . . λ ἄφ . . . .

40 νῦν ἡ μακάριον ἡ τρισάθλιον, πάτερ, δείξεις με τῶν ζώντων ἀπαντῶν γενομένων.

εἰ μὴ γὰρ οὗτος δοκιμάσει με κυρίως ὁ
dώσει τε ταύτην, οἰχεῖται Θρασωνίδης.

δ' μὴ γένοιτ' ἀλλ' εἰσίωμεν . . . κεν

Fr. 4 (R) 45 εἰ . . . . .

50 πατήρ δοὺςει

Fr. 4 (V)

50 πατήρ δόσει

Fr. 5 (R) τ' ὅ

Fr. 5 (V) 

καί.

τ' .

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FRAGMENTS FROM IDENTIFIED PLAYS

DEMEAS

... I think right ... to ransom her as her father.¹

CLEINIAS

But I at least hate women, Demes, after my encounters.

(After some unintelligible lines Thrasonides is talking with someone, "B," apparently his father.)

THRASONIDES

39 ... the father of Crateia ... Now father, you'll show me up either as blissful or else turned into the most wretched of all living men. For unless he shall approve of me in due form and shall give her to me, it is all over with Thrasonides! Now this may Heaven forbid! But let's go in ...

(There follow meagre fragments of some ten lines.)

¹ cf. Kock, fragm. 939, for a reference to Demes arriving to ransom his daughter (G.-H.); also see Kock on fragm. 338.

21 ἀπολυτροθῶν ὡς, Wilam./ ἀπολυτροθῶν ὡς, MS.
34 πατήρ, G.-H.// πατερ, S².
44... κεν, K¹/ ἐι δοκεῖ, S².
MENANDER

OTHER FRAGMENTS

338 K παιδοσκάριον με καταδεδουλωκ' ευτελές,
δεν οὔδε είς τῶν πολεμίων <ού> πώποτε.

335 K ει γάρ ἐπίδοιμοι τοῦτο, καν 3 ψυχήν πάλιν
λάβομε' ἐγώ. νυνὶ γάρ—ἀλλὰ ποῦ θεοὺς
οὕτως δικαίους ἔστιν εὑρεῖν, ὥ Γέτα;

336 K παρ' ἐμοὶ γάρ ἔστιν ένδον, ἔξεστιν δὲ μοι
καὶ βούλομαι τοῦθ' ὡς ἂν ἐμμανέστατα
ἔρων τις, οὐ ποιῶ δὲ.

337 K 'Απολλον, ἀνθρωπών τιν' ἀθλιώτερον
ἐώρακας; ἃρ' ἐρώντα δυσποτμώτερον;

339 K ἀπαμψιεὶ γὰρ τὸ κατάπλαστον τούτο Γε' ου 4
καὶ λαυθάειν βουλόμενον ἡ μέθη ποτέ.

341,342 K (Γω δυστυχής,?)
tί οὐ καθεύδεις; σὺ μ' ἀποκνυαίεις 5 περιπατῶν.
. . . . . . . . . . . . . . . . . . .
εἰσέλθε κάν νῦν, ὦ μακάριε.

343 K Δακωνίκη κλείσ ἔστιν, ὡς ἐοικέ, μοι
περιοιστέα.

340 K ἕκ Κύπρον λαμπρῶς πάνυ
πράττων. ἕκει γὰρ ὑπὸ τιν' Ἰν 
 tôn βασιλεόν.

1 For addit. fragm., Ox. paph. 1605, see Introd. p. xxiii, note 3.
3 Mein. corr. οὐ δεῖς τῶν πολεμίων στόποτε, MS.
3 καν, Allinson, καὶ, MS. and Kock, πάλιν, Bentley.
4 σου, Hemsterhuis, μου, Suid. Phot. (Reitzenstein).
5 Note scansion in fourth foot.
6 Kock suppl.
FRAGMENTS FROM IDENTIFIED PLAYS

OTHER FRAGMENTS

THRASONIDES

A worthless little wench has enslaved me, me whom no single one of my enemies ever (vanquished).

THRASONIDES

For if I should behold this, even once again I might recover my life. For, as it is—but where, Getas, is one to find gods so just?

THRASONIDES

For she is in there, in my house, and I have the liberty and wish for this as one who is most madly in love and yet I do it not.

Apollo! Have you ever seen a man more wretched? A more luckless lover?

CRATEIA (?)

For drunkenness will on a time strip off this your manner, assumed and calculated to deceive.

Why don’t you sleep? You irk me by your walking up and down . . . Do go in even now, my dear sir.

Methinks I’ll have to carry around with me a Spartan house-key.¹

THRASONIDES

I’m just back from Cyprus; I’ve fared very brilliantly. For out there I was in service with one of the kings.

¹ For the double meaning of “key” and “collar-bone” (see L. & S. sub voce), compare the German students’ argot “Knochen” for “Haus-schlüssel.” The word here is explained, however, by some commentators as referring to a bar put up outside the door.
MENANDER

ΜΑΤΚΛΗΡΟΣ

A
348 Κ ἣκει λιπὼν Αἰγαίων ἀλμυρὸν βάθος
Θεόφιλος ἥμιν, ὁ Στράτων. ὡς εἰς καλὸν
tὸν νῦν εὐτυχοῦντα καὶ σεσωμένουν
πρῶτος λέγω σοι τὸν τε χρυσοῦν κάνθαρον.

ΣΤΡΑΤΩΝ

5 ποῖον;

A
tὸ πλοῖον· οὐδὲν σίσθας, ἀθλιε.

ΣΤΡΑΤΩΝ

tὴν ναῦν σεσώσθαί μοι λέγεις;

A ἔγωγε μὴν

tὴν ναῦν ἐκείνην ἢν ἐπόησε Καλλικλῆς
ὁ Καλύμνιος, Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερνᾶ ὁ Ἐυφράνωρ δὲ κυβερ
349 Κ ὁ φιλτάτη γῆ μήτερ, ὡς σεμνὸν σφόδρῳ καὶ
tοῖς νοῦν ἔχουσι κτήμα πολλοῦ τ' ἄξιον.
ὡς δή τ' ἐχρῆν, εἰ τις πατρόφαν παραλαβὼν
γῆν καταφάγοι, πλείω τούτον ἤδη διὰ τέλους,
5 καὶ μηδ' ἐπιβαίνειν γῆς, ἵν' οὕτως ἔσθετο,
οίον παραλαβὼν ἁγαθὸν οὐκ ἐφείσατο.

350 Κ ὁ τε Πολυνείκης πῶς ἀπώλετ' οὐχ ὀράς;

351 Κ ὁ Ζεὺς πολυτίμηθ', οἴον ἐστ' ἐλπίς κακὸν.

352 Κ καὶ φύσει πῶς εὐάγγελόν ἐστὶ πᾶς ἄνηρ ἔρων.

1 δὲ κυβερνᾶ, Heringa./δ' έκυβέρνα, Mein., Kock.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE SHIPMASTER

A

O Straton, Theophilus has returned for us leaving the deep, Aegean brine! How pat it comes that I'm the first to tell you that your son is successful, he is safe and sound and your "gilt-edged" vessel ¹ too!

STRATON

What sort of vessel? ¹

A

The boat! You poor fellow, you don't know a thing!

STRATON

You mean my ship is safe and sound?

A

Yes, at any rate I mean the ship built by Callicles of Calymna with Euphranor of Thurii as helmsman.

THEOPHILUS (?)

O land, O dearest mother mine, how very reverend a possession and worth how much art thou in the eyes of the intelligent. How right indeed it were that anyone who inherited an ancestral estate and devoured it should from that time on sail forever nor even set foot on land, that he might come to perceive how good a thing he had failed to save when he obtained it!

And do you not see how Polyneices perished? ²

O Zeus most honoured, what an evil thing is hope!

And somehow naturally every man when he's in love is a ductile thing.

¹ For the double meaning "boat" and "drinking cup" cf. the colloquial use of a "schooner of beer."

² Apparently in this play there was a quarrel of brothers, illustrated by that of Polyneices and Eteocles (Kock).
MENANDER

ΞΕΝΟΛΟΓΟΣ

354 Κ ἀνδρὸς πένητος νίός, ἐκτεθραμμένος
οὐκ ἔξ ὑπαρχόντων, ὅρων ἔσχυνετο
τὸν πατέρα μίκρ' ἔχοντα· παίδευθεὶς γὰρ εὗ
τὸν καρπὸν εὐθὺς ἀπεδίδου χάριτος καλὸν.

355 Κ οὖντως ἀσυλλόγιστον ἡ τύχη ποεῖ
τὸ συμφέρον τί ἰπτ' ἐστὶν ἀνθρώπου βίω,
καθ' οὖς δὲ κρίνει πράγματ' ὃν χρήται νόμοις
οὖν ἐστὶν εἰπεῖν ζωντα “ταῦτ’” ὃν πείσομαι.

ΟΔΥΝΟΙΑ

356 Κ ὡς ἄδικον, ὅταν ἡ μὲν φύσις
ἀποδῷ τι σεμνὸν, τούτο δ' ἡ τύχη κακοὶ.

357 Κ μετ' Ἀριστοτέλους γὰρ τέτταρας τῆς ἡμέρας
ὀβολοῦς φέρων . . . .

ОРГΗ ³

363 Κ καίτοι νέος ποτ' ἐγενόμην κἀγώ, γύναι,
ἀλλ' οὐκ ἐλούμην πεντάκις τῆς ἡμέρας
τότ' ἀλλὰ νῦν· οὔδε χλαυίδ' εἶχον· ἀλλὰ νῦν.
οὔδε μῦρον εἰχον· ἀλλὰ νῦν. καὶ βάψομαι,
5 καὶ παρατιλοῦμαι νῇ Δία καὶ γενήσομαι

1 τί for ὦ τι which would give
2 Bentley, metri causa, transposed order and inserted
dὲ οὐ χρήται νόμοις, καθ' οὐς κρίνει τὰ πράγματα, MS.
3 This was the play with which Menander won his first
FRAGMENTS FROM IDENTIFIED PLAYS

THE DRAFTING OFFICER

(A young man apparently seeks his fortune among the mercenary troops to save his father from poverty.)

A poor man’s son who had been brought up above his means, on seeing that his father had but little, was ashamed. He proved this for, being well trained, he paid back forthwith the fair fruit of gratitude.

So unexpectedly does Fortune bring about what’s beneficial, as the case may be, in human life. She makes use of no fixed laws by which she decides circumstances. Nor is it even possible for anyone to say while life lasts: “That is something that will not be my lot!”

THE LADY FROM OLYNTHUS

What injustice when Nature bestows some majestic gift and thereupon Fortune spoils it!

For he in service with Aristotle\(^1\) receiving the wage of four obols\(^2\) per diem.

ANGER

And yet, wife, I too was once a young man, but then I did not bathe five times a day. But now I do. Nor did I even have a fine over-cloak. But now I have. Nor even scented oil. But now I have. And I will dye my hair and I will pluck me smooth, by Zeus, and in short shrift will turn into a Ctesippus,\(^3\)

\(^1\) The admiral operating at Lemnos in 314 B.C.
\(^2\) For table of Greek money values see p. 18.
\(^3\) An effeminate spendthrift who, to refill his purse, sold the blocks from the monument reared in honour of his father Chabrias, the famous commander.
MENANDER

Κτήσιττος οὐκ ἄνθρωπος ἐν ὀλίγῳ χρόνῳ
καθ' ὡς ἐκεῖνος κατέδομαι καὶ τοὺς λίθους
ἀπαξάπαντας, οὐ γὰρ οὐν τὴν γῆν μόνην.

364 Κ διαφέρει Χαιρεφώντος οὖδὲ γρῦ
ἄνθρωπος ὡστὶς ἐστίν, ὡς κληθεῖς ποτε
ἐἰς ἐστίασιν δωδεκάποδος, ὄρθιος
πρὸς τὴν σελήνην ἔτρεχε τὴν σκιὰν ἰδὼν
5 ὡς ύστερίζων, καὶ παρῆν ἀµ' ἡμέρᾳ.

367 Κ τοῦθ' έταίρος ἐστιν ὄντως.1 οὐκ ἐρωτά, πηνίκα
δείπνον ἐστίν, ὡσπερ ἐτεροί, καὶ τί δειπνεῖν κωλύει
toὺς παρὸντας, εἶτα δείπνον ἔτερον εἰς τρίτην
βλέπει,
'εἰτα δ' ἐτερον εἰς τετάρτην,2 εἶτα περίδειπνον
πάλιν.

Supplementum Comicum, Demianczuk, p. 57.

(A) ἐμφαίνεται
ὅτι πρόσφατος ἦν ἐπιχώριος. (B) καὶ τοῦνομα
τί λέγεις; (A) ἀλάστωρ,3 φησί.

ΠΑΙΔΙΟΝ

370 Κ ἀν πάντα δουλεύειν ὁ δοῦλος μανθάνῃ,
πονηρός ἐσται· μεταδίδου παρρασίας,
βελτίων' αὐτὸν τούτο ποιήσει πολύ.

371 Κ Ἐφέσια τοῖς γαμοῦσιν οὕτως περιπατεῖ
λέγων ἀλεξιφάρμακα.

1 Grot. transp. ὄντως ἐστίν of MS.
2 Lacuna suppl. by Porson. Cobet notes that the Attic
usage is τετράδα. See fragm. 320 K above.

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FRAGMENTS FROM IDENTIFIED PLAYS

and be no more a man, and then, as he did, I will devour even the stones one and all; anyhow I will not devour only the realty in land.

Not one whit different from Chaerephon is that man, whoever he is, who once upon a time, bidden to dine when the sun's shadow marks twelve feet,\(^1\) rising at crack of dawn took a look at the shadow and ran by the light of the moon, as though late, and arrived along with the daylight.

Here's a guest for you of the real sort! He does not ask, as others do, "At what hour is your dinner?" and "What's to hinder those who are here from dining?"—and then looks out for another dinner on the third and then again another for the fourth day and yet again for a funeral feast.

\(\text{(a)}\) 'Tis clear that he's a late arrival amongst our folk.

\(\text{(b)}\) And what do you say his name is?

\(\text{(a)}\) He says: "Avenger."\(^2\)

THE SLAVE

If the slave learns to be slavish in everything he will be a good-for-nothing. Give him his share in speaking freely, this will make him far better.

This fellow walks up and down discoursing Ephesian spells for those who marry.

\(^1\) This occurred at sunrise and at sunset.

\(^2\) Or "Accursed," see Periceiromene, 867.

\(^3\) cf. also Demianc. p. 57, No. 7, on δαιμόνων ἀλαστόρων, also see Menander, Periceiromene, 867.

\(419\)
MENANDER

372, 373K ἀλύσιον
χουσοῦν ἑπόρισας. οἴθε λθοκόλλητον ἦν.
καλὸν ἦν ἄν οὕτως.

.

.

.

μάραγδον εἶναι ταῦτα ἐδει καὶ σάρδια.

ΠΑΛΛΑΚΗ

376 K μικρὸν ἐπιμείνας προστρέχει,
"ἡγορακά σοι περιστέρια" 1 λέγων.

378 K πολλοῦς λογίσμους ἡ πονηρία κυκλεῖ. 2

399 K ἀλλὰ τῶν χρηστῶν ἔχει τῶν ἐπιμέλειαν καὶ θεός.

THE GIRL FROM PERINTHUS

Terence's "Andria" is avowedly a "contaminatio" of Menander's "Perinthian Woman" and his "Andria," the latter being itself a recasting by the author of the earlier play. From the commentary of Donatus we learn that the first scene of the "Perinthia" of Menander and of the "Andria" of Terence were almost identical. In this scene in the "Perinthia" an old man is talking with his wife, but in Terence's "Andria" with a freedman, Sostas. In Menander's "Andria," on the other hand, the old man was alone. Other details also in Terence's "Andria" followed more closely the "Andria" of Menander. Thus the preparations for torturing Davus by fire in the "Perinthia" are much toned down in Terence, and the bibulous midwife in Menander's "Andria" (see Kock's fragments 41 and 42, cited above) proved to be better than her reputation, as is the

1 περιστέρια ταδί, sc. ? Cobet. 2 κυκλεῖ. / κυκλοῖ, MS.
FRAGMENTS FROM IDENTIFIED PLAYS

You procured a golden chain. Would that it were set with precious stones, for then it would be fine

(and) these should be an emerald and cornelians.

THE CONCUBINE

After waiting a little, he runs up to her and says: "I've bought some doves for you at market."

Rascality circles round with reckonings manifold.

But even a god has a watchful care over the Good.

case with Terence's Lesbia (see "Andria," 228 ff. and 481 ff.). But this may have been the same also in the missing sequel of the "Perinthia." The more recently discovered fragments ("Ox. pap." vol. vi. p. 150 ff.) give a scene of some twenty lines, nearly intact, supplementing the nine short fragments previously known. Of these latter, three must certainly precede the longer fragment; the order of the others is uncertain. In the lines preserved no mention is made of the girl from Perinthus who, like the Samian girl, gives the title to the Comedy. It may be inferred, however, that in Perinthus, the city on the Propontis, the girl had been left as a child and that her real Athenian provenance was ultimately discovered by some happy accident, as in the case of the girl from Andros, or in that of the Samian girl. The vivid scene where the slave is threatened with burning throws rather a

1 See Körte, 2nd ed. pp. lxi–liv.
MENANDER

lurid light on the power of the master over the slave. The actual burning is, of course, not consummated, but, even if it was the master’s intent merely to frighten his erring slave, Davus gives no intimation that Laches is exceeding his rights. No parallel exists in Greek Comedy except the threatened holocaust of Mnesilochus—a free man!—in the “Thesmophoriazusae” of Aristophanes. Terence (“Andria,” 860) tones this down to ordinary torture and fetters, probably following Menander’s “Andria.”

ΠΕΡΙΝΘΙΑ

397 K οὐδεμίαν ἡ γραῦς ὀλως
cύλικα παρήκεν, ἀλλὰ πίνει τὴν κύκλω.

398 K τὸ παιδίον δ’ εἰσῆλθεν ἐψητοὺς φέρον
<ὁβολοῦ.>1

393 Κ ὁστὶς παραλαβὼν δεσπότην ἀπράγμονα
καὶ κοῦφον ἐξαπατᾶ θεράτων, οὐκ οἶδ’ ὅ τι
οὕτος μεγαλείδον ἐστὶ διαπετραγμένος,
ἐπαβέλτερώσας τὸν πάλαι 2 γ’ ἀβέλτερον.

Ox. pap. vol. vi. p. 150

(Δα.) ‘Τίβειε καὶ Γέτα’,
[φυλάττετ’ αὐτὸν]. σὺ δ’ ἀκολούθει, ‘Πυρρία.’

1 ὁβολοῦ, Allinson add. from Terence, Andria, 368–9.
2 πάλαι γ’, Reitzeinsen./ποτε, MS./πρότερον, Cobet./ποτ’
ὄντ’, Scaliger.

1 See Grenfell and Hunt’s Introduction (Ox. pap., l.c.).
2 Mysis, the name for the corresponding speaker in Terence, suggests an imported maid more nearly suited, geographically, to Ferinthus than to Andros. Mysis, however, as a proper
FRAGMENTS FROM IDENTIFIED PLAYS

DRAMATIS PERSONAE

LACHES, an old gentleman of Athens.
DAVUS, his slaves.
PYRRHIAS, his slaves.

Characters inferred:
The Son of Laches.
The Girl from Perinthus.
A Servant-Maid of the Perinthian.
(A Midwife.)
Getas and Tibeius, slaves (mutes).

THE GIRL FROM PERINTHUS

(Servant of the Perinthian. 3)
The old hag never misses a goblet but drinks as it circles round. 3

DAVUS

The slave went in, carrying two-pennyworth 4 of small boiled fishes.

DAVUS

A slave who is blessed with an easy-going, empty-headed master and cheats him hasn't accomplished any mighty deed in making a yet greater dolt of the one who was a dolt long since.

LACHES

(who has overheard Davus [see preceding fragm.])

Tibeius and Getas, guard him! And you, Pyrrhiias, follow me.

name in Menander is only conjectural. Terence occasionally retained a name—Davus, for example, in this play—and changed others.

3 See Terence, Andria, 229–232.
4 See Terence, Andria, 368–369, where, by the same token, Davus suspects that no wedding is really under way. Note, as suggestive of the Greek prototype, Terence's use of the word "obolo."
MENANDER

(Da.) ἐκείσων φέρων τὸ πῦρ δανοῦ
cαι πῦρ πρόδηλον. ὁ Τίβειε καὶ Γέτα,
ἔπειτα κατακαύσει μ. ἀφεὶτέ ἄν, Γέτα,
5 σύνδουλον οὖντα καὶ διασώσαντ᾽; οὐ πάνυ.
δικαιὸν μ. ἀφείτη, ἀλλὰ περιόψεσθε με;
οὗτω πρὸς ἀλλήλους ἔχομεν; προσέρχεται
ὁ Πυρήνας ὡςον γε φορτίον φέρων—
ἀπόλωλα καὶ δᾶδ᾽ αὐτὸς ἢμμένην ἔχων
10 Δάχης ἀκρολοῦθεῖ. (Δαχ.) περίθετ᾽ ἐν κύκλῳ
ταχῦ.

τὰ ξύλ᾽. ἐπὶ ἤδειξαι, Δᾶε, τὴν πανουργίαν
tεχνην τιν' εὔρων διαφυγών τ᾽ εὐθένει με.

(Δα.) τεχνην ἐγώ; (Δαχ.) ναί, Δᾶε, τὸ μὲν "ἀπράγμονα
καὶ κοῦφον ἐξαπατᾶν" γάρ ἐστὶ "δεσπότην"
15 φλύαρος. (Δα.) ἦ, ἦν. (Δαχ.) εἰ δὲ τίς τὴν τῶν
φρενῶν
στακῆν—ἐκνίσθης; (Δα.) οὐχὶ πρὸς σοῦ, δέσποτα.

2 κληματίδιας, Wilam. suppl.
6 Leo suppl. 7 Leo suppl. 8 Wilam. suppl.
9-10 G.-H. suppl. 11 τὰ ξύλ᾽, Wilam.
13-14 cf. fragm. 393, Körte.
15 ἦ, ἦν, Allinson./ ἦν, G.-H., which is a new word (cf.
Durham, Vocabulary of Menander, p. 65).
16 Note ἐκν in 2nd foot, cf. note on 342 K.

1 Quoted from Davus’s words, see 393 K above. This
proves (see Körte) that the fragment belongs to the
Perinthia.

424
FRAGMENTS FROM IDENTIFIED PLAYS

DAVUS

He'll come out bringing brush-wood and the kindling and fire. That's sure. O Tibeius and Getas! And then he'll burn me up. Would you abandon me—you, Getas, especially—me your fellow-slave who saved you? Surely not. You'd not abandon me. Nay, are you going to let me suffer? Is that the way we stand towards each other? Here comes Pyrrhias bringing a load, the biggest ever! I'm done for! And Laches himself follows with a lighted torch.

LACHES (giving orders)

Put the wood around him quickly. Now, Davus, make an exhibit of your rascality by finding some device and making good your escape from me, from here.

DAVUS

I! A device?

LACHES

Yes, Davus, for this cheating "an easy-going, empty-headed master" ¹ is a fool's business.

DAVUS

(as Laches, perhaps, hands the torch to a slave)

Oh! Look!

LACHES

Nay, if someone (could sap ²) your heart drop by drop—You were troubled, were you?

DAVUS

Master, this is not like you.

¹ The exact meaning of the aposiopesis is uncertain. G. and H., taking the word in the very late sense "ashes," translate: "LACHES: But if one feels his brain turning to ashes—were you hurt? Davus: Not by you, master."

²
MENANDER

(Δα.) ο μεν πονηρός, ο θρασύς ευθάδ' ἀρτίως
κατὰ τῶν σκελῶν· τὴν κληρονομίαν φιλότατον
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ἐκποδῶν. (Δα.) ἔξειν χάριν
20 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ς υφ' ἡμῶν. (Δαχ.) καέτει
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
(Πυρρῆας.) ὡς ἀφίκετο
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
φερόμενος γὰρ καὶ κύκλῳ
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ρτων τ' ἐστὶ τὸ

OTHER FRAGMENTS

394 Κ οὐπώπτοτ' ἔξηλωσα πολυτελὴ νεκρὸν'
eis τὸν ἴσον ὄγκον τῷ σφόδρῳ ἐρχεῖ' εὐτελέει.
395 Κ ὃς' ἐστι μαλακὰ 1 συλλαβῶν
ἐκ τῆς πόλεως τὸ σύνολον ἐκπόδα, φίλος.
396 Κ ἐπὶ τῶν ἀμαξῶν εἰςι πομπείας τινες
σφόδρα λοίδοροι.
399 Κ οὐδ' αὐτὸς εἰμι σὺν θεοῖς ὑπόξυλος.
400 Κ τὰ δ' ἄλλα ἀνέπαφα σώματ' οὐδ' ἔλη ω — 2
401 Κ Αἰάντειος 3 γέλως.

17–18 δ—σκελῶν, cf. Ar. Pax, 241, ο κατὰ τῶν σκελῶν. This
expression in the Pax (cf. also, perhaps, Eccles. 742, hard to
parallel outside of Lucian, see F. G. Allinson, Selections from
Lucian, p. xxxviii), is interpreted by some "proktologists" as
referring to a disaster, caused by fear, as in Frogs, 308.
20 Δαχ. between lines.
21 οις superascriptum. / K. // τῆς, G.—H.
1 μαλακά, soft, yielding to the touch, hence (apparently)
movables. Dittmer trans.: tua cum conversaveris. See 440 Κ.
2 Meineke ὀδὲ ληπτέα.
3 MSS. have Αἰάντειος, Αἰάντειος.

426
FRAGMENTS FROM IDENTIFIED PLAYS

LACHES

The scamp! The one who here a moment ago was so bold now—astraddle!\(^1\) . . . the inheritance of, my dearest son . . . out of the way.

DAVUS

I thought that you’d feel grateful that [they were instructed] by us.

LACHES

Set fire . . . . . . . . . . . . . . . . . . . . . . . . . . . .

(PYRRHIAS?)

When he came . . . . . . . . . . . . . . . . . . . . . . . .

(Two more unintelligible lines to end of fragment.)

OTHER FRAGMENTS

A SLAVE (?)

I’ve never envied an expensive corpse. He and the very cheap one go alike to the self-same dignity.

Collecting all your movables, make your escape, friend, altogether from the city.

On the wagons in the parade some very ribald abuse goes on.\(^2\)

Not even I, thanks to the gods, am wooden within.\(^3\)

Nor let him even touch the other inviolate persons.

The laughter of Aias.\(^4\)

\(^1\) G. and H., referring to the scholiast on Arist. Peace, 241, translate: "in a cowardly manner." See note on text.

\(^2\) Referring to the processions at the Dionysiac festival. cf. Kock’s note on fragm. 558 (trans. by Plautus, Cist. 1. 1. 91).

\(^3\) cf. Lucian, Gallus, 24, for description of the interior of the great chryselephantine statues.

\(^4\) The actor Pleisthenes, in the rôle of Ajax, laughed ironically at Odysseus when he said "One should do justly."
ΜΕΝΑΝΔΡΟΣ

ΠΛΟΚΙΩΝ

402 Κ ἐπ' ἀμφότερ'α νῦν ἣ πίκληρος ἡ καλὴ
μέλλει καθευδήσειν· κατείργασται μέγα
καὶ περιβάλλον ἔργον. ἐκ τῆς οἰκίας
ἐξέβαλε τὴν λυποῦσαν ἡν ἐβούλετο,

5 ἢν ἀποβλέπωσι πάντες εἰς τὸ Κροβύλης
πρόσωπον ἢ τ' εὐγνωστος ὁδὸν ἐμ' ἡ γυνὴ
dἐσποινα· καὶ τὴν ὁψιν ἢν ἐκτῆσατο—
διὸς ἐν πιθήκως τοῦτο δὴ τὸ λεγόμενον
estin. σιωπᾶν βούλομαι τὴν νύκτα τήν

10 πολλῶν κακῶν ἀρχηγῶν. οἴμοι, Κροβύλην
λαβεὶν ἐμ', ἐκκαίδεκα τάλαντα 'προῖκα καὶ
τὴν ῥ' ἐξ' χοουσαν πήχεως· εἰτ' ἔστι τὸ
φρύαγμα πῶς υπόστατον; μα τὸν Δία
tὸν Ὀλυμπίον καὶ τὴν Ἀθηνᾶν, οὐδαμῶς.

15 παιδισκάριον θεραπευτικὸν δὲ γὰρ λόγον
τάχιον ἀπάγεσθ'. ὅδε τις ἄρ' ἀντεισάγοι
ἐτέραν.

(A)

403 Κ ἔχω δ' ἐπίκληρον Δάμαν· οὐκ εἰρήκα σοι
tότ'· εἰτ' ἄρ' οὐχὶ; κυρίαν τῆς οἰκίας

1 ἀμφότερα νῦν, Mein./ἀμφότεραν ἤν, MS./ἀμφότερον ὅδος,
Kock, from Terence, Heaut. 342.// ἠπίκληυος, Haupt.//ἐπί-
κληρος, MS.// ἡ καλὴ, O. Ribbeck.// οὔσα δη, Mein.

4 ἡν, Mein., MS.//ὁδ, Kock.

6 Combined from MSS., Haupt.

7 ὅσ. ἀποβλέπωσι from line 5.

8–9 Meineke’s order is: ἔστι δὴ τὸ λεγόμενον / τοῦτο.

11 προῖκα καὶ, suppl. Allinson.//φερωμενήν, Kock.//τάλαντον
δ' θεοί, Mein.

12 τὴν ῥ' ἐξουσαν, Kock, cf. Lucian, de merced. conduct.
35.//γεινεσουσαν, etc., MSS.// τὸ, for article at end cf. Georg.
26; Periceir. 243; Perinth. 25.

428
FRAGMENTS FROM IDENTIFIED PLAYS

THE NECKLACE

(The misery attendant upon marrying a rich wife is a familiar quarry for the comic poets. Compare, for example, "The Heiress.")

This fine heiress is likely now to sleep at ease on either cheek! A great and notorious deed has now been accomplished. Out of the house she has cast the irksome woman whom she wished to banish, so that all may fix their eyes on the face of Crobyle—and that she may be recognized as my wife, the mistress of the house—even that face which she won as her own, an ass among apes, as the saying goes. I prefer to keep silence about the night, which was the primal cause of many evils. Ah, me! To think that I took Crobyle to wife with her sixteen talents dowry¹ and her nose a cubit long! Now is this insolence in any wise to be endured? No, by Zeus the Olympian, by Athena, not at all! But this servant wench must be led off quicker than one can speak. Now then, let someone lead in here a second as her substitute!²

A

I have to wife a Lamia,³ an heiress. Have I not told you this? Have I not, really? We have her,

¹ For table of Greek money see above, p. 18, note.
² Text confused; emendations uncertain; see Greek. For the situation compare below fragment 438 K, note.
³ These Lamiae, dread vampires in antiquity, are on occasion strangely transformed into beneficent spirits in modern Greek folklore.

15 δει, suppl. Allinson. / καὶ, Kock. / τῷ, Jacob.
16 ἀπάγεσθ. ὑπὲρ τις ἀντεισάγοι, Allinson. / ἀπαγεσθωδετις ἀραονισαγοι, Codex V. / . . . ἀραονις, Cod. Urb. / θάττον ἀπάγοι τις ἦ τέραν ἐν εἰσάγοι, Jacob.
17 ἑτέραν, add. Allinson.

429
ΑΠΟΛΛΩΝ, ὡς χαλεπῶν χαλασματωτατον.  
5 ἀπασί δ' ἀργαλέα στίν, οὐκ ἐμοὶ μόνῳ, 
νῦν πολὺ μᾶλλον, θυγατρί.  
(B) 
πράγμ' ἀμαχον λέγεις.  
(A) 
εὐ νοίδα.

404 Κ ὁ τρισκακοδαίμων, ὡς δὲν πένης γαμεῖ 
καὶ παιδοποιεῖθ'. ὡς ἀλογιστός ἔστ' ἀνήρ, 
ὁ μήτε φυλακὴν τῶν ἀναγκαίων ἔχει, 
μήτ' ἂν ἀτυχήσας εἰς τὰ κοινὰ τού βίον 
5 ἐπαφεῖσαι δύναιτο τούτο χρήσαιν, 
ἀλλ' ἐν ἀκαλύπτῳ καὶ ταλαίπωρῳ βίῳ 
χειμαζόμενος ζῆ, τῶν μὲν ἀνιαρῶν ἔχων 
τὸ μέρος ἀπάντων, τῶν δ' ἀγαθῶν οὐδὲν μέρος· 
ὑπὲρ γὰρ ἐνὸς ἀληθῶν ἀπαντας νουθετῶ.

929 Κ. Κροβύλη τῷ μητρὶ πείθου καὶ γάμει τῆν συγγενή. 
(incerta fragm.)

405, 406 Κόστις πένης δὲν ζῆν ἐν ἄστει βούλεται, 
ἀθυμότερον ἐαυτὸν ἀπίθυμεί ποιεῖν 
ὅταν γὰρ εἰς τρυφῶντα καὶ σχολὴν ἄγειν 
dυκάμενον ἐμβλέψῃ, τὸτ' αὐτὸν ἐστ' ἰδεῖν 
5 ὡς ὃθλον ζῇ καὶ ταλαίπωρον βίον.

................. 
κακῶς ο ἰδιότητις βεβούλευται πάνω· 
ἐν ἀγρῷ γὰρ οἰκῶν οὐ σφόδρ' ἐξηλέγχετο 
τῆς μερίδος ὑπ' τῆς οὐδαμοῦ τεταγμένον, 
ἐίχεν δὲ παραπέτασμα τῆν ἔρημιαν.

1 καὶ τῶν ἀπάντων ἀντικρούς, Kock, from Spengel's καὶ 
tῶν παραφών ἀντικρούς. | κατασκευασεῖς, Cod. V. καὶ παραφών 
ἀντ' ἐκείνης, Meineke.  
2 τεταγμένος, Mein., for τεταγμένης.
FRAGMENTS FROM IDENTIFIED PLAYS

and no mistake, as mistress of house and lands and
of everything, O Apollo—the sorest sore of all.
Sour is she toward all—not me alone—toward my
son even more and toward my daughter.¹

B

You tell of an affair where resistance is in vain.

A

I know it well.

O thrice unlucky he who though poor marries and
begets children. How irrational is a man who has
neither taken precaution for necessities, nor, if he
meet with misfortune in the common events of life,
would be able to cloke this with money, but lives
storm-tossed in the midst of an unsheltered life of
hardship, with his share of all distresses but no share
of blessings! For I, though suffering for one alone,
admonish all.

Obey Crobyle, your mother, and marry your
kinswoman.

PARMENON (?)

Whoever wishes, though a poor man, to live in
the city is desirous of making himself still more
despondent. For whenever he turns his eyes upon
the luxurious man who is able to live at his ease,
then it is possible for him to see what a life of
wretched hardship is his own.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Our master has counselled very badly. For while
he lived in the country, he, as belonging to the class
that has no definite position, was not open to much
criticism but was curtailed off by solitude.

¹ See Le Grand, Dads, p. 165, note 1.
MENANDER

408 Κ ἂρ’ ἔστιν ἁρετής καὶ βίου διδάσκαλος ἐλευθέρου τοῖς πᾶσιν ἀνθρώποις ἀγρός.

407 Κ ὁ Παρμένων, οὐκ ἔστιν ἄγαθον τῷ βίῳ φυόμενον ὤσπερ δένδρον ἐκ ρίζης μῖᾶς, ἀλλ’ ἐγγὺς ἄγαθοῦ παραπέφυκε καὶ κακόν, ἐκ τοῦ κακοῦ τ’ ἦνεγκεν ἄγαθὸν ἡ φύσις.

410 Κ ἂεὶ τὸ λυποῦν ἀποδίωκε τοῦ βίου μικρὸν τι τὸ βίον καὶ στενῶν ζῶμεν χρόνον.

411 Κ οὐκ ἔστιν εὑρεῖν βίον ἂλυπον οὐδενός.

ΠΩΛΟΤΜΕΝΟΙ

Supplementum Comicum, Demianczuk, p. 58.

ἀγγαροφόρει ¹ καὶ ταῦθ’ ἄ νυν ποιεῖς πόει, ἐξ’ ὀμορρηγνύμενον ἀγαθῶν μυρίων συτιξόμενον τὴν νύκτα καὶ τὴν ἡμέραν διάγειν.

420 Κ τι, ὃ ἑ ἄ τάλας, ἔστηκας ἕτερ πρὸς ταῖς θύραις τὸ φόρτιον θείς; σιτόκουρον ἄθλιον, ἅχρηστον ἡ ἐκ τὴν οἰκίαν εἰλήφαμεν.

421 Κ οὐ πανταχοῦ τὸ φρύνιμον ἃρμόττει παρόν, καὶ συμμανῆναι δ’ ἐνιὰ δεὶ.

¹ For ἀγγαρός = ἀκραθής, see Θαλ., fragm. from Suppl. Com.
² τι ἑ and ἅχρηστον, add. Porson.

432
FRAGMENTS FROM IDENTIFIED PLAYS

PARMENON (?)

Surely the country is for all men a teacher of virtue and of the freeman's life.

"Every Rose conceals a Thorn."

There is no blessing, Parmenon, in life that springs like tree from single root, but near to blessing, and beside it, grows up evil too; and nature from the evil brings forth good.

Chase ever from thy life what brings annoy. The span of life we live is something brief, the time is scant.

It is impossible to discover anyone whose life is immune from trouble.

THOSE OFFERED FOR SALE

(To the two fragments previously identified from this play may now be added one from the "Supplementum Comicum" (Demianczuk, p. 58)).

Fare on in your unbridled course and keep on doing this which now you do, since it's permitted you to spend your time bursting with countless good things, battening on food by night and day.

Why, O wretch, laying your burden down, are you still standing by the door? We've taken into our house a mere bread-consumer, miserable and useless!

"Aliquando et insanire jucundum est."—SENECA.

Not everywhere is the presence of prudence timely, but on occasion we should even join in madness.
MENANDER

PAPIZOMENH

425 Κ ὁ μὴ δεχόμενος τῶν θεῶν τὸ σύμφορον
αὐτῷ διδόντων ἐνεκα τοῦ ζῆν βούλεται
. . . . . . .
2 τὸ δ’ ἀτυχείν ἢ τὸ μὴ
θεὸς δίδωσιν, οὐ τρόπου δ’ ἀμαρτία.

426 Κ ἀτύχημα κἀδίκημα διαφορὰν ἔχει:
τὸ μὲν διὰ τύχην γίνεται, τὸ δ’ αἱρέσει.

427 Κ ἄρ’ ἔστιν ἀγαθῶν πᾶσι πλείστων <αἰτία> ἡ σύνεσις, ἃν ἤ πρὸς τὰ βελτίω σοφῆ.

433 Κ ἔρχεται τάλαθες ἐς φῶς ἐνιοτ’ οὐ ζητούμενον.

ΣΙΚΤΩΝΙΟΣ

438 Κ . . . . ἀβραν γὰρ ἀντωνούμενος
ἐρωμένην αὐτῇ μὲν οὐ παρέδωκ’ ἔχειν
τρέφει δὲ χωρίς, ὡς ἐλευθέραν πρέπει.

439 Κ εὐλογοῦντον, ὡς ἔοικε, φαίνεται
τὸ τοῦ στρατιώτου σχήμα καὶ τὸ τοῦ ξένου.

440 Κ ὁ πλέων κατήχθη, κρίνεθ’ οὕτος πολέμοιος:
ἐὰν δ’ ἔχῃ τι μαλακόν, ἀγγαρεύεται.

441 Κ κακή μὲν ὄψις, ἐν δὲ δείλειαι φρένες.

1 οὐ βούλεται, MS./Grot. omits οὐ metri causa.
2 Supply ? e.g. ἀτυχείν μάλισθ’ οὕτος. Allinson.
3 MSS. have ἐσθ’ before ἀμαρτία. Omit metri causa (or
transfer to context), Allinson.
4 Contrasted also by Aristotle, Nich. Eth. 5, 8, 7.
5 aitía, Cobet conj./άτια, MS.
6 Bentley add δ’.
7 See fragm. 395 K.
FRAGMENTS FROM IDENTIFIED PLAYS

THE GIRL WHO GETS FLOGGED

He who refuses the benefits offered him by the gods towards his living, wishes (to be unfortunate at all hazards). But a god it is that bestows or withholds misfortune and the error is not inherent in character.

Misfortune and injury differ: the one arises from chance, the other from choice.¹

Intelligence, if it is clever in the direction of the better, is responsible for the greatest benefits for all.

The Truth, sometimes not sought for, comes forth to the light.

THE MAN FROM SICYON

For, buying in her stead ² a dainty lady’s maid, he loved her and did not hand her over to his wife’s control but keeps her separately as befits a free-born woman.

Open to reproach, as is natural, seems the mien both of the soldier and of the stranger.

If a voyager puts into port he is adjudged an enemy and is mulcted ³ (by the customs officers) in whatever he has that yields to confiscation.

An aspect base, and vile the mind within.

¹ A distinction served up by Menander from Aristotle.
² For a similar “rotation in office” and the replacing of the maid dismissed by Crobyle, see above, fragm. 402 K.
³ Literally: his possessions are pressed into service.
MENANDER

442 Κ Στρατοφάνη, λυτὸν ποτ' εἶχες χλαμύδιον καὶ παιδ' ἕνα.

443 Κ ὡς αἰεὶ τὸν ὅμοιον ἀγεὶ θεὸς ὡς τὸν ὅμοιον.¹

ΣΤΡΑΤΙΩΤΑΙ

447 Κ ἀπορῶν τι βούλευσαι κατὰ σαυτὸν γενόμενος·
τὸ συμφέρον γὰρ οὐχ ὀρᾶται τῷ βοᾷν,
ἐν τῷ πρὸς αὐτὸν δ' ἀνάλογισμῷ φαίνεται.

448 Κ οὔδεις ἐξοικεῖν ἐξαμαρτάνων πόσου ²
ἀμαρτάνει τὸ μέγεθος, ὑστερον δ' ὀρᾶ.

ΣΤΝΑΡΙΣΤΟΣΑΙ

449 Κ Ἠρώς δὲ τῶν θεῶν
ἰσχὺν ἔχων πλείστην ἐπὶ τούτου δείκνυται·³
διὰ τούτου ἐπιορκοῦσι τοὺς ἀλλοὺς θεοὺς.

450 Κ ἀστείον τὸ μὴ
συνάγειν γυναικαὶ μηδὲ δειπνίζειν ὄχλον,
ἀλλ' οἰκοσίτους ⁴ τοὺς γάμους πεποηκέναι.

451 Κ (Α) ἀν ἐτί πιεῖν μοι δὲ τις. (Β) ἀλλ' ἡ βάρβαρος
ἀμα τῇ τραπέζῃ καὶ τὸν οἶνον ψάχει τὸν ἀρασ' ἀφ' ἡμῶν.

452 Κ τρισάθλιον γε καὶ ταλαίπωροι φύσει
πολλῶν τε μεστόν ἐστὶ τὸ ζῆν φρουτίδων.

¹ Note dactylic metre.  ² πόσον, Kock./δ' οὖν, Meineke.
³ Transposed, metri causa, for ἰσχὺν ἐπὶ τούτου δεικ. πλ. ἔχων, Kock.  ⁴ See above, fragm. 103 K.

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FRAGMENTS FROM IDENTIFIED PLAYS

Stratophanes, once on a time you had one slave only and a plain little cloak.¹

"Birds of a Feather."
How universally God joineth like to like!

THE SOLDIERS

When at a loss about something go and take counsel by yourself. For in the midst of shouting the advantageous course is not to be seen, but as one reasons with oneself it shines out clear.

While in the very act no one is conscious of the greatness of his sin, but later on he sees.

THE LADIES AT LUNCHEON

Now herein 'tis proved that of the gods Love has the greatest power. For his sake they swear falsely by the other gods.

A clever scheme this, not to get a lot of women together and entertain a crowd but to have made your wedding-feast for home-eaters.

(a) If someone will give me something more to drink.
(b) But that barbarian maid went and carried off from us the wine along with the food-trays.

Life in the nature of things is thrice wretched and distressful and is filled with many cares.

¹ cf. The Toady, line 43.
MENANDER

453 Κ
καὶ τὸν ἐπὶ κακῷ
gινόμενον ἀλλήλων ἀγαπησμόν, οἷος ἦν.

454 Κ πατήρ δ' ἀπειλῶν οὐκ ἔχει μέγαν φόβον.

TITΩΗ

461 Κ
εἰ1 τις ύμῶν παιδίων
ἠτήσατ' ἢ κέχρηκεν, ἄνδρες γυλυκύτατοι.

460 Κ
οἱ τὰς ὀφρᾶς αἵροντες ώς ἀβέλτεροι
καὶ "σκέψομαι" λέγοντες. ἀνθρωπος γὰρ ὁν
σκέψει σὺ; περὶ τοῦ; 2 δυστυχεῖς ὅταν τὸ χρό
αὐτόματα γὰρ τὰ πράγματ' ἐπὶ τὸ συμφέρον
5 ρεῖ κἂν καθεύδης ἢ πάλιν τούναντίον.

ΤΡΟΦΩΝΙΟΣ

(A)

462 Κ ξένου τὸ δεῖπνον ἐστιν ὑποδοχῆς.

(MΑΓΕΙΡΟΣ)

τίνος;

ποδαποῦ; διαφέρει τῷ μαγείρῳ τούτῳ γάρ·
οἷον τὰ νησιωτὰ 3 ταύτι ξενύδρα
ἐν προσφάτοις ἴχθυδίοις τεθραμμένα
5 καὶ παντοδαποῖς, τοῖς ἁλμίοις μὲν οὐ πάνω
ἀλώσκετ’, ἀλλ’ οὕτω παρέργως ἅπτεται·
tὰς δ’ ὀνυθύλησεις καὶ τὰ κεκαρυκευμένα
μᾶλλον προσεδέξατ’. Ἁρκαδικὸς τούναντίον

1 εἰ τίς, Porson./ ἦν ἄν, Mein. with query.
2 σὺ; περὶ τοῦ; Cobet./ τί περὶ τοῦ οὐ σὺ περὶ τοῦ νυλγο.
3 Leo, τὰ μὲν νησιαῖα./ νησιωτικά, Kock.

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... and this mutual affection based on mischief, what a thing it was!

In a father's threats inheres no overpowering dread.

THE WET-NURSE

(For this as alternative title to "The Girl from Samos" see above, p. 136, note 1.)

If ever some one of you, sweet sirs, asked to borrow or has loaned a baby:

They who raise their brows like dunces and say: "I will consider"—What, though human, you will consider? About what? You suffer mischance whenever it happens so, for the current of events, even if you sleep, automatically runs towards prosperity or, again, flows the other way.

TROPHONIUS

A

The dinner is for the reception of a stranger.

CATERER

Of whom? From what country? For this makes a difference to the cook. For instance: these precious guests from the islands, brought up on all kinds of fresh fish, are not very much captivated by salt sea-food but partake of it by the way, whereas they are the rather attracted to dressed meats, seasoned and served with savoury sauces. An Arcadian, on the other hand, as an inlander, is
MENANDER

άθάλαττος τῷ τοῖς λεπαδίοις ἀλίσκεται.
10 Ἰωικὸς πλούταξ: ὑποστάσεις ποῦ, κάνθαυλον, ὑπησίνητιώτα βρόματα.

463 Κ τὸ μηθέν 4 ἀδικεῖν καὶ φιλανθρώπους ποεῖ.

ΤΔΡΙΑ

466 Κ ὡς ἦδυ τῷ μισοῦντι τοὺς φαυλοὺς τρόπους ἐρημία, καὶ τῷ μελετῶντι μηδὲ ἐν πονηροῖς ἱκανοῖς κτῆμα' ἀγρός τρέφων καλῶς.

467 Κ γέροντα δυστυχοῦντα τῶν θ' αὐτοῦ κακῶν ἐπαγόμενον λήθην ἀνέμυνος πάλιν ἐπὶ τάτυχεῖν τ' ἡγειρας.

468 Κ εὐθὺς καταχρίσεσθ' αὐτοῦ ἀνορωρυμένην ταύτην ἴδοντα.

469 Κ οἱ Θρῆκες, Λίβυν,

470 Κ οἱ δὲ κατὰ χειρῶν λαβόντες περιμένουσιν, φιλτάτε. 5

ΤΜΝΙΣ

472 Κ νὴ τὴν Ἀθηνᾶν, μακάριον γ' ἡ χρηστότης πρὸς πάντα καὶ θαυμαστὸν ἐφόδιον βίῳ.

1 ἐν Mein. / ἐν MS.
2 λεπαδίοις, Madvig, dim. of λεπάς./ λεπαδίοις, MSS., see Durham, Vocabulary of Menander, p. 75.
3 ποιῶ, Coräes./ ποιῶν, MS.
4 μηθέν, MS. A./ μηθέν, Kock.
5 φιλτάτε, ? Kock./ φιλτατοι, MS.
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captivated by limpets. An Ionian is a wealthy wanton; for him I prepare jelly-soups, Lydian entrées, meats that irritate desire.

To refrain from all injustice renders us also humane.

THE URN

How sweet a thing is solitude for him who hateth mean, bad ways; and for him that hath not one design that's evil how adequate a possession a farm that keeps him well. For from the throng comes stimulating rivalry, and this city luxury is brilliant, it is true, but for brief time.¹

You have stirred once more an old man's memory while he strove in his misfortune to cover up his ills in Lethe and you have roused him to his misery.

... to make away with himself as soon as he saw it (i.e. the urn) dug up.

The Thracians, O Libys, are called "Trojans"! Now-a-days everything is all a jumble!²

They've had their finger-bowls, my dear, and now await . . .

HYMNIS³

Uprightness, by Athena, is in all respects a blessed and marvellous viaticum in life. After chatting with

¹ cf. The Farmer, line 80.
² So one might cavil to-day at the loose inclusion of the Bulgarians in the Slavic group.
³ Cited as a man's name (see Kock), but also found as a woman's name, cf. Lucian, Dial. Meretr. 13.
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τούτῳ λαλήσας ἡμέρας σμικρὸν μέρος ἐννοεῖς ἔγω νῦν εἴμι. "πειστικὸν λόγος"

5 πρὸς τούτ’ ἄν εἴποι τις μάλιστα τῶν σοφῶν. τί οὖν ἔτερους λαλοῦντας εὐ βδελύττομαι; τρόπος ἐσθ’ ὁ πείθων τοῦ λέγοντος, οὐ λόγος. τὸ γὰρ λέγειν εὐ δεινὸν ἐστιν εἰ φέροι βλαβῆν τινα.¹

ΤΠΟΒΟΛΙΜΑΙΟΣ Ἡ ΑΓΡΟΙΚΟΣ

481 K τούτων εὐτυχέστατον λέγω, ὡστὶς θεωρῆσας ἀλύτως, Παρμένων,

τὰ σεμνὰ ταῦτ’ ἀπῆλθεν, ὅθεν ἤλθεν, ταχύ, τὸν ἡλιον τὸν κοινὸν, ἀστρ’, ὕδωρ, νέφη.

5 πῦρ· ταυτά, κἂν ἐκατὸν ἔτη βιῶς, ἄει ὅψει παρόντα, κἂν ἐνιαυτοὺς σφόδρ’ ὅλγους, σεμνότερα τούτων ἔτερα δ’ οὐκ ὅψει ποτέ.

πανήγυριν νόμισόν τιν’ εἶναι τὸν χρόνον, ὃν φημι, τοῦτον ἡ ’πιδημίαν ἐν φ’

10 ὁχλος, ἀγορά, κλέπται, κυβεῖαι, διατριβάι.

ἀν πρὸφος ἐπῆς καταλύσει, βελτίωνα ἐφόδι’ ἐχὼν ἀπῆλθε, ἐχθρὸς οὐδενι.

ὁ προσδιατρίβων δ’ ἐκοπίασεν ἀπ’ ὁλέσας κακῶς τε γηρῶν εἰδεὶς τοῦ γίνεται,

15 ῥεμβόμενος ἐχθροὺς ἑυρ’, ἐπεβουλεύθη ποθὲν, οὐκ εὐθανάτως ἀπῆλθεν ἐλθὼν εἰς χρόνον.

¹ Kock adds vv. 8 and 9 from Maximus, Conf. Serm. 15, p. 580.

² πρόφος, Preller. / πρῶτον or πρῶτος, MSS.


⁴ του, MS./ του, Haupt., Kock.

¹ Possibly a changeling, but there is no proof of this.
FRAGMENTS FROM IDENTIFIED PLAYS

this man for a small part of a day I am now his well-wisher. To this some one of the sages might certainly say, "Eloquence is a persuasive thing." Why, then, do I feel a loathing for the others who talk well? It's the character of the speaker that does the persuading, not eloquence. For eloquent speech, if it entail damage, is something dire.

THE COUNTERFEIT BABY

or THE RUSTIC

(Quintilian 1. 10. 18; 10. 1. 70) praises specifically this comedy with others. The same title was also used by Cratinus Minor, Alexis, Philemon, and Eudoxus. The Latin play of Caecilius preserves the names of the characters found in the Greek original.)

"Life's passing show."

That man, O Parmenon, I count most fortunate
Who quickly whence he came returns, when he, unresolved,
Has looked on these majestic sights—the common sun,
Water and clouds, the stars and fire. If thou shalt live
An hundred years, or very few, thou'lt always see
These same sights present, grander ones thou'lt ne'er
behold.
So count this time I speak of as some festival
Or city visit where one sees the market-place,
The crowd, the thieves, the dice, the loungers at the clubs,
Then, if thou'rt off betimes unto thy lodging-place,
Thou go'lt with fuller purse and none thine enemy,
While he that tarries longer, worn, his money gone,
Grows old and wretched and forever knows some lack,
A vagrant he, the sport of enemies and plots.
Gaining no easy death the transient guest returns.

2 Or transl. "by staying out his time." cf. Dübner: longævus.

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MENANDER

482,483 Παύσασθε νοῦν 'Λέγοντες. 1 οὐδὲν γὰρ πλέον 2 ἀνθρώπινος νοῦς ἐστιν, ἀλλὰ ὁ τῆς Τύχης (εἰτ' ἐστὶ τούτῳ πνεῦμα θείον εἴτε νοῦς) τούτ' ἐστι τὸ κυβερνῶν ἀπαντά καὶ στρέφον ταῦτα καὶ σὺν οὐκ οὐκεῖν ἡ πρόνοια δ' ἡ θυντή καπνός καὶ φλήγμαφος. πείσθετε κοῦ μέμψεσθε με' πάνθον ὡσα νοοῦμεν ἡ λέγομεν ἡ πράττομεν Τύχη στίν, ἡμεῖς δ' ἐσμέν ἐπιγεγραμμένοι.

Τύχη κυβερνά πάντα: ταύτην καὶ φρένας
deι καὶ πρόνοιαν τὴν θεόν καλεῖν μόνην, ei μὴ τις ἄλλως ὕπομασιν χαίρει κενοῖς.

484 Κ τὰ δεύτερ' ἄει τὴν γυναίκα δεῖ λέγειν, τὴν δ' ἡγεμονίαν τῶν ὅλων τῶν ἄνδρων ἔχειν. οἶκος δ' ἐν δ' τὸ πάντα πρωτεύει γυνὴν, oύκ ἐστὶν ὅστις πώποτ' οὐκ ἀπώλετο.

485 Κ τούτῳ μόνῳ ἐπισκοτεῖ
καὶ δυσγενεία καὶ τρόπου ποιηρία καὶ πᾶσιν οἷς ἐσχῆκεν ἀνθρωπὸς κακοῖς,
tὸ πολλὰ κεκτήσθαι' τὰ δ' ἄλλα ἐλέγχεται.

486 Κ οὐ παντὸς ἀγαθοῦ τὴν πρόνοιαν αἰτίαν
κρίνων ἄν ὀρθῶς ὑπολαβεῖν τίς μοι δοκεῖ, ἀλλ' ἐστὶ καὶ ταυτόματον ἐνα χρήσιμον.

487 Κ ἂν κράτιστών ἐστὶ τάληθη λέγειν,
ἐν παντὶ καίρῳ τούτῳ ἐγώ παρεγγυῶν
eἰς ἀσφάλειαν τῷ βίῳ πλείστον μέρος.

1 λέγοντες, Kock./ ἐχοντες, MS.
2 πλέον, condemned by Mein. and Kock (g.v.).

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FRAGMENTS FROM IDENTIFIED PLAYS

"Fortune holds the helm."

Have done with talking of intellect; for the human intellect amounts to nothing, while Fortune's—whether we call it divine spirit or intellect—this is what steers all and veers and saves, whereas mortal forethought is smoke and nonsense. Take my advice and you'll not blame me: everything that we think or say or do is Fortune, and we are but countersigners... Fortune ever holds the tiller. This goddess alone we ought to speak of as both intellect and forethought unless we perversely take pleasure in empty names.

"The woman should follow, not lead, through life."

Woman should always take the second place in speaking and the man should take the lead in all. For there is never a household, wherein a woman holds first place in all things, which does not go to utter ruin.

This only, the possession of much wealth, casts a veil over both ignoble birth and wicked character and all the ills that man is heir to, but all else has the veil withdrawn.

Anyone who decides that forethought is not responsible for every blessing would have, I think, a correct opinion; nay, there are times when mere chance is useful.

'Tis always best to tell the truth. At every crisis I recommend this as a chief contribution to security in life.
MENANDER

488 Κ πολλῶν κατὰ γῆν καὶ κατὰ θάλασσαν θηρίων ὅντων, μέγιστόν ἐστι θηρίου γυνή.

489 Κ Ἀπολλοῦν, ἀλλὰ σκαῖρον οὐ μετρίως λέγεις, μετὰ μαρτύρων ἄτυχεῖν, παρὸν λεληθέναι.

490 Κ δυσπαρακολούθητον τι πρᾶγμ’ ἐστὶν Τύχη.

494 Κ μικρὰ Παναθήναι’ ἐπειδὴ δι’ ἀγορᾶς πέμποντά σε, Μοσχίων, μήτηρ ἑώρα τῆς κόρης ἐφ’ ἀρματος.

FANION

497 Κ ὡς τοῖς δὴ φιλοῦσιν ιατροῖ λέγειν τὰ φαύλα μείζω καὶ τὰ δεῖν ὑπέρφοβα, πυργοῦντες αὐτούς——

498 Κ ὕπελήλυθέν τε μου νάρκα τις ὅλον τὸ δέρμα.

499 Κ ἀνθρωπος ὧν ἡμαρτόν· οὐ θαυμαστέον.

500 Κ φειδωλὸς ἦν καὶ μέτριος ἄγοραστής.

Ex Ori Milesii scriptis (Reitzenstein)

πότων ² τε καὶ κώμων ἄπαντες ἠδεμεν.

1 ὡς τοῖς, Bergk and Colet./ ὡς τοῖς, MS.
2 For eιδέναι c. gen. see Kretschmar, de Menandri reliquiae, p. 114.
FRAGMENTS FROM IDENTIFIED PLAYS

 Though many the wild beasts on land and in the sea, the beastliest one of all is woman.

 By Apollo, you talk like a lout and observe no moderation, airing your misfortunes before witnesses, when it is possible to keep them unknown.

 A thing hard to track is Fortune.

 When the maiden’s mother saw you from their wagon, Moschion, At the Small Panathenaeæ, passing through the market-place—

 PHANİUM

 Just as physicians, you know, by way of building a towering reputation, are wont to diagnose insignificant troubles as greater ones and to exaggerate real dangers——

 Over my whole skin has crept a kind of numbness.

 Being human I erred; there is no need for surprise.

 He was a thrifty and moderate purchaser.

 We all were experts in drink and in carousals.

 1 Perhaps “on your chariot.”
 2 Moschion = calf. The type for “calf”-love (cf. “young buck”) in the New Comedy; cf. The Girl from Samos, etc.
 3 The annual or “lesser” celebration.
MENANDER

THE GHOST

Terence, in the prologue to his "Eunuchus," while making one of his chronic attacks upon his rival Luscius Lavinius, says that the latter has ruined "The Ghost" of Menander in spite of his careful translation from Greek. Donatus, in his commentary upon this passage (Ter. "Eun." prol. 9), gives a brief summary of the plot of "The Ghost." In substance he says: A young man has a stepmother who, before she married his father, has had by a neighbour a daughter. The maiden, whom she wishes to have continually near her, is brought up secretly in the adjoining house, and the party wall between the neighbour's and her husband's house is pierced by a passage with its entrance made to resemble a shrine which she covers with garlands and boughs. Under the pretext of ritual performances she is able to enjoy regular visits from her daughter. The young woman, however, is seen by the stepson, who at first is terrified, as he takes the maiden for a ghost. Further encounters change terror into love, and a happy marriage is arranged with the consent of all parties concerned.

This commentary has made possible the identification of certain fragments. On a strip of parchment in the Imperial Public Library of Petrograd Jernstedt recognized in 1891 portions of "The Ghost" (Phasma) of Menander. The two sides of the strip yield fifty incomplete but fairly intelligible lines. Eighteen of the verses had been previously published

1 For the history of this and the two other strips of parchment see Körte (Introd. pp. liv., lvi) and Capps, Menander, p. 34. Also see above, p. 10, on the St. Petersburg fragm. included in The Arbitrants.
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with the addition of another overlapping fragment of seven lines, and were included (see Kock, "Comic. Attic. Fragmenta," No. 530) among Menander's unidentified fragments. Thus there are now fifty-six nearly consecutive lines and one other fragment of two lines known to be from this comedy.

DRAMATIS PERSONAE

1. A Family Divinity (doubtless connected with the ritual at the sham shrine). Perhaps, after a dialogue with Pheidias and his exit at line 8, this divinity in one of Menander's belated prologues explains the situation to the audience (cf. 1. 19).

2. Pheidias, the stepson.

3. A Servant (a Freedman) or Paedagogus.

4. The Ghost (i.e. the stepmother's daughter).


Scene: Athens (?). Two adjoining houses with a concealed communicating passage.

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1 See the position of the "prologue" in the Periceiromene.
2 Körte assumes the presence of two divinities in lines 1-25 and illustrates by the personification of "Luxuria" and "Inopia" in the Trinummus of Plautus. For the single tutelary divinity cf. Menander's Hero. Sudhaus (2nd ed.) says: "Prologus non daemon est, sed homo."
ΦΑΣΜΑ

5 τῶν Διονυσίου ἐπιτελεῖν συλλογικά τὴν νυμφίαν σαυτοῦ φρονεῖν τὴς παρθένου τὴν μηέρα ἐπήρω τοῦθ’ ὁμορρήν την ἵνα μὴ παραδῆς, πρὸς τὰν χεῖν, προφασιν καὶ λα καὶ σαυτοῦ μηδεμίαν ὁποίῳ ποιέταιν.

10 εἰςον, προῦδε ὁποίον τι γὰρ ἂν τις πάσοι. ἡ δὲ οὖν ὁφάσμεν ἔστι, ἀλλὰ παῖς ἀληθένιος

15 ἐκ τῆς δὲ γεννηθείσα τῆς γαμουμένης τίκτεις γὰρ ἡ μήπορ πρὶν ἐνθείν ἀποδέε.

19 μεθ’ ἡς ὑδη ἔστων ἐν τῶν ἑκείπονων, ἐνδον τρεφομένη καὶ φυλαττομένη κορή,

20 ἅν ἢ ἐνάν ἐλθῃ δεύρο, τὸν δὲ ἄλλην ἐνιαύτων ὀπόδαν ἀπ’ ἡ πλεών ἐν τῇ φυλακῆς ἐκλαττομένος δέιγ, λυποῦσ’ ἣν εἰ’ χεν οἰκίαν τότε ἐνταῦθα φαίνεται. τίν’ οὖν φαντάξειν ἐνβάδε τρόπον; τουτὶ γὰρ ἐπὶ ποθὲ τοῦτος μαθείν σαφέστερον. πεποθηκέν η’ φωνή.

For additions (conjectural) to text by Körté, Jernberg, Kock, etc., see X, and Kock, Com. Fragm. p. 151–155. For other conjectural supplements see Sudhaus and Hudoloff (index to the text. Epit. 2, p. 2 ff.) who assume that lines 1–25 are from the prologue spoken by the young nurse with self-deprecation.

1 Assigned to X, [the Dictum?] of Allinson.


15 ἐνα ἐλθῇ, or ἐνα ἐλθῇ Kock.

16 Hudoloff suppl. // ἔξω τὸν ἐποίησεν; S2.

17 Allinson suppl. // χερ not κεφ in MS.; Hudoloff. // ἔξω τὸν ἐποίησεν; S2. S2.

18 Allinson suppl.

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THE GHOST

(After some six, only partly intelligible, verses a continuous translation is given of the text with the conjectural additions.)

A (?)

. . . . . . . . . . . . . . . . . . . of the Dionysia . . . . . . .
. . . . . . . . . . . . . . . . . . . the accomplishing you may grasp
. . . . . . . . . . . . . . . . . . . the bridegroom yourself to be prudent
. . . . . . . . . . . . . . . . . . . the maiden's mother.
. . . . . . . . . . . . . . . . . . . this to some other, a brother on
the mother's side.
. . . . . . . . . . . . . . . . . . . do not, for the gods' sake, give
away any pretext against yourself. Thus do.

B (PHEIDIAS?)

Very well, thus will I act. For what else could
one do?

[Exit Pheidias ?

SCENE. (Prologue.)

A (?) The Divinity to the Spectators)

Now she is not a ghost, but a real maiden born
of this one who lives here as wedded wife. For the
mother gave birth to her by a neighbour before she
came here and gave her to a nurse to rear, and the
maiden is now with her in the house of our neigh-
bours, brought up within and under careful guard
whenever the husband comes here, but the rest of
the time, whenever he's off on a voyage and there
is need of less precaution, she leaves the house
where she keeps herself meanwhile and appears
here. In what way, then, does this apparition come
here? For it is this, perhaps, that you are wishing
to learn more clearly. By dividing the wall the
MENANDER

διελύσα τὸν τοίχον ἔδειξοδόν τινα
ὅπως ἂν ολαὶ τ' ὦσι πάντα ἐπισκοπεῖν.
ἡ γὰρ διέξοδος κεκάλυπται ταινίαις
θαλλοῖς θ' ὁπως μήτις προσελθών καταμάθη.
25 ἔστιν δὲ καὶ βωμὸς τις ένδον τῆς θερᾶν
(Lacuna? of perhaps 10 verses.)

Scene. (? ΠΑΙΔΑΓΩΓΟΣ, ΦΕΙΔΙΑΣ)

. νατ . . . . . . . . . . ισ .
(Παι.) πώς εἰσίν οἱ πυρὸι κατ' ἀγορᾶν ὠνίου;
(Φει.) τί δὲ σοι μέλει τοῦτ'; (Παι.) οὐθέν, ἄλλα τῷ λόγῳ
εἰς τὴν ἀλήθειαν καταχρήσασθαι δοκῶ.
30 ἄν τίμιος δακτέω σ' ὑπὲρ ἐμ' οὐ τοῦτο τοῦ
πένητος. αἰσθοῦ σαυτὸν δύτα, [Φειδία,]
ἀνθρωπον, ἀνθρωπον δὲ καὶ τὸν ἄθλιον,
ἵνα μὴ πιθυμῆς τὸν ὑπέρ σ' ἄν πραγμάτων.
ὅταν δ' ἀγρυπνεῖν εἴπης, τίς εἴς σαυτὸν σκοπῶν.
35 τὴν αἰτίαν γνώσεις περπατεῖς κατ' ἀγορᾶν.
εἰσήλθες εἰνθύς, ἂν κοπιάσῃς τῷ σκέλη
μαλακῶς ἔλούσω, πάλιν ἀναστὰς ἐνέφαγες
πρὸς ἥδονην ὑπνος αὐτὸς ὁ βίος ἐστὶ σου.
τὸ πέρας κακὸν ἔχεις οὐδὲν, ἡ γόοσος τρυφή.
40 ἔσθ' ἄν διηλθέτε—φορτικώτερον δὲ τι
ἐπέρχεται μοι, τροφίμε, συγγυμνή ἔχεις,

21 διελύσα, Wilam. 22 Kock suppl.
23 Allinson suppl.
24 θαλλοῖς, Kock. // θ' ὄπως μήτις, Allinson. // προσελθὼν, J².
26 ff. Sc. The Ppaidaghgōs, so designated by K², S². // Or
"Servant"? 28 δὲ σοι, MS. / θ' ἔμοι, Wilam.
29 δοκῶ, K², / θέλω, Jern.
30 τίμιος, MS. / τίμιοι, Wilam., K². // Wilam. suppl. at end.
31 θεία, Cobet suppl.
33 σε πραγμάτων, Wilam. / ὑπὲρ σ' αυτὸν μάτη δ', S².
34 εἰ σαυτὸν σκοπῶν, Wilam.

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FRAGMENTS FROM IDENTIFIED PLAYS

woman has made a communicating passage, that they may be able to keep watch on everything. For the passage-way is completely concealed by fillets and boughs that nobody on coming in may notice it. And there is also an altar to the goddess within . . . .

(About 10 verses are lacking.)

Scene. SERVANT (? a freed man) and PHEIDIAS

SERVANT

How is wheat selling to-day?

PHEIDIAS

What does that matter to you?

SERVANT

Oh, nothing, but I have a fancy to make use of the illustration to bring out the truth. If the price is high let this vex you on behalf of me, a poor man. Take notice, Pheidias, that you are human yourself, and that the wretched man is also human, in order that you may not covet what's beyond you. But when you say that you suffer from insomnia, you'll know the cause if you'll examine yourself what man you are. You take a stroll in the market-place; you come in forthwith; if your two legs are tired you take a luxurious bath; you rise up and eat greedily at pleasure; your life itself is a sleep. In fine, you have no ill; your disease is luxury through which you have passed—but something rather hackneyed, my young master, occurs to me—please excuse me—


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MENANDER

tο δὴ λεγόμενον—οὐκ ἔχεις ὅποι ἄντις ἐστι. (Φει.) μὴ ὅρας σὺ γε' ἰκοιο. (Παυ.) τάληθη λέγω, νη τοὺς θεούς, ἓντι ἐστι τάρρωστιμα. (Φει.) καὶ ἐδὲ γέλαιον, ἀτόπως ἐμαυτοῦ καὶ βαρέως ἐμοί πάνω. (Παυ.) ἀσθενικόν ἐστι τῶν ἑτητῶν κάκρατες. (Φει.) εἴπεν, πάνω γὰρ ταυτὶ λεηφιεῖςθαί μοι δοκεῖς, τὸ μόνον παραίνεις; (Παυ.) ὅ τι παρ' αἰνῷ; ἡ γὰρ φράσω.  

50 εἴπ μὲν τι κακῶν ἀληθὲς εἶχες, Φειδία, ἐπιτείν ἀληθές φάρμακον τοῦτον σ' ἔδει νῦν δ' οὐκ ἔχεις· θεινὼν εὑρὲ καὶ τὸ φάρμακον πρὸς τὸ κενῶν, οἰηθητὶ δ' ὦφελεῖν τὶ σε. περιμαχατωσάν ο' αἰ γυναῖκες' ἐν κύκλῳ καὶ περιθεωσάτωσαν· ἀπὸ κρουνῆτων τριῶν ὑδατι περίρραν' ἐμβαλὼν ἀλας, φακοὺς.  

501 ἐπισημαίνεσθ', εὖν ἡ σκευασία καθάριος ἣ καὶ ποικίλη.

43 K² suppl., comparing Περικερ. 131.  
49 ἡ γὰρ φράσω, Kock.  
50-56 = Fragm. from Clem. Alex. Strom. vii. 4. 27, identified by Cobet.
FRAGMENTS FROM IDENTIFIED PLAYS

as the saying goes, you know, you are so crowded by your blessings, know it well, that you have no room to ease yourself!

PHEIDIAS

May you not live out the year!

SERVANT.

It's the truth I'm telling you. Yes, by the gods, that is your sickness.

PHEIDIAS

And yet, you wretch, I'm in a very strange and cruel plight.

SERVANT

Your folly is weakness and incontinence.

PHEIDIAS

Very well, then. What do you advise me? For, methinks, you've reasoned this out very carefully.

SERVANT

What do I advise? I'll explain. If, Pheidias, you had any real misfortune it would be necessary for you to seek for it some real remedy. But, as it is, you have none. For this empty ill find also an empty remedy, and think up something to help you. Let the women stand round you, massage you thoroughly and fumigate you with brimstone. From three fountains sprinkle yourself with water after throwing in some salt and lentils . . . .

COOK (to banqueters)

Signify your approval if the dressing be cleanly and recherché.
MENANDER

ΦΙΛΑΔΕΛΦΟΙ

503 Κ ήδη δ' ἐπιχύσεις διάλθοι, λαβρώνιοι,
Πέρσαι δ' ἔχοντες μνίσοβας ἐστήκεσαν.

504 Κ οὐ ράδιον
ἀνοιαν ἐν μικρῷ μεταστῆσαι χρόνῳ.

505 Κ νὴ τὸν Δία τὸν μέγιστον ἐκτυφήσομαι.

506,507 Κ ὡς ἦδυ τὸ ζῆν, εἰ μεθ' ὄντ' κρίνῃ τις ἄνι
. . . . . . . . . . . . . . . . . . . . . . . . . . .
τοῦτ' ἔστι τὸ ζῆν, οὐχ ἐαυτῷ ζῆν μόνον.

508 Κ ὥστε ἔγωγ' ἄν εἰλόμην ποὺ σαυνῷ πεπληγμένος.
. . .

ΧΑΛΚΕΙΑ

509 Κ οὐκ ἀν γένοιτ' ἐρώτητος ἀθλιώτερον
οὐδὲν γέροντος πλὴν ἔτερος γέρων ἔρων
δι' ἂν ἀπολαύειν βούλεθ' ὃν ἀπολείπεται
dιὰ τὸν χρόνον, πῶς οὕτως οὐκ ἔστι άθλιος;

510 Κ τοῦτο δὴ τὸ νῦν ἔθος,
"ἄκρατον" ἐβόων, "τὴν μεγάλην." ψυκτῆρὰ τις
προὔπινεν αὐτοῖς ἀθλίους ἀπολλύων.

1 On the unusual position of ἄν see Kock, ad loc.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE BROTHERS IN LOVE

Two brothers who are in love with two sisters make a not unusual theme. Compare the "Stichus" of Plautus, for which Menander's play seems to have served as the original (see Kock, ad loc.).

Ready were beakers set with gems, wide cups with handles, and Persian attendants stood ready with fly-flaps.

It is not easy to remove folly at short notice.

By Zeus the highest, I shall be puffed up.

How sweet is life, when with the persons of one's choice:

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

This is living, not to live unto oneself alone.

So that I, at least, smitten possibly with a javelin, had been content (sc. to die).

THE FEAST OF THE COPPERSMITHS

The feast of the coppersmiths, including other artisans as well, was celebrated on the last day of the month Pyanepson (Oct.—Nov.), in honour of the divine smith, Hephaestus, and still finds an echo in the ringing hammers of Hephaestus Street in modern Athens.

There could not be anything more wretched than an old man in love, except yet another old man in love. For how can he fail to be wretched who wishes to enjoy what age deprives him of?

As is the custom nowadays, you know, they bawled out, "Unmixed wine!" "The big goblet!" And one, by way of ruining the poor fellows, drank their health in a wine-cooler.

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MENANDER

ΧΗΡΑ

513 Κ ἐκούσα δ' ἀδελφή ποήσει τούτο σοι ἄνταλλαγόν γ' ἔξουσα τούτῳ διδομένη.

514 Κ τὸ λεγόμενον τοῦτ' ἐστὶ νῦν, τὰνω κάτω, φασίν, τὰ κάτω δ' ἄνω.

515 Κ βοῶν ποιεῖτω τὴν πόλιν διάστατον.

516 Κ πρὸς τὴν ἀδελφὴν ἀνάδοχον τῶν χρημάτων.

517 Κ διὰ παῖδες οἱ γέροντες.

ΨΕΤΔΗΡΑΚΛΗΣ

518 Κ μάγειρ' ἀνδρὴς μοι δοκεῖς εἶναι σφόδρα: πόσας τραπέζας μέλλομεν ποεῖν, τρίτων ἤδη μ' ἐρωτάς· χοιρίδιον ἐν θύομεν, οκτὼ ποίησοντες τραπέζας δ' ἢ μίαν
5 τῆς διαφέρει τούτω; παράθες σήμερον;  ὢν ἐστὶ κανδύλους ποεῖν, οὐδ' οὐδ' συν εἰσώθας εἰς ταῦτον καρυκεύειν, μέλι, σεμίδαλιν, φίλ. πάντα γὰρ ταναντία νῦν ἐστίν· ὁ μάγειρος γὰρ ἐγχύτοις ποεῖ,
10 πλακοῦντας ὀπτά, χόνδρον ἐβεβαί καὶ φέρει μετὰ τὸ τάραχος, εἰτα θρίον καὶ βότρυς.
ἡ δημουργός δ' ἀντιπαρατεταγμένη κρεάδι ὀπτά καὶ κίχλας τραγήματα. ἔπειθ' ὁ δειπνῶν μὲν τραγηματίζεται,
15 μυρισάμενος δὲ καὶ στεφανοσάμενος πάλιν δειπνεῖ μελίπηκτα τὰς κίχλας.

1 σήμερον, Allinson./ σήμιαν, MS., being a repetition of ἡ μίαν, line 4./ ζιμλα, Dindorf, Meineke.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE WIDOW

Your sister will do this for you of her free-will, since she, when married off to him, will have a substitute.¹

As the old saying goes, so it is to-day: "upside down," say they, and "downside up!"

Let him split the city in two by bawling.

Guarantor for the money to the (your?) sister.

Old men are children for the second time.

THE COUNTERFEIT HERACLES

Cook, you seem to me to be very disagreeable. This is the third time now that you ask me how many tables we intend to set.² We are sacrificing only one little porker; but whether we are going to set eight tables or one, what difference does that make to you? Do serve up some time to-day! It is not a case of preparing Lydian entrées, nor even such sauces as you are wont to mix up, of honey, flour and eggs, for now it is altogether the reverse. For the cook makes moulds, bakes flat cakes, boils groats and serves them after the smoked fish, and then a cheese-omelette and grapes. But the woman cook, arrayed as rival, roasts bits of meat and thrushes as if for dessert, and thereupon the banqueter nibbles away at them and, after anointing and decking himself with a wreath, settles down again to dine on the thrushes as if honey-cakes.

¹ Perhaps cf. fragm. 516.
² cf. The Girl from Samos, 1. 75 ff.
MENANDER

519 Κ νῦν δ’ εἰς γυναικώνιτιν εἰσίονθ’ ὅταν ἱδω παράσιτον, τὸν δὲ Δία τὸν Κτήσιον ἔχοντα τὸ ταμείον οὐ κεκλεισμένον, ἀλλ’ εἰστρέχοντα πορνίδια . . . . . .

520 Κ μήτηρ τέθυηκε ταῖν ἀδελφαῖν ταῖν δυοὶ ταύταίν. 1 τρέφει δὲ παλλακὴ τις τοῦ πατρὸς αὐτάς, ἄβρα τῆς μητρὸς αὐτῶν γενομένη.

521 Κ υπὲρ μὲν οἶνου μηδὲ γρῦ, τίτθη, λέγε· ἀν τάλλα δ’ ἃς ἀμεμπτος, ἐκτην ἐπὶ δέκα Βοηδρομιόνος ἐνδελεχῶς ἄξεις 2 ἂεί.

522 Κ ἀστοργίαν ἔχει τιν’ ὁ σκληρὸς βίος.

ΨΟΦΟΔΕΗΣ

526 Κ ἑπίσημον οὖν τὴν ἀσπίδ’ εἰς τὴν τοῦ Διὸς στοὰν ἀνέθηκαν.

527 Κ ὃνος λύρας. 3

1 Note fem. dual forms.
2 ἄξεις, Cobet./ἐξεις, MS.
3 ἡ δ’ δλη παρομίλα· ὅνος λύρας ἦκουε καὶ σάλπιγγος ὃς, Photius.

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FRAGMENTS FROM IDENTIFIED PLAYS

But now, whenever I see a parasite entering the women's apartments and House-protector Zeus failing to keep the storehouse locked but allowing harlots to run in . . . .

The mother of these sisters twain is dead and gone, but a concubine of their father, formerly their mother's dainty young maid, is rearing them.

About wine, nurse, do not say even so much as "boo," but if you shall be blameless in other things you shall always celebrate, the whole day through, the sixteenth of Boedromion.¹

The austere life involves a certain lack of natural affection.

THE NOISE-SHY MAN

They dedicated the shield conspicuous in the Porch of Zeus.

An ass at a musicale!²

¹ On this day of the month Boedromion (nearly = September) the Athenians celebrated a wine festival in honour of the naval victory near Naxos under Chabrias in 376 B.C.
² See l. 18 of The Hated Man (above, p. 409) for use of this proverb, i.e. "An ass listened to a lyre, a sow to a trumpet."
AN UNIDENTIFIED COMEDY
AN UNIDENTIFIED COMEDY

Four fragments, preserved in the Cairo papyrus and now connected as belonging to one comedy, yield provisionally the following outline. There are two youths, Moschion and Chaereas. The latter is betrothed to the daughter of Cleanetus, with whom, however, Moschion is in love. Chaereas, thinking, or feigning, that her father wishes him to marry her, poses as unwilling to yield her to Moschion and to marry Moschion's sister as proposed. Moschion, meanwhile, has begotten a child by her and marries her with her father's consent and, apparently, with the connivance of Chaereas. When the misunderstanding has been cleared up, Chaereas probably marries the sister of Moschion.

L1, P1, S1 (R)
ep
εχ
ἐκσωσον
μάρτυρα
5 ἐπ' αὐτοφφ' ὁρω
γείτοσιν ἐτοιμ
τὸν ἐγκεκλει
παῖ, Μοσχίων
ἀρεσπαγίτης εὐστί
10 ἐτί γὰρ τοῦ ἑταίρον
(Xai.) ἀδικεῖ μ' ἐκείνος οὐδὲν ἐξ ἐμοῦ παθὼν.

Fragm. LPSa. Arnim joined Land P; Ricci added S; L3 added a. Sudhaus (ed. sec.) adds fragm. L1 and 2 at beginning of LPSa and LPSa respectively. Line 5 of fragm. L1, . . . θλαχαί . . . , possibly contained the word Χατρέα.
5 J2 suppl.
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AN UNIDENTIFIED COMEDY

DRAMATIS PERSONAE

LACHES, an old man, father of Moschion.
CHAERÉAS, a young man, jilted by the daughter of Cleaenetus.
CLEAENETUS, an old man, father-in-law of Moschion.
(Moschion, son of Laches.)

The papyrus begins with ten broken lines, containing dialogue apparently between Laches and Chaereas. At line 8, Laches, informed by Chaereas of Moschion's love affair, apostrophizes his son. Chaereas, line 10 ff., complains of Moschion for depriving him of his promised bride, the daughter of Cleaenetus. Laches refers to what he has apparently already proposed, a consolation marriage between his own daughter and Chaereas. Cleaenetus and Chaereas seem to be acting together, for some reason not altogether clear, behind Laches's back. Chaereas, in collusion with Cleaenetus, has been entrusted with preparing Laches for subsequent developments. Cleaenetus, who presently appears, pretends to be utterly indignant at Moschion. Chaereas plays the rôle of reluctantly giving up his promised bride and of helping Laches to calm down the assumed indignation of Cleaenetus.
(The first fragment begins with ten broken verses.)

CHAERÉAS

He does me wrong, although he's suffered naught from me.
MENANDER

ηρα μεν αει της κορης και πολλα μοι
πραγματα παρεξεχειν· ως δ' επεραινεν ουδε εν
αιτω παραδοναι των γαμον πειθων, ιδοι·

15 εξειργασατο. (Δα.) τι ουν αναινει την εμην
εχειν θυγατερα; (Χαι.) τοις δε δουσι τινα λογον
ερω, Δαχης; γενου γαρ, ικετευω τσ' εγω—
(Κλε.) ουμοι τι ποησω; (Χαι.) τις δ βοδων εστιν ποτε
προσ τας θυραις; (Δα.) ευκαιρος ηκε, νη Δια,

20 'Κλεαίνετος προς εμε. (Χαι.) τι ποησω, Δαχης;
(Δα.) πειθωμεν αυτων. δω βιας ερρωμενης.
(Χαι.) πειθω παραδοναι την εμην αδικουμενος
αυτος; (Δα.) υπομεινον, διτ εμε. (Χαι.) νη των

"Ηλιον
αλεσχυνομαι, Δαχης, σε. (Δα.) τι βοας; τι δε
παθων;

17 Restored by J* for υκευνως· εγω:, J* reports the (:) at
end as "certain."
19 K* suppl./ευκαιρος γης σε, J*, S*.
20 K* suppl./..... ος ..... εμε, pap. / Κλεαίνεθε ηκε
προς εμε, ? J*/αυτη προσηγαγων δε με, S*.
21 οι, J*/εα, K*/J* reports: "no (;) in line." / S* gives
second part to Chaereas.
24 τι βοας; J*/ τ (or π) ... γ . C C . ν . ? J*/ τι δε παθων;
Allinson./ παλομαι (to Cleaenetus), S*.

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AN UNIDENTIFIED COMEDY

Forever he played lover to the girl and much
He troubled me, but when he made no headway, none,
By urging me to yield to him the marriage, look,
He consummated it.

LACHES

Why then refuse to wed

My daughter?

CHAERÉAS

Yes, but, Laches, what am I to urge
To those who made betrothal? Nay, be thou, I pray—

CLEAENETUS (enters, shouting outside)

Ah me, what shall I do?

CHAERÉAS (pretending not to recognize Cleaenetus)

Who's that a-bawling, pray,
There near the door?

LACHES

Cleaenetus, by Zeus, has come

20 To me, and just in time.

CHAERÉAS (hurriedly, aside)

What, Laches, shall I do?

LACHES (aside to Chaeréas)

Let's win him over.

(As Cleaenetus continues to storm)

Ha! what lusty violence!

CHAERÉAS (still aside to Laches)

Am I to urge, when wronged myself, to give away
My bride?

(LACHES to Chaeréas)

For my sake, patience.

CHAERÉAS

By the Sun, you're right.

You put me, Laches, to the blush.

LACHES (to Cleaenetus, who is still crying out)

Why bawl? What's wrong?
MENANDER

(Xai.) ἥκουσε δὴ μου· Μοσχίων τὴν παρθένον
26 ἐλὼν ἔχει, Κλεαῖνατ. (Κλε.) ἡ δικήμεθα.
(Xai.) μηθέν βοήσης· γυναικῶν ἐπὶ σπορὰ
π' αἴδων ὁ πατήρ αὐτοῦ παρὼν, Λάκης δὲ,
τ' οὔτ' ἐπιβεβαιοῖ· φης σὺ; (Λα.) φημ' Ἡ, Χαερέα·
(Κλε.) 30 οὗ γάρ τι βούλομ' ἀντιλέγειν, μὰ τούς θεούς.ν

(Lacuna of circa 5 lines)

LPS² 36 . . . . . . . . . . . . . . . . . . . . . . . . . \ ρς
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . πος ήν
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ἐμοί·
40 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . κα' λῶς ἔχει
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . κα' τὰ τρόπον
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . τ' γάρ μοι διαφέρει;
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . τ' ἐγενοῦτά:
(Λα.) οὐ χαλεπός ἡμῖν ἀλλὰ πρᾶος γ' εἰ σφόδρα.
45 ὀρῶ σ' ἀγανακτοῦντ' οὐδ' ἐν: (Xai.) οὐδὲ γάρ σ'
ὀρ' ᾗ
'ἐγνωξε. (Λα.) πώς δὲ χρή μ' ἀγανακτεῖν; οὐδὲ εὖν
'ἐγνώ' δ' ἀπειμ' ἐκ τῆς κούτων νῦν φόβων

28 παρὼν, J².
29 τοῦτ', -ου', para., J².// φῆς σὺ; (Λα.) φημ', J².//Χαερέα: J².
30 οὗ γάρ τι βούλομ' ἀντιλέγειν, S². // To Clesenetus,
Allinson.// To Laches, S².// μὰ τοὺς θεοὺς suppl. and continued to
Cleae., Allinson.// καλὸς ποῦν to Chaereas, S².
36 . . . . \ ρς, J².// ρας, K².
38 . πος ήν, S².// ποστ.: (or η') J².
39 ἐμοι: J².// ἐσοι, K².// In right margin, Χαερ.
44 Suppl. and to Laches, J².
45 J², S².
46 ἑγνωξε. (Λαχ.) πώς δὲ χρή μ', S²./// ἀγανακτεῖν οὐδὲ εὖν,
S² suppl. from \ γανακτCiCi. . . . , S², para.
47 Suppl. from . . . . . . αε. . . . θυτων, J², S².

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AN UNIDENTIFIED COMEDY

CHAEREAS (according to plan)
Now hear me. Moschion has carried off the maid, Cleaenetus. He has her.

CLEAENETUS
We are wronged! We're wronged!

CHAEREAS
Stop bawling. Now his father, Laches, present here, For lawful child-begetting,\(^1\) ratifies this bond.

(Turning to Laches)
Do you assent to that?

LACHES
Yes, Chaereas, I do.

CLEAENETUS

No word I'd urge against it, by the gods, not I.

\(^{\text{A lacuna of five lines. In these and the eleven broken lines that follow Chaereas overcomes his pretended reluctance to give up the daughter of Cleaenetus and is praised by Laches for his magnanimity. Laches apparently gladly accepts the solution and is himself praised for being so mild-mannered. It is agreed that there need be no further vexation felt. Only later does Laches perceive that he has been made the victim of a benevolent plot.}}\)

LACHES (to Chaereas)

You are not harsh with us, in fact you're very mild. I see you're vexed no whit.

CHAEREAS
And I see you the same.

LACHES
And why should I be vexed? There is no cause, not one. I'm off now to my son to set his mind at rest From what he feared so much but now.

\(^1\) The regular marriage formula. See note on fragm. 720 K below.
τὸν νῦν ἐκλυσόμενος. (Α.) ἀλλὰ μὴν πάλαι ἡμῖν ἔδοξε ταῦτ'· ἔχει τὴν παρθένον
50 ὁ Μοσχίων· ἔλαβ' ἐθελοντής, οὐ βία. φῶμεθα χα'γε'πανεῖν σε τοῦτο πυθόμενον.
ἀστεῖος ἀποβέβηκας· εὐτυχήκαμεν.
περὶ τοῦ βοῶμεν; (Λα.) πῶς λέγεις; (Κλε.) ὅσπερ λέγω.
(Λα.) οὐ Χαιρέα τὸ πρῶτον ἐξεδώκατε
55 τὴν παιδία; (Κλε.) μᾶ Δία. (Λα.) τί σὺ λέγεις; οὐ Χαιρέα;
ἀλλὰ τίνι; (Κλε.) πάνυ γέλοιον· οὐκ ἀκήκοας
tῷ σῷ νεανίσκῳ. (Λα.) τί λέγεις; (Κλε.) νη
tοὺς θεούς.
καὶ παιδίον γὰρ γέγονεν ἐκ τούτου. (Λα.) τί φήσῃ;
ἐκ Μοσχίωνος; ὃ πολυτίμητοι θε'ε'οί,
60 ἐρρόμενον πράγματος. (Κλε.) Ἀπόλλων, νοῦν ἔχεις;

48 νῦν, ?/ ὑν, K2, S2. //πάλαι, J8.
57 τί λέγεις; J8 correct., metri causa, for τί σὺ λέγεις: of pap.
60 J8, S8, from Ἀπόλλων. ν...
AN UNIDENTIFIED COMEDY

CLEAENETUS

Ah, well, long since
We planned it. Moschion has now the maid to wife.
He took her voluntarily, was not compelled.
We thought that you’d be vexed on hearing this, but you
Have proved yourself a gentleman. We’re fortunate.
Why need we bawl?

LACHES
What’s that you say?

CLEAENETUS

Just as I say.

LACHES
Did you not first to Chaereas betroth your child?

CLEAENETUS

Not so, by Zeus.

LACHES
What’s that? If not to Chaereas,
To whom?

CLEAENETUS

It’s very laughable—did you not hear?—To your own boy.

LACHES
What’s that you say?

CLEAENETUS

Yes, by the gods,
And, what is more, she’s had a child by him.

LACHES
What’s that?

By Moschion? O greatly honoured deities!
High-handed business this!

CLEAENETUS

Apollo! Are you sane?
I praised you all too soon, it seems.
MENANDER

πρωτ' γε σ', ως ἕοικ', ἐπήνεσ'. (Λα.) οὐδὲ ἐν
ὁ Χαίρεας ἄρ' ἡδίκηται φίλτατος;
(Kle.) τί γὰρ ἡδίκηται Χαίρεας; (Λα.) οὐθέν; τί οὐν
ἐβοά, πορευθεὶς δεὺρ'; (Kle.) ἵσως ἐβούλετο—
(Λα.) 65 ἐβούλετ' ἐπ' ἐμ' ταῦτα συνετάξασθ' ἀρα.
ὁ Γῆ. (Kle.) τί ποιεῖς; (Λα.) οὐθέν ἀλλ' ὀμως ἔα
δις ἡ τρ' ποιεῖς ἀνακραγεῖν με, πρὸς τῆς Ἑστήκας',
68 . . . . . . . . . . . . . . . . . . . . . . . . . . .

(Also possibly from this Comedy)

921 Κ ὁ Λάχης, Λάχης

61 οὐδὲ ἐν, K², J² confrms.
66 ποιεῖς, K²./π. . . . . ., L².
68 Perhaps suppl. (cf. τρίς in 1. 67) ἐπὶ τῆς Ἀφροδίτης, πρὸς
θεῶν Γενετυλλίδων.¹
¹ From a scene in trochaic verse.
AN UNIDENTIFIED COMEDY

LACHES

In not one thing

Has this our dearest Chaereas then suffered wrong?

CLEAENETUS

Why, no, for how has Chaereas been wronged?

LACHES

In naught?

Why, then, did he come here and shout?

CLEAENETUS

Perhaps he wished—

LACHES

Wished it? Then you against me have combined in this.

O Earth!

CLEAENETUS

What are you up to?

LACHES

Nothing. None the less

Permit me two or three good bawls. 'Fore Hestia!

('Fore Aphrodite! 'Fore the Goddesses of Birth!)

(Possibly belonging to this play the following fragment)

Laches, Laches . . . . . . . . . . . . . . . . . . . . . . . .
SELECTIONS FROM UNIDENTIFIED MINOR FRAGMENTS
INTRODUCTION

About six hundred fragments, varying in length from one word to some eighteen verses, from plays whose titles are not known, are handed down in citations from antiquity. Of these some fifty are attributed with doubt to Menander.

The fragments (about 220) selected for this volume cover, it is believed, what will be most useful, by way of supplement to the material preserved from identified plays, in forming an estimate of Menander.

For convenience of identification the numbering given by Kock (Comicorum Atticorum Fragmenta, Vol. III.) is retained.

The selections illustrate the quotable, sententious character of Menander's writing, and often throw light upon some detail of Greek life. Detached sentiments, however, may often be misleading, and only the missing context would show whether the thought was mock-sententious or to be taken seriously. Obviously many sentiments are not to be ascribed to the author himself; but, on the other hand, lofty thoughts put, for example, in a slave's mouth, may well represent Menander's own attitude towards the best ethical sentiment current in the Athens

1 Fragments now identified as belonging to the newly discovered plays are included in their proper place.
INTRODUCTION

of his day. The tragic colouring of certain passages, which older commentators found difficulty in reconciling with genuine Menandorean Comedy, is abundantly justified now that we have connected scenes in the approximately complete plays of the Cairo papyrus.

The text, with exceptions noted, is based upon the editions of Kock and Meineke, to which the reader is referred for further critical notes.

Meineke adds, with hesitation, under the name of Menander seven hundred and fifty-eight gnomic lines arranged in alphabetical order. These are of mixed or doubtful provenance.
SELECTIONS FROM UNIDENTIFIED MINOR FRAGMENTS

531 Κ εἰ γὰρ ἑγένειν σὺ, τρόφιμε, τῶν πάντων μονος,
ὅτ᾽ ἐτικτεῖν ἡ μῆτηρ σ᾽, ἐφ᾽ ὃ τε διατελεῖν
πράττων ἄ βούλει καὶ διευτυχεῖν ἄεί,
καὶ τοῦτο τῶν θεῶν τις ὁμολογησέ σοι,
5 ὃρθως ἀγανακτεῖς· ἔστι γὰρ σ᾽ ἐφευσμένοις
ἀτοπόν τε πεπόμην. εἰ δ᾽ ἐπὶ τοῖς αὐτοῖς νόμοις
ἐφ᾽ οἴσπερ ἡμεῖς ἐσπάσας τὸν ἀέρα
τῶν κοινῶν, ἵνα σοι καὶ τραγικώτερον λαλῶ,
οἰστέον ἀμεινον ταῦτα καὶ λογιστέον.
10 τὸ δὲ κεφάλαιον τῶν λόγων, ἀνθρωπος εἰ,
οὐ μεταβολὴν θάττον πρὸς ύψος καὶ πάλιν
ταπεινότητα ζῴου οὐθὲν λαμβάνει.
καὶ μάλα δικαῖος· ἀσθενέστατον γὰρ ὅν
φύσει μεγίστοις οἰκονομεῖται πράγμασιν,
15 ὅταν πέση δὲ, πλείστα συντρίβει καλά.
οὐ δ᾽ οὐθ᾽ ὑπερβάλλοντα, τρόφιμ᾽, ἀπόλεσας
ἀγαθά, τὰ νυνὶ τ᾽ ἔστι μέτριά σοι κακά.
ὡς τ᾽ ἀνά μέσουν ποι καὶ τὸ λοιπὸν δὴ φέρε.

532 Κ καὶ τούτων ἡμᾶς τῶν τρόπων γαμεῖν ἔδει
ἀπαντας, ὦ Ζεὺς σῶτερ, ὥς ὡνομεθα. ¹
οὐκ ἔξετάξειν μὲν τὰ μηθὲν ² χρήσιμα,
τὶς ἂν ὁ πάππος ἡς γαμεῖ, τῇδη δὲ τίς,

¹ ὡνομεθα, Hirschig. / ὡνήμεθα, MS.
² μηθὲν, MSS.
SELECTIONS FROM UNIDENTIFIED
MINOR FRAGMENTS

The Common Lot.

If you, young master, when your mother gave you
birth, were born the only one of all mortals who
could do forever what you please and always be
prosperous, and if some one of the gods made with
you this agreement, you do well to be indignant; for
he has played you false and done a monstrous thing.
But if you, under just the same conditions as all of
us, breathe this common air of heaven—to employ a
phrase that rather smacks of tragedy—then you must
bear this better; you must use your reason. Nay, to
sum up the whole argument, you are a human being,
than which no living creature suffers more sudden
change—now to high estate and then again to
humiliation. And very justly. For, although by
nature it's exceeding weak, it is steward over vast
affairs and, whenever it has a fall, brings down with
it very many noble things. But you, young master,
have not lost blessings that exceed all measure, and
these your present ills are of the average kind. In
the future, therefore, strike an average somehow and
endure.

The Matrimonial Market.

We ought to do our marrying—yes, all of us, by
Zeus the saviour—as we do our shopping. We should
not make scrutiny of useless details—"Who was the
grandfather of the girl one is to marry; who was her
MENANDER

5 τὸν δὲ τρόπον αὐτῆς τῆς γαμομουμένης, μεθ᾽ ἡς βιώσεται, μὴ τ᾽ ἐξετάζεινμ᾽ ἡτ᾽ ἰδεῖν. οὔτ᾽ ἐπὶ τραπέζαν μὲν φέρειν τὴν προίϰ', ἵνα εἰ τάργυριον καλὸν ἔστι δοκιμαστὴς ἰδή, δὲ πέντε μὴνας ἕνδον οὐ γενήσεται,
10 τῆς διὰ βίου δ᾽ ἕνδον καθεδουμένης ἀεὶ μὴ δοκιμάσαντα μηδέν, ἀλλ᾽ εἰκῇ λαβεῖν ἀγνώμον', ὀργίλην, χαλεπῆν, ἐὰν τύχῃ, λάλον.

περιάξω τὴν ἐμαυτοῦ θυγατέρα τὴν πόλιν ὅλην: οἱ βουλόμενοι ταύτην λαβεῖν
15 λαλεῖτε, προσκοπεῖσθε πηλίκον κακὸν λήψεσθ᾽ ἀνάγκη γὰρ γυναῖκ' εἶναι κακόν, ἀλλ᾽ εὐτυχῆς ἐσθ᾽ ὁ μετριώτατον λαβών.

533 ἥτοι ἀπολεῖ μὲ τὸ γένος. μὴ λέγ᾽, εἰ φίλεις ἐμέ, μήτερ, ἐφ᾽ ἐκάστῳ τὸ γένος. οἴς ἀν τῇ φύσει ἀγαθῶν ὑπάρχῃ μηδὲν οἴκειον προσόν, ἐκεῖς καταφεύγουσι, εἰς τὰ μυήματα
5 καὶ τὸ γένος, ἀρεμοῦσίν τε τοὺς πάππους δοσιν. οὐδὲν δ᾽ ἔχουσι πλείον, οὔτε ἐρεῖς ὅτως οὐκ εἰσὶ πάπποι: πῶς γὰρ ἐγένοντ᾽ ἂν ποτε; οὐ 4 μὴ λέγειν δ᾽ ἔχουσι τούτοις διὰ τινα τόπου μεταβολὴν ἢ φίλων ἐρημίαν,
10 τί τῶν λεγόντων εἰσὶ δυσγενέστεροι; ὁς ἃν εὗ γεγονὸς ἢ τῇ φύσει πρὸς τάγαθά, καὶ Ἀιθῶψ ἢ, μήτερ, ἐστὶν εὐγενῆς. Ἐκύθησις τις; ὀλεθρός· ο ὃ 'Ανάχαρσις οὐ Σκύθης;

1 ἐξετάζειν, Bentley. / ἐξετάσαι, MS.
2 οὔτ', Hirschig. / ἀλλ', MS.
3 In v. 5 note the "forbidden" combination: —ΟΟΟΟΟ—, but cf. Verse of Greek Comedy, White, 165. / omit καὶ and read τὸ γένος τ'.
4 οὐ, Bothe, or Salmas (see Kock). / εἰ, MS.

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grandmother?" while failing either to examine or observe the character of the woman herself with whom as wife one is to live. Nor, in order that an assayer may test, to see if it is good, the money which will not remain five months in the house, should a man carry the dowry to a bank, while he fails to appraise a single quality of her who is to be for life encamped forever in the home, but takes haphazard a woman who is inconsiderate, irritable, harsh—perhaps a chatterbox besides.

I will take my own daughter the rounds of the whole city: "You who are inclined to take her, chat with her; observe for yourselves beforehand how great an evil you'll receive."\(^1\) For a woman is necessarily an evil, but he that gets the most tolerable one is lucky.

_The Man's the Gown for a' that!_

This "pedigree" will kill me, mother. Don't insist, If you love me, on "pedigree" at every word. Whoever by inherent nature have no worth These all in this take refuge—in their monuments And pedigrees; of grandsires reel you off their list And then have not a thing the more. Nor will you claim That there's a man alive who has no father's sire. For, come now, tell me this: How else could he be born? But those, who by some shift of home or lack of friends Can mention none, are they for this more lowly born Than those that can? Thé man whose natural bent is good, He, mother, he, though Aethiop, is nobly born. "A Seyth," you say? Pest! Anacharsis was a Seyth!

\(^1\) i.e. "caveat emptor!"

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MENANDER

534 Κ ἀπαντα τὰ ζῷ᾽ ἐστὶ μακαριώτατα
cαι νοῦν ἔχοντα μᾶλλον ἀνθρώπου πολὺ.
tὸν δὲν ὅραν ἔξεστι πρῶτα τούτοι, 
οὗτος κακοδαίμων ἐστὶν ὁμολογομένως·
5 τούτῳ κακῷ δι᾽ αὐτὸν οὐδὲν γίνεται,
δὲ ἡ φύσις δέδωκεν αὐτῷ ταύτ᾽ ἔχει. 
ἡμεῖς δὲ χαρῖς τῶν ἀναγκαίων κακῶν
αὐτοὶ παρ᾽ αὐτῶν ἔτερα προσπορίζομεν.
λυπούμεθα δὲν πτάρῃ τις, δὲν εἰπῇ κακῶς
10 ὀργίζομεθ᾽, δὲν ἰδῇ τις ἐνύπνιον σφόδρα
φοβούμεθ᾽, ἀν γλαυκῇ ἀνακράγῃ δεδοίκαμεν.
ἀγωνία, δόξαι, φιλοτιμία, νόμοι,
ἀπαντα ταύτ᾽ ἐπίθετα τῇ φύσει κακά.

535 Κ εἰτ᾽ οὐ δικαίως προσπεπατταλευμένον
γράφουσι τὸν Προμηθέα πρὸς ταῖς πέτραις,
καὶ γίνετ' αὐτῷ λαμπάς, ἄλλο δ᾽ οὐδὲ ἐν
ἀγαθόν; ὅ μισεῖν οἷ' ἀπαντᾶς τοὺς θεούς,
5 γυναίκας ἐπλάσεν, ὅ πολυτίμητοι θεοί,
ἐθνὸς μιαρόν. γαμεῖ τις ἀνθρώπων; γαμεῖ;
λάθροι τὸ λοιπὸν ἄρ′ ἐπιθυμίαι κακαί,
γαμηλίῳ λέξει τε μοιχὸς ἐντρυφάν,
καὶ φαρμακεῖαι, καὶ νόσοι χαλεπώτατος
10 φθόνος, μεθ᾽ οὐ ζῇ πάντα τὸν βίον γυνῆ.

536 Κ μᾶ τὴν Ἀθηνᾶν, ἀνδρεῖς, εἰκόν, οὐκ ἔχω
εὐρείν ὁμοίαν τῷ γεγονότι πράγματι,
ζητῶν πρὸς ἐμαυτὸν τό ταχέως ἀπολλύει.

1 Lines 9–11 [ ] Kock.

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UNIDENTIFIED MINOR FRAGMENTS

No such Ass as Man.¹

All living beings are most blessed and are possessed of sense much more than man. For example, take this jackass here. His lot is luckless, as is generally agreed. For him no evils come through himself, but he has only those which Nature has imposed upon him. Whereas we, apart from necessary evils, ourselves through ourselves contrive others in addition. Let someone sneeze and we're perturbed; let someone revile us and we're vexed; if someone sees a vision we are greatly frightened; hoots an owl, we are filled with fear. Contentions, reputations, ambitious rivalries, and laws—these evils have all been added to those that Nature gives.

Inevitable Eve.

Now is it not just that they depict Prometheus riveted fast upon the crags, and that he has a torch-race in his honour, but not one single benefit besides? He moulded women, O ye right reverend gods!—an abominable caste, hated of all the gods, methinks. Is some man bent on marrying? On marrying? In the sequel evil passions lurk unseen—a paramour who wantons in the marriage-bed; and poisons; and envy, most grim of all diseases—all these are lurking for him with whom a woman is to live his whole life through.

"Ut vidi, ut perii!"

By Athena, gentlemen, I cannot hit upon a figure that will match what has actually occurred, as I turn over with myself what brings me swift to ruin. For

¹ cf. Lucian, Gallus, 27, for a comparative study of various avatars made by the Pythagoras-Cock.
στρόβιλος έν ὅσφι συστρέφεται, προσέρχεται, 5 προσέβαλεν, ἐξέρρησεν, αἰών γίνεται. ἀλλ᾽ ἐν τελάγει συγκλησμός: ἀναπνοὴν ἔχει “Ως ἰώτερ” εἰπεῖν “ἀντέχον τῶν σχοινίων,” ἐτέραν περιμεῖναι χάτεραν τρικάμιαν, ναυαγίον τῷ ἀν ἐπιλάβοι· ἐγὼ δ᾽ ἀπαξ 10 ἀψάμενος εἰμι καὶ φιλήσας ἐν βυθῷ.

537 Κ ὁ μὲν Ἐπίχαρμος τοὺς θεοὺς εἶναι λέγει ἀνέμους, ὑδῶρ, γῆν, ἥλιον, πῦρ, ἀστέρας. ἐγὼ δ᾽ ὑπέλαβον χρησίμους εἶναι θεοὺς τάργυριον ἡμῖν καὶ τὸ χρυσίον. 1 5 ἰδρυσάμενος ταύτων γὰρ εἰς τήν οἰκίαν εὑςαν τῷ βούλει; πάντα σοι γενήσεται, ἀγρός, οἰκία, θεράποντες, ἀργυρώματα, φιλοί, δικασταὶ, μάρτυρες. μόνον δίδον· αὐτοῖς γὰρ ἐξεις τοὺς θεοὺς ὑπηρέτας.

538 Κ ὅταν εἰδέναι θέλησ σεαυτὸν ὅστις εἶ, ἐμβλεψόν εἰς τὰ μνήματ᾽ ὡς ὁδοιπορεῖσ. ἐνταῦθ᾽ ἐνεστ᾽ ὅστα τε καὶ κούφη κόνις ἄνδρῶν βασιλέων καὶ τυράννων καὶ σοφῶν 5 καὶ μέγα φρονούντων ἐπὶ γένει καὶ χρήμασιν αὐτῶν τε δόξῃ κατὶ κάλλει σωμάτων. κατ᾽ ὀνδὲν αὐτοῖς τῶν ἐπήρκεσεν χρόνον. 4 κοινὸν τὸν ἀδην ἔσχον οἱ πάντες βροτοὶ. πρὸς ταῦθ᾽ ὀρῶν γίνοσκε σεαυτὸν ὅστις εἰ.

1 B. add. μόνονς.
3 αὐτοῖς, Kock and Meineke? / αὐτῶν, MS.
4 χρόνον, Meineke? “cum Grotio.” / χρόνος, MS.

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UNIDENTIFIED MINOR FRAGMENTS

instance, a cyclone, while it gathers strength, comes on; it strikes; whirls off; an age goes by. Or on the sea when billows clash: there's breathing space to cry "Zeus Saviour!" "Cling to the rigging!" or to await a second and again a triple surge, and on a piece of wreckage you may lay hold. But here no sooner have I seized and kissed than I'm in an abyss!

The Almighty Dollar.

Epicharmus claims as gods Winds, Water, Earth, Sun, Fire, and Stars, whereas it were my thought that Gold and Silver are for us the useful gods. Just dedicate their shrines within your house and say your prayers. What do you wish for? All things shall be yours: estate and houses, servants, silver-plate, friends, jurymen, and witnesses. Pay! pay! that's all. For you will have the gods themselves as adjutants.

Know Thyself.

When thou wouldst know thyself and who thou art, look on the grave-stones as thou journeyest by. There are the bones and unsubstantial dust of men who once were kings, of despots, of the wise, of men who plumed themselves on noble birth, on wealth, and on their fame and bodies beautiful.¹ Yet none of these things availed them aught against Time. Hades is the common lot of mortals all. Look thou on these and know thyself the man thou art.²

¹ cf. Plato, Republic, 618 a-b.
² For a fine verse translation see J. A. Symonds, Greek Poets, chap. xix.
MENANDER

539 Κ ὁ πάντα βουλήθεις ἂν ἀνθρώπος πονεῖν
πάν ἂν γένοιτο· πλούσιος τρόπον τινά·
pάλιν φιλόσοφος τιν μαθήσει χρώμενος·
tὸ σῶμι ὕμναι τινά δίαίταν προσφέρων.
5 πλὴν ἐν τί τῶν πάντων ἁδύνατον ἢ ἄρα
εὑρεῖν, διὸ ὅ τι τρόπον τις ὦ λυπήσεται.
oὐ γὰρ τὸ μὴ πράττειν κατὰ νοῦν ἔχει μόνον
λύπην, παρέχει δὲ φροντίδας καὶ τάγαθά.

540 Κ μειράκιοι, οὐ μοι κατανοεῖν δοκεῖς ὃτι
ὑπὸ τῆς ἱδιαίς ἔκαστα κακίας σήμεται,
καὶ πάν τὸ λυμαινόμενον ἔστιν ἐνδόθεν.¹
οἶον ὃ μὲν ἰὸς, ἀν σκοπῆς, τὸ σιδήρων,
5 τὸ δ’ ἰμάτιον οἱ σήτες, ὅ δὲ θρίψ τὸ ἔξολον.
ὅ δὲ τὸ κάκιστον τῶν κακῶν πάντων, φθόνος
φθισικὸν πεπόνηκε καὶ ποήσει καὶ ποιεῖ,
ψυχῆς πονηρᾶς δυσσεβῆς παράστασις.

Mein. XIV and 541 Κ
(M. XIV) ἀξίων γὰρ θαύματος
τὸ πάθος ἔρωτος ὅπωθεν ἀρχὴν λαμβάνει.
(Reconstructed from Plut. "Fragm." vol. v, p. 565,
Wyttenbach.)

541 Κ . . . . . . . . . τινὶ δεδούλωνται ποτε;
ὁψεί; φλύαρος· τῆς γὰρ αὐτῆς πάντες ἄν
ηρων· κρίσιν γὰρ τὸ βλέπειν ἵσην ἔχει.
ἀλλ’ ἥδονή τις τοὺς ἔρωτας ἐπάγεται
5 συνουσίας; πῶς οὖν ἑτέρος ταύτην ἔχων
οὐδὲν πέπονθεν, ἀλλ’ ἀπῆλθε καταγελῶν,
ἐτέρος δ’ ἀπὸλωλε; καιρὸς ἐστὶν ἡ νόσος
ψυχῆς, ὁ πληγείς δ’ εἰσώ δὴ τιτρώσκεται.

¹ τὸ λυμαινόμενον ἔστιν ἐνδόθεν, Dobree. / πάντα τὰ λύ-
μαινόμεν’ ἐνδόθεν ἔστιν, MS.
² διὲ, MS./σὲ δὲ, Kock, from Dobree.

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UNIDENTIFIED MINOR FRAGMENTS

"Man is born to trouble."

The man who has the will to undergo all labour may win to every goal; he is in a fashion rich; or, by virtue of some knowledge is a philosopher; or by some regimen he is sound of body—yet, when all's said and done, one thing he cannot find—the way through which one may shun sorrow. For 'tis not merely failure to fare as you desire that causeth grief, but even blessings bring entail of trouble.

Deiflement cometh from within.

Young man, methinks it has not dawned upon your mind
That everything is wasted by its native ill,
That all that brings defilement cometh from within.¹
For instance, if you'll notice, rust in iron tools;
In over-cloak the moths; the woodworm in the wood;
And then, again, there's envy, worst of evils all,
The impious propensity of evil souls,
Which hath consumed, consumes, and ever shall consume.

"Tell me where is Fancy bred."

It is worth our while
To wonder where Love's dealings have their origin.
. . . . . . . . . . To what then is a man enslaved?
A face? That's nonsense! All would love the self-same girl,
Their eyes would be for them the same criterion.
Some pleasure in companionship entices love?
Why, then, in spite of this does one man suffer naught,
But off he goes and mocks, while this man's done for quite?
Soul-sickness is occasion, and the stricken man,
We must conclude, is wounded by an inward blow.

¹ From Plato, Republic, 609; cf. St. Matt. xv. 11.
MENANDER

542 Κ εἶπερ τῶν ἄδικουντ' ἁσμένως ¹ ἡμύνετο ἕκαστος ἡμῶν καὶ συνηγωνύζετο ἵσως νομίζων ἓδιον εἶναι τὸ γεγονός ἄδικημα, καὶ συνέπραττον ἀλληλοίς πικρῶς,
5 οὐκ ἄν ἐπὶ πλεῖον τὸ κακὸν ἡμῖν ηὔξετο τὸ τῶν πονηρῶν, ἀλλὰ παρατηροῦμενοι καὶ τυγχάνοντες ὃς ἔδει τιμωρίας ἦτοι σπάνιοι σφόδρ' ἂν ἥσαν ἡ πεπαυμένοι.

543 Κ Δέρκιππε καὶ Μνήσιππε, τοῖς εἰρημένοις ἡμῶν ὑπὸ τινος ἡ πεπουθόσιν κακῶς ἔστιν καταφυγή πᾶσιν, οἱ χριστοὶ φίλοι.
καὶ γὰρ ἀποδύρασθ' ἐστὶ μὴ γελώμενον,
5 καὶ συναγαγανακτοῦνθ' ὅποταν οἰκεῖως ὅρα ἕκαστος αὐτῷ τὸν παρόντα, παύεται τούτων μάλιστα τὸν χρόνον τοῦ δυσφόρειν.

545 Κ (Reconstructed, cf. Lucian, “Pseudol.” 4 and “De Conscribenda Hist.” 41.)

'Ελεγχός εἰμ' ἐγώ,
ὁ φίλος Ὕληθεία τε καὶ Παρρησία
'Ελευθερία τε (συγγενεστατος) θεός,
μόνοισιν ἔχθρος τῶν βροτῶν τοῖς τὴν ἐμὴν
5 γλώτταν δεδιόσι, πάντα τ' εἰδὼς καὶ σαφῶς
dieξιῶν ὁπόσα σύνοιδ' ὑμῖν (κακά,)
tὰ σύκα σύκα, τὴν σκάφην σκάφην λέγων.

¹ ἁσμένως, Grot. / ἄδικουντα μὲν ἄς, MS.
² ἀποδύρασθ' ἐστὶ, L. Dindorf. / ἀποδύρασθαί τι, MS.
UNIDENTIFIED MINOR FRAGMENTS

The League to enforce Justice.

If each of us were glad to join the struggle and to unite in exacting penalty from the offender, deeming as equally his own the injustice that has come to pass, and if we made common cause in the bitter strife, the mischief of bad men would not wax ever greater, but the wicked, held under close surveillance and receiving their due punishment, would be either very scarce or utterly suppressed.¹

De Amicitia.²

Dercippus and Menippus, for ill-words or ill-treatment suffered by any one of us, for us all there is a refuge, namely, in good friends. For it is possible to take one's fill of lamentation without meeting ridicule, and then each one chiefly finds surcease from vexation what time he sees a friend stand by him with intimate sympathy.

A Spade a Spade!

Confutation³ is my name, the friend of Truth and Frankness, and a deity close akin to Freedom, an enemy to those mortals only who fear my tongue, and one who both knows all things and makes clear all details, whatsoever evil of yours I know of. I call a fig a fig; a spade⁴ a spade.

¹ cf. 679 K.
² cf. 554.
³ For the personification, cf. the deity "Misapprehension" in the prologue to The Girl Who Gets Her Hair Cut Short.
⁴ Literally: a scoop.
MENANDER

546 Κ τοὺς τῆς γαμετῆς ὀροὺς ὑπερβαίνεις, γύναι, 
τὴν αὐλίαν· πέρας γὰρ αὐλείος θύρα 
ἐλευθέρα γυναικὶ νενόμιστ' οἰκίας· 
τὸ δ' ἐπιδιώκειν εἰς τε τὴν ὄδον τρέχειν, 
5 ἔτι λυροδορομένην, κυνός ἐστ' ἔργον, Ῥόδη.¹

547, 548 Κ πάντες μὲν οἱ Ὄρακες, μάλιστα δ' οὶ Γέται 
ημεῖς ἀπάντων—καὶ γὰρ αὐτὸς εὐχομαι 
ἐκεῖθεν εἶναι τὸ γένος,—οὐ σφόδρ' ἐγκρατείς 
ἐσμέν . . . . . . . . . . . . . . . .
5 γαμεῖ γὰρ ἡμῶν οὐδὲ εἰς εἰ μὴ δέκ' ἢ 
ἐνδεκα γυναῖκας, δῶδεκ' ἢ πλείους τινές. 
ἀν τέτταρας δ' ἢ πέντε γεγαμηκόω τις ἡ,² 
καταστροφὴ γῆς,³ ἀνυμέναιος, ἀθλιος, 
ἀνυμφος οὖτος ἐπικαλεῖτ' ἐν τοῖς ἐκεῖ.

549 Κ ἀνθρωπος ὃν μηδέποτε τὴν ἀλυπίαν 
αἰτοῦ παρὰ θεῶν, ἀλλὰ τὴν μακροθυμίαν. 
ὁταν γὰρ ἀλυπος διὰ τέλους εἶναι θέλησ, 
ἡ δὲι θεὸν σ' εἶναι τιν' ἢ τάχα δὴ νεκρόν. 
5 παρηγορεῖ δὲ τὰ κακὰ δι' ἐτέρων κακῶν.

Supplementum Comicum, Demianczuk, p. 60, and 550, 551 Κ. 
ως τοῖσιν εὖ φρονοῦσι σύμμαχος τύχῃ.⁴ 
ἀπαντὶ δαίμον ἀνδρὶ συμπαρίσταται

¹ Meineke refers this fragm. to the Ηέρεια, q.v.
² τις ἡ, Κ. / τύχη, MS.
³ καταστροφὴ γῆς, Κ. / καταστροφῆς τις, Tyrwhitt.
⁴ Line 1 prefixed and lines 7–11 added to Kock's fragments.
UNIDENTIFIED MINOR FRAGMENTS

Women should be neither seen nor heard.
You’re overstepping, wife, a married woman’s bounds—
The street-door of the peristyle! For free-born dame
The street-door is the limit by convention fixed.
This chasing and this running out upon the street,
Your billingsgate still snapping, Rhode,¹ is for dogs.

Race-Suicide in Thrace.
All Thracians, and we Getae most especially—
(Yes “we,” I say, for I myself claim origin
From parts out there)—are not so very self-restrained.

For not a single one among us marries, save
He takes wives ten or else eleven—some indeed
Take twelve or more. Or has he wed but four or five
He then is called “a bouleversement of the state,²
Unmarried, feckless, bachelor,” by folks out there.

“I am the Captain of my Soul.”—Henley.
Being a man ne’er ask the gods for life set free
From grief, but ask for courage that endureth long.
For if to shun all grief from first to last thou’rt fain
Thou must become a god or else perchance a corpse!
Looking on ills of others, solace take in thine.

God is good.

As for the righteous-minded, Fortune is ally.
By every one of us at birth³ forthwith there stands

¹ Possibly the same Rhode as in The Priestess, see above, p. 365.
² Or, by other readings, q.v., translate:
   “And should one, having wed but four
Or five, meet some catastrophe, he then is called . . . .”
³ From Plato, Republic, 620 d.
MENANDER

eυθὺς γενομένῳ μυσταγωγὸς τοῦ βίου
ἀγαθὸς. κακὸν γὰρ δαίμον’ οὐ νομιστέον
5 εἶναι, βίον βλάπτοντα θυητόν,1 οὖν ἔχειν
κακίαν ἀπαντα δ’ ἀγαθὸν εἶναι τῶν θεῶν.
ἀλλ’ οἱ γενόμενοι τοῖς τρόποις αὐτοῖς κακοῖς,
pολλήν τ’2 ἐπιπλοκὴν τοῦ βίου πεποημένου
6 πάντα τὴν αὐτῶν 4 ἀβουλίαν διὰ
10 τρίψαντες,5 ἀποφαίνουσι δαίμον’ αἰτίου
καὶ κακὸν ἐκείνον φασίν αὐτοὶ γεγονότες.

552 Κ ὁ γῆρας, ἔχοντι σωμάτων ἀνθρωπίνων,
ἀπαντα συλῶν τὰ καλὰ τῆς εὐμορφίας,
καὶ μεταχαράττον τὴν μὲν ἀνδρίαν μελῶν
εἰς τὰπρεπές, τὸ δὲ τάχος εἰς ὁκνον πολῶν.

553 Κ ἐὰν πονηρῶν γείτονος γείτων ἔση,
πάντως παθεῖν πονηρὸν ἡ μαθεῖν σε δεῖ.
ἐὰν ἀγαθοῦ δὲ6 γείτονος γείτων ἔση,
ὡς προσδιδάσκεις ἀγαθὰ καὶ προσμανθάνεις.

554 Κ οὐκ ἐκ πότων καὶ τῆς καθ’ ἡμέραν τρυφῆς
ζητοῦμεν ὃ πιστεύομεν τὰ τοῦ βίου,
πάτερ; οὐ περιττὸν οἰετ’ ἐξευρήκεναι
ἀγαθὸν ἐκαστὸς, ἀν ἔχῃ φίλου σκιάν;

1 θυητόν, MS. / χρηστόν, Kock, who also omits οὖν ἔχειν. /
κακίαιν. 2 τ’, Capps. / δ’, MS.
3 ἡ, Capps. / εί, MS. / καὶ, Demianczuk.
4 αὐτῶν, Demianczuk. / ἰαυτῶν, MS. // διὰ, Capps. / ἐκ., MS.
5 τρίψαντες, Capps. / ἐκτριψ. MS. 6 δὲ, Rutger add.

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UNIDENTIFIED MINOR FRAGMENTS

A spirit guide, beneficent, to lead us through
Life's mysteries. For we are not to think of this
As evil Genius to harm our mortal life,
Nor fraught with wickedness, but hold that God is
good ¹

In everything. Yet those who turn out base them-
selves
In character and gender great complexity
Of life, or ruin all things by their heedlessness,
Declare and hold divinity responsible
And claim that he is base, becoming such themselves.

"Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow."

SHAKS., Sonnet LX.

Old age, thou enemy of mortal frames, 'tis thou
Dost plunder all that's fair from shapes of loveliness,
Dost grave a new unseemliness on manly limbs,
And it is thou dost make the swift full hesitant.

De Propinquitate.

If you're a neighbour to a neighbour who is bad
you must in everyway learn or suffer what is bad.²
But if you are neighbour to a neighbour who is
good, more and more good reciprocal you both teach
and learn.

De Amicitia.³

In the midst of our daily revelling and drink, do
we not, father, seek for someone to whom we may
confide our life's affairs? Does not each man think
that he has discovered some unusual blessing if he
gains even the semblance of a friend?

¹ From Plato, Republic, 379 b.
² See Plato, Apol. 25 c. ³ cf. 543 above.
MENANDER

555 Κ ὁχληρῶν ὁ χρόνος ὁ πολύς. ὁ γῆρας βαρύς, ὅσι διὸ μὴν ἀγαθῶν, δυσχερὴ δὲ πόλλ' ἔχεις τοῖς ζωῖς καὶ λυπηρά. πάντες εἰς σὲ δὲ ἐλθεῖν δμως εὐχόμεθα καὶ σπουδάζομεν.

556 Κ ἔνεγκ' ἀτυχίαν καὶ βλάβην εὐσχημόνως. τοῦτ' ἐστιν ἀνδρός νοῦν ἔχουσος, οὐκ ἐὰν ἀναστάσας τις τὰς ὄφρας ὦμοι λαλῇ, ἀλλ' δὲ τα γ' αὐτοῦ πράγματ' ἐγκρατῶς φέρει.

557 Κ πλεονεξία μέγιστον ἀνθρώποις κακῶν οἱ γᾶρ θέλοντες προσλαβεῖν τὰ τῶν πέλας ἀποτυγχάνονσι πολλάκις υικώμενοι, τὰ δ' ίδια προστίθεσι τοῖς ἀλλοτρίοις.

559 Κ λύπης ἰατρός ἐστιν ἀνθρώποις λόγος. ψυχής γὰρ οὕτω μόνος ἔχει θελκτήρια λέγουσι δ' αὐτῶν οἱ πάλαι σοφῶτατοι ἀστείον εἶναι φάρμακον.

560 Κ θύων οὐδεπώποτ' πηξάμην ἐγὼ τὸ σῶζον τὴν ἐμὴν συνοικίαν, ἀλλ' παρελείπουν· οἰκετῶν εἶναι στάσιν ἐνδον παρ' αὐτῶν πράγμα χρησιμώτατον.

561 Κ τῆς σκιᾶς τὴν πορφύραν πρῶτον ἐνυφαίνονσ' εἶτα μετὰ τὴν πορφύραν τοῦτ' ἐστιν οὕτε λευκόν οὕτε πορφύρα, ἀλλ' ὅσπερ αὐγή τῆς κροκής κεκραμένη.

1 ἔνε, Meineke. / ἔνω, MS.
2 ἰατρός, as in Ar. Eccl. 363, Pl. 406. cf. below, fragm. 591 and 677.
3 The text and metre are confused. παρέλειπον, Meineke. / παρέλειπον, MS. / ἀλλ' <οὗ> παρέλειπον, Buecheler. / Punctuation, Allinson.

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UNIDENTIFIED MINOR FRAGMENTS

De Senectute.

Life lengthened out is irksome. O burdensome old age, how thou dost bring never a blessing but, while life lasts, many an annoyance and sorrow! Yet none the less we all pray and are eager to come to thee.

Stoic Equipoise.

Hurts and misfortunes bear with grace and dignity. That is the way of any man possess’d of sense, Not his who jerks his eyebrow up and cries, “Ah me!” But his who bears his troubles with self-mastery.

Anti-Expansion.

In the front rank of man’s woes is grasping greed. For they who are fain to annex their neighbours’ holdings frequently are defeated and fail, and to their neighbours’ possessions contribute their own in addition.

The spoken Word.

The spoken word is man’s physician in grief. For this alone has soothing charms for the soul. And the wisest men of olden times call this a dainty drug.

When making sacrifice I never prayed for my whole household’s safety, but I used to leave that out. It is a very useful thing to have indoors a house-slaves’ wrangle self-engendered.

They first inweave the purple’s shading. Then after the purple this next colour is neither white nor purple, but as it were the tempered sheen of the west.

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MENANDER

562 Κ. . . “πῶς δῆ τὸ τραύμα τοῦτ’ ἔχεις;”
“μεσαγκύλω.” “πῶς πρὸς θεῶν;” “ἐπὶ κλίμακα
πρὸς τεῖχος ἀναβαίνων.” ἐγὼ μὲν δεικνύω
ἐσπονδακῶς, οἱ δὲ πάλιν ἐπεμυκτήρισαν.1

567 Κ οὖμοι τάλας ἔγωγε. ποῦ ποθ’ αἱ φρένες
ἡμῶν ἐκεῖνον ἥσαν ἐν τῷ σώματι
τὸν χρόνον, ὅτ’ οὐ ταῦτ’ ἀλλ’ ἐκεῖν’ ἠρούμεθα;

568 Κ οἶος δὲ καὶ τὴν ὄψιν εἶναι φαίνεται
ἀφ’ οὗ τοιοῦτος γέγονεν, ὅλον θηρίον.
τὸ μηδέν ἄδικεῖν καὶ καλοὺς ἡμᾶς ποεῖ.

570 Κ κἂν σφόδρα σαφῶς εἴδης τι, τὸν κρύπτοντά σε
μηδέποτ’ ἐλέγξης· δύσκολον πρᾶγμ’ ἐστὶ γὰρ
ἄ λανθάνειν τις βούλεται ταῦτε’ εἰδέναι.

571 Κ ὅταν ἐτερὸς σοι μηδὲ ἐν τέλεον 2 διδῆ,
δέξαι τὸ μόριον· τοῦ λαβεῖν γὰρ μηδὲ ἐν
τὸ λαβεῖν ἐλαττῶν πλεῖον ἔσται σοι πολὺ.

572 Κ ὅταν τι πράττῃς ὅσιον, ἀγαθὴν ἐλπίδα
πρόβαλλε σαυτῷ, τούτῳ γινώσκων ὅτι
tόλμη δικαία καὶ θεῶς συλλαμβάνει.

1 Refer to Colax, Cobet.
2 τέλεον, Bentley. /πλέον, MS.

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UNIDENTIFIED MINOR FRAGMENTS

Miles Gloriosus.

"How, pray, did you get this wound?" "From a javelin." "How, by the gods?" "While scaling the wall on a ladder." So I explain in all seriousness, but they for reply turned up their noses.

Ah me, the wretched one that I am! Where, pray, in what part of our body, were our senses at that time when we made choice not of this but of that?

Handsome is that Handsome does.

What a man he seems even to look at since he has turned out to be the man he is! He looks like a monster! To avoid all injustice actually makes us handsome.

Let sleeping Dogs lie.

Even though you know something perfectly well, never cross-question the man who would hide it from you. For it's an uneasy business, this knowing what another would fain conceal.

Half a Loaf better than no Bread.

Whenever one offers you no one thing complete, accept the fraction; for obtaining the lesser part will be a great deal more for you than getting nothing at all.

"God helps those who help themselves."

When what you do is righteous, hold good hope before you as a shield, assured of this, that even God lends a hand to honest boldness.

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K K
MENANDER

573 Κ ὀργῇ παραλογισμός ποτ’ οὔδείς φύεται. αὕτη κρατεῖ νῦν· ἂν δὲ μικρὸν παρακμάσῃ, κατόψεται τί μᾶλλον ἐστι συμφέρον.

574 Κ εἰ καὶ σφόδρ’ ἁλγείς, μηδὲν ἥρεθισμένος πράξῃς προπετῶς· ὀργῆς γὰρ ἁλογίστου κρατεῖν ἐν ταῖς ταραχαῖς μάλιστα τὸν φρονοῦντα δεῖ.

575 Κ σὺ μὲν παραίνεις ταῦθ’ ὀποία 1 σοι πρέπει· ἐμὲ δὲ ποιεῖν τὸ καθήκον οὐχ ὦ σὸς λόγος, εὖ ἵσθι ἀκριβῶς, ὁ δ’ ἰδίος πείθει τρόπος.

576 and

577 Κ οὐδὲν διαβολῆς ἐστὶν ἐπιπονώτερον· τὴν ἐν ἔτερῳ γὰρ κειμένην ἁμαρτίαν δεῖ 2 μέμψιν ἵδιαν αὐτὸν ἐπάναγκες λαβεῖν.

. . . . . . . . . . . . . . . . . . . . . . . . . . . .

5 ὅστις δὲ διαβολαίσι πείθεται ταχύ, ἢτοι πονηρὸς αὐτὸς ἐστι τοὺς τρόπους, ἢ παντάπασι παϊδαρίου γνώμην ἔχει.

578 Κ δεὶ τὸν πολιτῶν προστατεῖν αἴρομενον τὴν τοῦ λόγου μὲν δύναμιν οὐκ ἐπίφθονον, ἢθει δὲ χρηστῶ συγκεκραμένην ἔχειν.

579 Κ ἡ νῦν ύπὸ τινῶν χρηστότητις καλουμένη μεθήκη τὸν ὄλον εἰς πονηρίαν βιον· οὔδείς γὰρ ἄδικων τυγχάνει τιμωρίας.

1 ταῦθ’ ὀποία, Meineke. / ταῦτα δὲ, MS.
2 δεὶ, Dindorf. / ἰδίος, MS. / εἰς, Salmas., Kock.

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UNIDENTIFIED MINOR FRAGMENTS

In the nature of things there is no way of cheating by argument a burst of wrath. This at the moment holds sway; but when it is once past its fury, there will appear what is more expedient.

Even if you’re deeply grieved do not when much excited act hastily in anything. For the wise man ought above all, in the midst of trouble, to hold sway over senseless wrath.

Now you are giving me such advice as it is right you should, but know this precisely: ’tis not your words but my own character that persuades me to do my duty.

De Calumnia.

There’s naught more distressing than calumny; for you must necessarily take unto yourself as your own fault the error inherent in another.

. . . . . . . . . . . . . . . . . . .

Now whosoever lightly yields assent to slander is either bad himself in character or has outright the judgment of a child.

The Leader.

The man elected as a leader of his fellow-citizens should have that power of eloquence which does not engender envy but is blended well with noble character.

This present-day “goodness,” so called by some, abandons all the world to viciousness. For no one, though he doeth wrong, is getting his just punishment.

499
580 Κ τί διακενήσει διή κρηστώς; <ε' γαρ> 1 ο δεσπότης αυτός ἀποβάλλει 2 πάντα, σὺ δὲ μὴ 3 λαμβάνεις, σαντὸν ἐπιτρίβεις, οὐκ ἐκεῖνον ὑφελεῖς.

581 Κ ἐμοὶ πόλις ἐστὶ καὶ καταφύγῃ καὶ νομὸς καὶ τοῦ δικαίου τοῦ τ' ἀδικοῦ παντὸς κριτῆς ο δεσπότης.⁴ πρὸς τούτον ἕνα δεὶ ζῆν ἐμὲ.

582 Κ πατρᾷ ἐχεῖν δεῖ τὸν καλῶς εὐδαιμονα· τὰ μετὰ γυναικὸς δ’ εἰσίοντ’ εἰς οἰκίας ὃ ἀσφαλῆ τὴν κτήσιν οὐθ’ ἱλαρὰν ἐχει.

583 Κ ὅταν πένης ὃν καὶ γαμεῖν τις ἑλόμενος τὰ μετὰ γυναικὸς ἐπιδέχεται χρήματα, αὐτὸν δίδωσιν, οὐκ ἐκεῖνην λαμβάνει.

584 Κ δὺ ἑσθ’ ἢ κρίναι τὸν γαμεῖν μέλλοντα δεῖ, ἢτοι προσηνὴ γ’ ὃσιν ἢ χρηστὸν τρόπον· τὴν γὰρ ὀμόνοιαν τὴν πρὸς ἄλληλον ποεῖ.

585 Κ ὅστις γυναῖκ’ ἐπίκληρον ἐπιθυμεῖ λάβεῖν πλούτουσαν, ἢτοι μὴν ἔκτινει θεῶν, ἢ βουλεὶ ἀτυχεῖν μακάριος καλούμενος.

586 Κ αἰσχύνομαι τὸν πατέρα, Κλειτοφῶν, μόνον. ἀντιβλέπειν ἐκεῖνον οὐ δυνῆσομαι ἀδικῶν, τὰ δ’ ἄλλα ραδίως χειρώσομαι.

1 Jacobs add.
2 Allinson corr. metri causa ἀπολλύει of MSS.
3 μὴ, not οὐ, Κ.
4 See Epitrep. St. Pet. fragm. p. 24, for repetition of these words in part.
UNIDENTIFIED MINOR FRAGMENTS

Why are you a good servant all to no purpose? If your master is throwing away everything and you are not acquiring, you wear yourself out; you don't help him.

For me my master is at once a city and place of refuge and law and judge in everything of what is right and wrong. With eyes on him alone I needs must live.¹

*Patrimony v. Matrimony.*

To be rightly happy a man must needs inherit from his father. For the dower that enters the house with a wife is a possession that brings neither security nor charm.

*Who gives the Groom away?*

Whenever one who is poor and who elects to marry receives the dower along with the bride, he does not take her, but gives himself away.

There are two things which the man intending marriage ought to consider: whether her face is winning at least or her disposition good. For these engender mutual harmony.

*The dour Dowry.*

The man who would fain take to wife a wealthy heiress is either paying off some score of the gods' wrath or else he wishes to be luckless while hailed as "lucky man."

I feel shame, Cleitophon, before my father only. I shall not be able to look him in the face if I do wrong, but all the rest I'll manage easily.

¹ See *Arbitrants*, Act II, p. 25.
MENANDER

587 Κ ὑπερήφανόν ποι γίνεθ' ἡ λίαν τρυφή,
οὐ τε πλουτὸς ἐξόκειλε τὸν κεκτημένον
εἰς ἐτερον ἤθος, οὐκ ἐν φ' τὸ πρόσθεν ἦν.

588 Κ κρείττων γὰρ ἐστιν, ἀν σκοπή τις κατὰ λόγον,
μὴ πόλλ' ἀνήδως, οὐλύγα δ' ἠδέως ἔχειν,
πενίαν τ' ἀλυγον μᾶλλον ἡ πλούτον πικρόν.

589 Κ ἀνευ κακῶν γὰρ οἰκίαν οἰκουμένην
οὐκ ἐστιν εὐρεῖν, ἀλλὰ τοῖς μὲν ἡ τύχη
tούτων δίδωσιν ἀφθονίαν, τοῖς δ' οἱ τρόποι.

590 Κ ὃ μεταβολὰς χαίρουσα παντοίας τύχης,
σὸν ἐστ' ὁνείδος τοῦθ', ὅταν τις ὄν ἄνηρ
dίκαιος ἀδίκοις περιπέτεια συμπτῶμασιν.

591 Κ τῷ μὲν τὸ σῶμα διατεθειμένῳ κακῶς
χρεία 'στ' ἰατροῦ,1 τῷ δὲ τὴν ψυχὴν φίλου·
λύπην γὰρ εὖνοις οἶδε θεραπεύειν λόγος.

593 Κ οὐκ ἐστ' ἀπιστον οὔδὲν ἐν θυντῷ βίῳ,
οὐδ' ἀν γένοιτο. πολλὰ ποικίλλει χρόνος
παράδοξα καὶ θαυμαστὰ καὶ ξώντων τρόποι.

594 Κ ἀδύνατον ὃς ἐστιν τι σῶμα τῆς τύχης·
ὁ μὴ φέρων δὲ κατὰ φύσιν τὰ πράγματα
tύχῃν προσηγόρευσε τὸν ἑαυτοῦ τρόπον.

1 See above, fragm. 559.
UNIDENTIFIED MINOR FRAGMENTS

Excessive luxury becomes somehow overproud, and wealth strands its possessor and leaves him with a different character and not the man he was before.

For 'tis better, if one considers in the light of reason, not to possess much with discomfort, but little with a relish, and painless poverty is preferable to embittered wealth.

For 'tis impossible to find a dwelling where the dwellers have no ills, but unstinted store of these is bestowed on some by Fortune, and on some by Character.

O Fortune, thou who takest delight in shifting change of every sort, the reproach is thine, whenever any man though just falls into mishaps unjustified.

For him who is ill at ease in his body there is need of a physician, but need of a friend for him whose soul is ill. For loyal words have the secret of healing grief.

Fact stranger than Fiction.

In life of mortals there is not, nay, nor could there come to pass, a single thing beyond our credence. Time and men’s ways embroider many an unexpected marvel on life’s web.

Fortune a Scapegoat.

Fortune cannot possibly have any corporeal existence; but the man who cannot bear events in Nature’s way calls his own character Fortune.
595 Κ ἀεὶ δ’ ὁ σωθείς ἐστιν ἀχάριστον φύσει. 
ἀμ’ ἥλεται καὶ τέθυηκεν ἡ χάρις 
ἡν δεόμενος τότ’ ἀθάνατον ἐξειν ἐφῃ.

596 Κ εάν ἐγὼ φῶ νῦν ἐχεῖν βακτηρίαν 
χρυσήν, τί μοι σεμνότερον ἐσται τὸ ξύλον; 
ἀληθὲς εἶναι δεῖ τὸ σεμνόν, οὐ κενόν.

597 Κ πέντος οὐδέν ἐστι δυστυχέστερον. 
ἀπαντα μοχθεὶ κάγρυπνει κάργαξεται, 
ἲν’ ἄλλος ἐλθὼν μεταλάβῃ καὶ κτήσεται.

598 Κ ἀνθρωπε, μὴ στέναξε, μὴ λυποῦ μάτην. 
χρήματα, γυναίκα καὶ τέκνων πολλῶν σποράν, 
ἀ σοι τύχῃ κέχρηκε, ταῦτ’ ἀφείλετο.

599 Κ ὃκνει δὲ νοῦν ἔχουσι’ ἱσσως. 
ἀεὶ δὲ τοῖς παροῦσι δακρύοις ἐμποεῖ 
τὸ θηλὺ τῆς ψυχῆς ἀναβολῆν τῷ πάθει.

601 Κ ἐπιτρήβουσιν ἡμᾶς οἱ θεοὶ 
μάλιστα τοὺς γημαντας. ἀεὶ γάρ τινα 
ἀγειν ἐορτὴν ἐστ’ ἀνάγκη . . .

602 Κ οὐδεὶς ἐστὶ μοι 
ἀλλότριος, ἀν ἡ χρηστός. ἡ φύσις μία 
πάντων, τὸ δ’ οἰκεῖον συνίστησιν τρόπος.

504
UNIDENTIFIED MINOR FRAGMENTS

Thankless by nature always is the man who has been saved. No sooner has pity been shown than the gratitude is gone which in his hour of need he vowed he’d feel for ever.

If I now assert that my staff is made of gold, wherein will its wood be aught the more august for me? The august must needs be real, not empty show.

There is nothing more luckless than a poor man. He toils at all things, loses sleep, and works away, only to have another come and have his share and take possession.

"The Lord gave and the Lord hath taken away."

Fellow, don’t keep on groaning; do not grieve in vain. The things which Fortune lent to you—money, and wife, and crop of many children sown—she has taken back again.

She hesitates perhaps because she has sense. But a woman can always by her ready tears gain a reprieve for her soul’s suffering.

The gods afflict us married men above all others; for there is ever necessity of celebrating some festival.¹

"Humani nil a me alienum."—Terence.

For me none is a foreigner
If so be he is good. One nature is in all
And it is character that makes the tie of kin.

¹ cf. Fragm. 2, Epitrep., p. 86, line 532.
MENANDER

603 Κ οὐκ ἔστι μείζων ἡδονή ταύτης πατρί, ἡ σωφρονοῦντα καὶ φρονοῦντ' ἰδεῖν τινα τῶν ἐξ ἑαυτοῦ.

604 Κ πολλοὺς δι' ἀνάγκην γὰρ πονηροὺς οίδ' ἐγὼ ὅταν ἀτυχήσωσιν γεγονότας, οὐ φύσει ὄντας τοιούτους.

605 Κ τὸ δ' εὖ φέρειν ἔστιν τοιοῦτον, ἀν δύνῃ μόνος φέρειν, καὶ μὴ ἑπίδηλον τὴν τύχην πολλοῖς ποῆς.

608 Κ ἔαν κακῶς μου τὴν γυναῖξ' οὔτω λέγης, τοῦ πατέρα καὶ σε τοὺς τε σοὺς ἐγὼ πλυνῶ.

609 Κ Ἡλικε, σε γὰρ δεῖ προσκυνεῖν πρῶτον θεῶν, δι' δυθεωρεῖν ἔστι τοὺς ἄλλους θεούς.

610 Κ νῦν δ' ἑρπ' ἀπ' οἶκων τῶνδε τὴν γυναῖκα γὰρ τὴν σωφρον' οὐ δεῖ τὰς τρίχας ξανθᾶς ποεῖν.

611 Κ ἀπανθ' ὦσα ζῇ καὶ τὸν ἡλιον βλέπει τὸν κοινὸν ἡμῖν, δοὺλα ταῦτ' ἐσθ' ἡδονῆς.

612 Κ ἔχω δὲ πολλὴν οὐσίαν καὶ πλουσίον καλοῦμ' ὑπὸ πάντων, μακάριος δ' ὑπ' οὐδενός.

506
UNIDENTIFIED MINOR FRAGMENTS

A father can have no greater joy than this, to see one of his own children both continent and wise.\(^1\)

I know of many men who have perforce turned criminals through misfortune although they were not such by nature.

To bear up well means this: if you can bear your fortune all alone and not expose it to the crowd.\(^2\)

Glass Houses.\(^3\)

If you heap abuse like this upon my wife, I'll give your father and you and all your tribe a public scouring!

O Sun, thee first of all the gods 'tis right to reverence, for thanks to thee 'tis possible to see the other gods.

And now begone from this house; for a woman who is chaste ought not to dye her hair yellow.

Whatever lives and looks upon this Sun's light, common to us all—all this is slave to pleasure.

Now I have large means and am called rich by everybody, but happy by no one.

\(^1\) cf. 3 Ep. St. John, 4 ; Soph. Antig. 660 ff.
\(^2\) cf. Georgos, 79 ff.
\(^3\) cf. 710 below.
Kαλὸν τὸ Κείων νόμιμὸν ἔστι, Φανία:
ὁ μὴ δυνάμενος ζῇν καλῶς οὐ ζῇ κακῶς.

Κακῶς ἀκούων ὅστις οὐκ ὄργιζεται
πονηρίας πλείστης τεκμήριον φέρει.

Εἴγω δὲ ἄνοιτος, εὐτελῆς ὑπερβολῇ,
ὁ δὲ ἁσωτός ἔστι, πολυτελῆς, θρασὺς σφόδρα.

ἡ δὲ εὐπατέρεια φιλόγελως τε παρθένος
Νίκη μεθ’ ἡμῶν εὐμενῆς ἐποιεῖ ἄει.

"Ελληνες εἰσιν ἄνδρες, οὐκ ἀγνώμονες
καὶ μετὰ λογισμοῦ πάντα πράττουσίν τινος.

Ἄνοια θυτοῖς δυστύχματ' αὐθαίρετον.
τί σαυτών ἄδικῶν τὴν τύχην κατατιμᾷ;

Χαλεπόν γε τοιαύτ' ἐστὶν ἔξαμαρτάνειν,
ἄ καὶ λέγειν ὀκνοῦμεν οἱ πεπραχότες.

Εὐθυδιά μοι φαίνεται, Φιλομενή,
tὸ νοεῖν μὲν ὅσα δεῖ, μὴ φυλάττεσθαι δὲ ὁ δεῖ.

ὁ μὴ φέρων γὰρ εὖ τί τῶν ἐν τῷ βίῳ
ἀγαθῶν ἀλογιστός ἔστιν, οὐχὶ μακάριος.

1 cf. φιλομμειδῆς, of Aphrodite.

1 The law in Ceos commanded those over sixty to drink hemlock!—Strabo, 10. 486. Dr. Wm. Osler, expert in Greek as well as in medicine, may have had the Ceians also in mind.
UNIDENTIFIED MINOR FRAGMENTS

"Oslerizing."

That's a fine custom, Phanias, of the Ceians—
that a man who can't live well does not continue
to live ill.¹

It is proof of lowest character when a man, who
is ill-spoken of, does not grow enraged.

Now I am unintelligent, exceedingly frugal, but
he's a wastrel, lavish, exceedingly rash.

May she, the noble-sired, laughter-loving maiden
Victory, attend us ever with good will.

Greeks are men, not brutes devoid of sense, and
due reflection accompanies their every action.

Folly is a self-chosen misfortune for mortals. Why,
when you are wrongdoing yourself, do you lay the
blame on Fortune?

Grievous indeed it is to commit such transgressions
that we who have done them hesitate even to speak
of them.

It seems to me, Philoumene, to be sheer folly
to perceive what one ought to perceive and then
not to guard against what one ought to guard
against.

The one who does not carry lightly any of life's
blessings is senseless, not blessed.

when he issued his famous (semi-serious) extravaganza. For
other less debatable compliments to the island home of bard
and sophist, see Plato, Protag. 341 e, and Legg. i. 638 b.
Also cf. Aristoph. Frogs, 970.
MENANDER

622 Κ ταπιθανον ἵσχυν τῆς ἀληθείας ἔχει ἐνίστε μείζω καὶ πιθανωτέραν ὁχλῷ.

623 Κ τοὺς τὸν ἰδιὸν δαπανῶντας ἀλογίστως βίον τὸ καλῶς ἀκούειν ταχὺ ποιεῖ πᾶσιν κακῶς.

624 Κ οὕπωποτ' ἐξῆλωσα πλούτοις σφόδρα ἄνθρωπον, ἀπολαύοντα μηδὲν ὃν ἔχει.

625-626 Κ μὴ πάντοθεν κέρδαιν', ἐπαισχύνου δὲ μοι' τὸ μὴ δικαίως εὐτυχεῖν ἔχει φόβον.

. . . . . . . . . . . . . . . . . . . . . . . .

ὁ τρὶς κακο达ιμον, ὡστὶς ἐκ φειδῶλιας κατέθετο μῦσος διπλάσιον τῆς ὀυσίας.

627 Κ οὐ γὰρ τὸ πλῆθος, ἀν σκοπῆ τις, τοῦ ποτοῦ ποιεῖ παροινεῖν, τοῦ πιότος δὲ ἡ φύσις.

628 Κ χαλεπῶν ὅταν τις ὃν πίθ πλέον λαλῆ, μηδὲν κατειδώς, ἄλλα προσποιούμενοι.

629 Κ (A) ἐπίσχεις ὀργιζόμενοι. (B) ἀλλὰ βούλομαι.
(A) οὔδεὶς γὰρ ὀργῆς χάριν ἀπείληθεν, πάτερ.

630 Κ οὐκ ἔστιν ὀργῆς, ὡς ἐοικε, φάρμακων ἄλλ' ἡ λόγος σπουδαῖος ἄνθρωπον φίλου.

1 ταπιθανον, Kock. / τὸ πιθανών, MS.

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UNIDENTIFIED MINOR FRAGMENTS

For the crowd the incredible\(^1\) has sometimes greater power and is more credible than Truth.

In the case of those who senselessly squander their own means, fair fame quickly changes to ill fame in the estimation of all.

I have never envied a very rich man if he gets no good out of what he possesses.

Do not get gain from every source, but, prithee, have some sense of shame. Unrighteous luck brings fear.

\[\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\]

O thrice unlucky he who by his thrift has laid up a store of hate that is double his possessions.

If one will notice, it is not the number of cups that inspires drunken folly but the character of him that drinks.

It's a grievous thing when anyone talks more than he drinks, without real knowledge, just making pretence.\(^2\)

\((a)\) Cease from your wrath. \((b)\) So I desire. \((a)\) For no one, father, receives favour through wrath.

There is no other medicine of wrath, as it seems except the earnest counsel of a friend.

\(^1\) Or, perhaps, the *probable*; see note on text.
\(^2\) Too good a listener was equally objectionable; *cf*. Lucian, *Symposium* 3: "I hate a fellow-guest with a long memory."
MENANDER

631 Κ οὐδεὶς ἐφ' αὐτοῦ τὰ κακὰ συνορᾶ, Πάμφιλε, σαφῶς, ἔτερον δ' ἀσχημονοῦντος ὤψεται.

632 Κ ὁ συνιστορῶν αὐτῷ τι, κἂν ἦ θρασύτατος, ἡ σύνεσις αὐτὸν δειλότατον εἶναι ποεῖ.

633 Κ δεῖ τοὺς πενομένους μέχρι ἀν ξῶσιν πονεῖν· ἀπραξία γὰρ λυτὸν οὐ τρέφει βίον.

634 Κ ὁ θεονερός αὐτῷ πολέμιος καθίσταται· αὐθαίρετος γὰρ συνέχεται λύπαις ἀεὶ.

635 Κ καλὸν οἱ νόμοι σφόδρα εἰσίν· ὁ δ' ὁρῶν τοὺς νόμους λίαν ἄκριβῶς συκοφάντης φαίνεται.1

636 Κ ὁ προκαταγινώσκων δὲ πρὶν ἀκούσαι σαφῶς αὐτὸς πονηρὸς ἐστὶ πιστεύσας κακῶς.

637 Κ καλὸν γε βασιλεὺς τῇ μὲν ἀνδρείᾳ κρατῶν, τὰ δὲ τοῦ βίου δίκαια διατηρῶν κρίσει.

638 Κ μὴ τοῦτο βλέψῃς εἰ νεῶτερος λέγω, ἀλλ' εἰ φρονοῦντος τοὺς λόγους ἀνδρὸς 'Λέγων'.2

639 Κ οὐχ αἱ τρίχες ποιοῦσιν αἱ λευκαὶ φρονεῖν, ἀλλ' ὁ τρόπος ἐνίων τῇ φύσει γέρων κ.3

1 sc. ὅν in next line, Allinson. / Cobet would read γίνεται, "nam qui hoc faciunt, non videri calumniatores, sed esse solent."
2 λέγων, Cobet, Rouse, metri causa. / ἐρῶ, MS.

512
UNIDENTIFIED MINOR FRAGMENTS

Why beholdest thou the Mote . . . ?

No man, Pamphilus, beholds clear-eyed his own defects, but just let someone else disgrace himself and that he'll see.

Conscience doth make Cowards.

The man who hath some load upon his mind, even though he be very bold, him conscience turns into a perfect coward.

The poor must labour while life lasts, for idleness cannot support even the frugal life.

The envious man is his own enemy; he is forever grappling with vexation self-imposed.

The laws are a very fine thing, but he who keeps his eye too close upon the code turns out to be a backbiter.

He who condemns in advance before he clearly learns, is criminal himself by reason of his wicked credulity.

'Tis fine when a king holds sway with manly vigour while observing with discrimination life's just prerogatives.

Have regard to this: not whether I that speak am somewhat young, but whether I speak the words of wisdom.

'Tis not white hair that engenders wisdom, but some people's character is naturally mature.
MENANDER

640 Κ' ὁστὶς στρατηγεῖ μὴ στρατιώτης γενόμενος,
οὖτος ἐκατόμβην ἐξάγει τοῖς πολεμίοις.

641 Κ' ὁ τῶν γεωργῶν ἡδουνήν ἔχει βίος,
ταῖς ἐλπίσειν τάλγεινα παραμυθούμενος.

642 Κ' ἐν τοῖς πολεμίοις ὑπερέχειν τὸν ἄνδρα δεῖ:
τὸ γὰρ γεωργεῖν ἔργον ἐστὶν οἰκέτου.

643 Κ' τὰ μεγάλα κέρδη ῥαδίως ἡ πλουσίους
τοὺς παραβόλως πλέοντας ἡ νεκροὺς ποεῖ.

644 Κ' ὅταν ἀτυχή τις, εὐνοοῦντος οἰκέτου
οὐκ ἔστιν οὐδὲν κτῆμα κάλλιον βίο.

645 Κ' ὅταν φύσει τὸ κάλλος ἐπικοσμῆ τρόπος
χρηστός, διπλασίως ὁ προσιών ἀλίσκεται.

646 Κ' ἐν ἔστ' ἀληθές φίλτρον, εὐγνώμων τρόπος.
τούτῳ κατακρατεῖν ἄνδρος εἰσδέχεσθαι γυνή.

647 Κ' οἰκεῖον οὕτως οὐδὲν ἔστιν, ὁ Δάχης,
ἐὰν σκοπῆ τις, ὡς ἀνήρ τε καὶ γυνή.

648 Κ' γαμεῖν κεκρικότα δεῖ σε γυνώσκειν, ὅτι
ἀγαθὸν μέγ' ἔξεις, ἂν λάβῃς μικρὸν κακόν.

649 Κ' τὸ γυναῖκ' ἔχειν εἶναι τε παίδων, Παρμένων,
πατέρα μερίμνας τῷ βίῳ πολλὰς φέρει.

650 Κ' ὅστις πενόμενος βούλεται ζῆν ἢδεως,
ἐτέρων γαμοῦντων αὐτὸς ἀπεχέσθω γάμον.

651 Κ' τὸ γαμεῖν, ἕαν τις τῇ ἄληθειαν σκοπῇ,
κακὸν μὲν ἔστιν, ἀλλ' ἀναγκαῖον κακὸν.

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UNIDENTIFIED MINOR FRAGMENTS

The man who leads an army when he has never been a soldier leads out a hecatomb to offer to the foe.

The farmer's life holds pleasure, for with hopes it comforteth his pains.

'Tis in affairs of war a man should have pre-eminence, for farming is a menial's trade.

Great gains with ease turn those who sail on reckless voyages either into rich men or into ghosts.

When anyone meets misfortune life has no fairer possession than a loyal slave.

When good character adds adornment to natural charms, whoever comes near is doubly captivated.

There is one genuine love-philtre—considerate dealing. By this the woman is apt to sway her man.

If you come to look at it, there's no such cosy combination, Laches, as is Man and Wife.

You who are resolved to marry must know this: you'll have large benefit if you receive a small evil.

To have a wife and to be father of children, Parmenon, entails many cares in life.

If one is poor and wishes to live happily, let him, while others do the marrying, hold aloof.

Marriage, if one will face the truth, is an evil, but a necessary evil.
MENANDER

652 Κ τότε τὰς γυναῖκας δεδιέναι μάλιστα δεῖ,  οὖν τι περιπλάττωσι τοῖς χρηστοῖς λόγοις.

653 Κ οὐδέποθ’ ἐταίρα τοῦ καλῶς ¹ πεφρόντικεν, ἢ τὸ κακόθες πρόσωδον εἰσθεν ποεῖν.

654 Κ ἢ μὴ γαμείν γάρ, ἂν δ’ ἀπαξ λάβης, φέρειν μύσαντα πολλὴν προῖκα καὶ γυναῖκα δεῖ.

655 Κ ὁδυνηρῶν ἔστιν εὐτυχοῦντα τῷ βίῳ ἔχειν ἔρημον διάδοχον τὴν οἰκίαν.

656 Κ οὐκ ἔστιν οὐδὲν ἀθλιώτερον πατρός, πλὴν ἔτερος ἢ ἡ ² πλειόνων πατήρ.

657 Κ ἔστιν δὲ μὴτηρ φιλότεκνος μᾶλλον πατρός· ἢ μὲν γὰρ αὐτῆς οἶδεν ὁνθ’, ὦ δ’ οἰεῖται.

658 Κ θυγάτηρ ἐπίγαμος, κἂν ὅλως μηδὲν λαλή, διὰ τοῦ σιωπᾶν πλεῖστα περὶ αὐτῆς λέγει.

659 Κ μηδὲν οὖν οὖν τὸν πατέρα γυνώσκων ὅτι ὁ μέγιστος ἀγαπῶν καὶ δὴ ³ ἐλάχιστον ὄργιζεται.

660 Κ οὐκ ἐστ’ ἄκουσμ’ ἢδιον ἢ ῶθεὶς λόγος πατρός πρὸς νῦν περιέχων ἐγκώμιον.

661 Κ οὐδέποτ’ ἀληθεῖς οὐδὲν οὐθ’ νῦν πατήρ εἴωθ’ ἀπειλεῖν οὐτ’ ἐρῶν ἐρωμένη.

662 Κ ὁ σκληρότατος πρὸς νῦν ἐν τῷ νουθετείν τοῖς μὲν λόγοις πικρός ἔστι, τοῖς δ’ ἔργους πατήρ.

¹ ? τοῦ καλοῦ. ² ? ἔτερος ὃς ἂν ἢ, Porson.
³ Meineke, for ὁ μέγιστον ἄγ. δ’ , MS.
UNIDENTIFIED MINOR FRAGMENTS

Then is when you most must fear women, when they veneer a thing with fine words.

A courtesan who is wont to make of dishonour her revenue never makes honour a subject of care.

Either you must not wed a wife or, if you take her once for all, you must close your lips and endure the big dowry and the dame.

It is a painful thing for a man who has won success in life to have his house barren of an heir.

There is nothing more wretched than a father, except another one who is father of more children.

A mother loves her child more than a father does, for she knows it's her own while he but thinks it's his.

A marriageable daughter, even if she utters never a word, by her very silence says most of all about herself.

Cause your father no distress, knowing this: that he who loves most is also angered for the least cause.

There is no more pleasant thing to hear than when a father speaks words of praise to his son.

Never a word of truth is wont to be found in threat of father to his son or of lover to his beloved.

The harshest man, rebuking a son, in his words is bitter, but in his action is a father.
MENANDER

663 Κ υἱῷ προθύμως τάξιούμενον ποῦν κηδεμόν ἀληθῶς, οὐκ ἐφεδρον ἔξεις βίου.

664 Κ τοὺς εὖ γεγονότας καὶ τεθραμμένους καλῶς κἀν τοῖς κακοῖς δεὶ λόγον ἔχειν εὐφημίας.

665 Κ πλοῦτος ἀλόγιστος προσλαβῶν ἐξουσίαν καὶ τοὺς φρονεῖν δοκοῦντας ἀνοήτους ποεῖ.

666 Κ κρείττουν ὁλίγ' ἐστὶ χρήματι ἀνυπόττως ἔχειν, ἢ πολλὰ φανερῶς ἢ μετ' ὅνείδους δεὶ λαβεῖν.¹

667 Κ οὐκ ἐστὶ λύπης, ἀν περ ὀρθῶς τις σκοπῇ, ἄλγημα μεῖζον τῶν ἐν ἀνθρώπου φύσει.

668 Κ πολλῶν φύσει τοῖς πᾶσιν ἀνθρώποις κακῶν ὀντων μέγιστον ἔστιν ἡ λύπη κακὸν.

669 Κ ἔξωθεν εἰσιν οἱ δοκοῦντες εὐτυχεῖν λαμπροί, τὰ δ' ἐνδον πᾶσιν ἀνθρώποις ἵσοι.

670 Κ οὐδὲν με λυπεῖ μᾶλλον ἢ χρηστός τρόπος εἰς χαλεπὸν ὅταν ἢ συγκεκλημένος βίον.

671 Κ οίκτρωτατὸν ἐστὶ πείραν ἐπὶ γῆρως ὄδοι ἀδίκου τύχης δίκαιοι εἰληφῶς τρόπος.

672 Κ ἄνδρα τὸν ἄληθῶς εὖγενὴ καὶ τάγαθα καὶ τὰ κακὰ δεὶ πταῖοντα γενναῖως φέρειν.

673 Κ ταῖς ἀτυχίαις μὴ πίθαρε τῶν πέλας: πρὸς τὴν τύχην γὰρ ξυγομαχεῖν οὐ ράδιον.

¹ δεὶ transposed metri causa, Allinson. / ἢ δεὶ μ. ὁ. Α. MS.
² ἄνδρα τὸν ἄληθῶς, Porson. / τὸν ἄληθῶς ἄνδρα, MSS.

518
UNIDENTIFIED MINOR FRAGMENTS

If you heartily do your duty by your son you'll have in him in reality a protector, no mere substitute inheritor of life.

The well-born and well-bred should, even in evils, temper speech with auspicious silence.

Irrational wealth, when it has acquired power in addition, renders senseless even those who seem wise.

Better is the possession of small wealth without suspicion than large wealth which one must receive in open shame.

Amongst the natural ills of man there is, if one but look at it aright, no greater pain than grief.

Of all the many evils common to all men by nature the greatest evil is grief.

Those who seem to be fortunate are magnificent on the outside, but in their inward parts are on a par with all men.

Nothing grieves me more than when good character is locked up fast in the hardships of life.

It is most pitiable when on the threshold of old age just character has received the shock of an unjust fortune.

The truly well-born man must nobly bear his blessings and, if he stumble, nobly bear his evils too.

Do not exult over the misfortunes of your neighbours, for it is not easy to struggle against one's yoke-mate Fortune.

1 Reference to the third athlete who "sat by" waiting to fight the winner in a contest.
2 cf. Fragm. 672. 3 Text (q.v.) is uncertain.
674 κάθες ἔριον ἀνοιχτῇ λατράνουσαν ἄνθρωπον
ἐστ', ὅλα μᾶλλον κατακαλύπτει τὸν τέλος
δεν.
675 κ. ἡ γεγονός ἐστιν ἀρα τοῖς ἐπτανήμονοις
πιέζοντας ἐγγύς τούς συνάλλαγμας βλέπειν.
676 and
677 κ. εἰ τάλλες ἀφαιρεῖσθαι ὁ πολὺς εἰσάγαγεν χρόνος
ἡμῶν, τὸ γενοῦσιν ἀσφαλέστερον τάτοι.
πίντος λατρός τῶν ἀναγκαίων λακών
χρόνος ἐστιν, οὗτος καὶ σὲ νῦν ἡμέταται.
678 κ. ὃ δὲστοτ' ἀναξ, <ἐξ>εστι 1 τοῖς αὐτοῖς βροτῶν
χρόνῳ σκοπεῖσθαι τῆς ἀληθείας ἔριν.
679 κ. ὃ μὲν λόγος σου συνέσεως ποτ' ἔχεις σημεῖον,
τὰ δ' ἐργα σύνεσιν οὐκ ἐχοῦσιν ἥμαται.
680 κ. ὃ μὲν λόγος σου, παῖ, κατ' ὁρόνων σημαρεῖα,
τὸ δ' ἐργαν ἄλλην οἶμον ἑκπροστασία.
681 κ. ὃ μὴ φρονῶν μὲν, πολλὰ δ' ἐφ' ἐκαστόν λακών
δείκνυσιν αὐτῶν τὸν τρόπον τῶν ἐμμαυσιν.
682 κ. ὃ πολὺ κρείττον ἐστιν ἐν καλὸς μεταβαθείναι
ὅ πολλὰ 2 φαντάζομέναι περὶ βαθμῶν πρὸ
683 κ. ἂν παίρνῃ μὲν πολλὰ ἐνθάντας δὲ μή,
τὸ σὸν δήσεις τοῦτον ὡς μαθῶν ἔσει.
684 κ. ἂν παίρνῃ μὲν πολλὰ ἐνθάντας δὲ μή,
τὸ σὸν δήσεις τοῦτον ὡς μαθῶν ἔσει.
685 κ. ἡ σε ψυχῆν αἱρομένη μάλιστα πως
τῷ τῷ 3 θύειν συμενθαυν ὄμονοιαν ποιε.
UNIDENTIFIED MINOR FRAGMENTS

It's not my habit to uncover misfortune that lurks concealed, but I say one should rather veil it close.

It is indeed great comfort for those who are down to see sympathizers close beside them.

If lengthened age is apt to rob us of all else, at any rate it makes intelligence the more secure.

Time is healer of all the necessary ills. And even you he now will heal.

My lord and master, for mortals who are wise it is possible in good time to look into what's the truth.

Thy talk is freighted with much mother-wit, but thy actions are seen to have no wit at all.

Thy talk, boy, runs fair along the straight high-road, but thy action strikes off by another path.

The one who has no wisdom but who chatters much on every point exhibits his character in his words.

It is far better to have come to know one thing thoroughly than to be superficially dressed up with many.

Whenever you talk much but do not learn, you will be in the position of having imparted your store of knowledge without learning mine.

The selecting of those like to oneself somehow is most apt to bring unity out of life's blending.
MENANDER

686 Κ ἀνήρ ἀχάριστος μὴ νομίζέσθω φίλος,
       μὴδ’ ὦ <γε>¹ πονηρός κατεχέτω χρηστοῦ τόπον.

687 Κ γυναῖκι δ’ ὅστις ὀρκοῦ ὄμνυὼν ἀνήρ
       μηδὲν ποεὶ δίκαιον, οὐκ ἔστ’ ² εὐσεβῆς.

688 Κ ἐμὲ δ’ ἀδικεῖτο πλοῦσιος καὶ μὴ πένης:
       ράον φέρειν γὰρ κρειττόνων τυραννίδα.

689 Κ πρᾶον κακούργος σχῆμ’ ὑπεισελθὼν ἀνήρ
       κεφρυμμένη κείται παγίς τοῖς πλησίον.

690 Κ μισῶ πένητα πλούσιῳ δωρούμενον:
       ἐλεγχός ἐστι τῆς ἀχορτάστου τύχης.

691 Κ χρυσός μὲν οἷδεν ἐξελέγχεσθαι πυρί,
       ἢ δ’ ἐν φίλοις εὐνοία καιρῷ κρίνεται.

692 Κ καιρῷ τὸν εὐτυχοῦτα κολακεύων φίλος
       καιροῦ φίλος πέφυκεν, οὐχὶ τοῦ φίλου.

693 Κ ἀπόντι μᾶλλον εὐχαριστίαιν πόειν:
       τῷ γὰρ παρόντι γίνετ’ εὐτυμῶτερον.

694 Κ φρόνησιν ἀσκῶν ἀφροσίν μὴ χρῶ φίλοις,
       ἐπεὶ κεκλήσει καὶ σὺ παντελῶς ἄφρων.

695 Κ μυστηρίων σου μὴ κατείπης τῷ φίλῳ
       κοῦ μὴ φοβηθῆς αὐτὸν ἐχθρὸν γενόμενον.

696 Κ ὁ γὰρ ἀδίκως 'τι' καθ’ ἔτερου ξητῶν κακὸν
       αὐτὸς προπάσχει τοῦ κακοῦ τὴν ἐκβασίν.

¹ Rouse inserts metri causa.
² οὐκ ἔστ’, Kock./οῦτος, MS.

522
UNIDENTIFIED MINOR FRAGMENTS

Let not an ungrateful man be deemed a friend nor let the miscreant be ranked with the good.

The man who pledges his oath to a woman and then does naught that is just, is no righteous man.¹

May I be injured by the rich, not by the poor; for it is easier to put up with the despotism of superiors.

A malefactor who assumes the guise of mildness is a concealed snare for his neighbours.

I hate a poor man who makes presents to the rich. It is evidence of his starveling lot.

Gold knows how to be tested by fire, and loyalty among friends is tested when a crisis comes.

A friend who for the opportune moment flatters him that prospers is by nature friend, not of his friend, but of the opportunity.

Show gratitude the rather to the absent; for towards one who is present it is all too attentive.

If you go in for wisdom, do not make intimates of those who lack wisdom or you will bear the name, yes, you, of utterly unwise.

Don’t tell your secret to your friend and you’ll not fear him when he turns into an enemy.

For he who ’gainst another seeks to do some unjust thing experiences himself a foretaste of the issue of that wrong.

¹ The MS. reading (q.v.) would involve a cynical paradox.
MENANDER

697 Κ ὅταν ἐκ πονηροῦ πράγματος κέρδος λάβης, τοῦ δυστυχεῖν νόμιζέ σ' ἁρραβῶν' ἔχειν.1

698 Κ δούλω γενομένῳ, δοῦλε, δουλεύων φοβοῦ· ἀμεμονεῖ γὰρ ταύτος ἀργήσας ξυγοῦ.

699 Κ ἐλευθερος πᾶς ἐνὶ δεδούλωται, νόμῳ, δυνῶ ἐν δε δοῦλος, καὶ νόμῳ καὶ δεσπότῃ.

700 Κ νόμος φυλαχθεῖς οὐδέν ἐστιν ἢ νόμος, ὁ μὴ φυλαχθεῖς καὶ νόμος καὶ δήμος.

701 Κ μὴ πάσχε πρῶτον τὸν νόμον καὶ μάνθανε. πρὸ τοῦ παθείν δὲ τῷ φόβῳ προλαμβάνου.

702 Κ γυναῖξ' ὁ διδάσκων γράμματ' 'οὐ12 καλῶς 'ποεῖ1 ἀσπίδι δ' ἐλ13 φοβερὰ προσποτίζειν 4 φάρμακον.

703 Κ καλὴν γυναῖκ' ἐὰν ἴδης μὴ θαυμάσῃς· τὸ γὰρ πολὺ κάλλος καὶ ψόγων πολλῶν γέμει.

704 Κ γυνώμην ἀρίστην τῇ γυναικὶ μὴ λέγε. γυνώμη γὰρ ἴδια τὸ κακὸν ἴδεως ποεῖ.

705 Κ μὴ κλᾶσ τοὺς θανόντας· οὖ γὰρ ὁφελεῖ τὰ δάκρυα ἀναίσθητο γεγονότι καὶ νεκρῷ.

708 Κ ἐὰν τροφὴν δοὺς τὸν λαβόντ' ὀνειδίσῃς, ἀψυνθίῳ κατέπασας Ἀττικῶν μέλι.

1 Cobet condemns νόμιζε σε . . . ἔχειν as not Menandren.  
2 'οὐ1 καλῶς 'ποεῖ1, Grot./καλῶς, MS.  
3 δὲ, Meineke add.  
UNIDENTIFIED MINOR FRAGMENTS

Whenever you get gain from base transaction consider that you have mortgaged yourself to misfortune.

Fear, slave, when you are slave to him who was a slave; for bull, from yoke set free, forgets it altogether.

All free-born men are slaves to one alone—to Law; A slave is slave to two—his master and the Law! 1

A law observed is nothing more than merely Law; When broken it is law and executioner.

Don't learn your lesson by first smarting under Law, But, ere you suffer aught, anticipate by fear.

He who teaches a woman letters does not do well; he feeds more poison to a frightful asp.

On seeing lady fair don't go and worship her; Because great beauty's also full of many flaws.

Don't offer to your lady 2 excellent advice, For on her own advice she loves to do what's bad.

Weep not the dead. For tears do not avail an unperceiving corpse. 3

If thou on giving help dost chide the recipient, then thou art besprinkling Attic honey with wormwood. 4

1 Reminiscence of Herod. vii. 104; Plato, Republic, 564.
2 Or, perhaps, "wife."
3 cf. Lucian, de Luctu, 19.
4 He that sheweth mercy, with cheerfulness.—Rom. xii. 8.
ΜΕΝΑΝΔΡΟΣ

710. Κ ὅταν τι μέλλησ τὸν πέλασ κακηγορεῖν, 1
αὐτὸς τὰ σαυτοῦ πρῶτον ἐπισκέπτων κακὰ.

711 Κ μηδέποτε πειρῶ στρεβλῶν ὀρθῶσαι κλάδον,
οὐκ ἦν ἐνεγκεῖν οὐ 2 φύσις βιάζεται.

712 Κ ἐπὶ ἐκ μεταβολῆς ἐπὶ τὸ 3 κρείττον γένη,
ὅτε εὐτυχεῖν μέμνησο τῆς προτέρας τύχης.

714 Κ ὅταν γέρων γέρωντὶ τινα 4 γνώμην διδό, 5
θησαυρὸς ἐπὶ θησαυρὸν ἐκπορίζεται.

715,716 Κ ὁ λοιδορῶν τὸν πατέρα δυσφήμω λόγῳ
τὴν εἰς τὸ θεῖον ἐκμελετὰ βλασφημῶν.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
ὁ μὴ τρέφων τεκοῦσαν ἐκ τέχνης νέος
ἀκαρπος οὕτος ἐστὶν 6 ἀπὸ ρίζης κλάδος.

719 Κ . . . εἰρήνη γεωργῶν καὶ πέτραις
τρέφει καλῶς, πόλεμος δὲ καὶ πεδίῳ κακῶς.

. . . παίδων ἐπὶ ἀρότῳ γυνησίων
διδωμί σούγῳ 7 τὴν ἐμαυτοῦ θυγατέρα.

724 Κ ἀρχὴ μεγίστη τῶν ἐν ἀνθρώποις κακῶν
ἀγαθά, τὰ λίαν ἀγαθά.

725 Κ μεμφομαι σοι τοῦθεν ὅτι
χρηστά με λέγοντι οὐκ εὐ ποῆσειν προσδοκᾶς.

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1 κακηγορεῖν, Meineke, ed. major. / κακηγορεῖν, MS.  
2 οὐκ ἦν . . . οὐ, Jacob corr. / οὐ ἦν ἐνεγκεῖν διδο, MS. /  
Grotius conject. οὐκ ἐστ' ἀνάγκη ἤ. φ. β.  
4 τινα', suppl. Grotius.  
5 διδό, Kock. / διδο, MS.  
6 ἐστιν, Allinson. / εἰς τὸ ἐστὶ', Meineke. / ἐστιν οὐτῶς, MS. Q.P.  
7 σούγῳ, Kock. / σοί γε, MS.

526
UNIDENTIFIED MINOR FRAGMENTS

When thou art on the point of making some ugly fling at thy neighbour, think over first thy own defects.¹

Never attempt to straighten out a twisted branch; you cannot achieve where nature suffers violence.

When by a change you come to better circumstance, Remember in prosperity your former lot.

When aged men to aged offer some advice A store of treasure piled on treasure they provide.

He who rails at his father with reviling words rehearses blasphemy against divinity.

The young man who fails to support by his trade the mother who bore him is a barren offshoot from the stock.²

Peace maintains the farmer well, even on stony ground; war but ill, even upon the plain.

The Marriage Service.

For the begetting of lawful children I give to thee my daughter.³

A chief source for evils amongst men are benefits, excessive benefits.

In this I blame you because you expect that, although I speak honestly, I'll not act so.

¹ cf. 608 above.
² cf. 805.
³ For the formula cf. The Girl Who Gets Her Hair Cut Short, lines 894-5. Also see p. 469 above. To incorporate this formula as a side remark was as natural as for us to slip in: "For better or for worse." cf. e.g. Lucian, Timon, 17.
ΜΕΝΑΝΔΕΡ 

728 Κ ὁμ. ἡλευθέρου φέρειν 

νευόμικα κοινωνούσαν ἡδονὴν ὑβρεῖ.

729 Κ ὁμ. τὴν αὐτὴν ἔχει 

dιάνοιαν αἰτῶν εἰς ἐκαστὸς καὶ λαβῶν.

730 Κ ὁμ. λυποῦντα δεῖ 

παιδάριον ὅρθον, ἀλλὰ καὶ πείθοντά τι.

732 Κ κομψὸς στρατιώτης οὖν ἂν 

ei πλάτοι θεὸς 

οὐδεὶς γένοιτ’ αὖ.

734 Κ ἀ γὰρ μεθ’ ἡμέραν τις ἐσπούδαζεν ἔχων; 

ταῦτ’ εἴδε νυκτὸρ.

737 Κ πᾶς ὁ μή φρονῶν 

ἀλαξονεία καὶ ψόφοις ἀλίσκεται.

738 Κ ὁμ. ἔστ’ ἀνοίας οὐδέν, ὡς ἐμοὶ δοκεῖ, 

toλμηρότερον.

739 Κ ὁ νύξ, σὺ γὰρ δὴ πλέιστον Ἀφροδίτης θεῶν 

μετέχεις μέρος.

742 Κ τοῦ τῆς φύσει 

οἶκεῖον οὖδεὶς καιρὸς ἀλλότριον ποιεῖ.

744 Κ πάντα γὰρ 

taῖς ἐνδελεχείαις καταπονεῖται πράγματα.

745 Κ ἐστὶ δὲ 

γυνὴ λέγουσα χρήσθ᾽ ὑπερβάλλων φόβος.

759 Κ ἔθυνον ὁμ. προσέχουσιν οὔδέν μοι θεοῖς.

1 Corr. and suppl. Piccolos. ἐσπούδασε, MS.

528
UNIDENTIFIED MINOR FRAGMENTS

It's not my belief that it is the part of the free-born to put up with pleasure that is partner with insolence.

Not everyone has the same notion while asking as he has after receiving.

One ought not to correct a child [merely] by vexing him, but also by a certain persuasion.¹

None might become a dainty soldier, not even if a god should mould.

For what one has dwelt on by day, these things he sees in visions of the night.²

Every fool is caught by quackery and empty noise.

There's nothing, as I think, more bold than folly.

O Night, I call on thee, for surely thou amongst the gods hast greatest share in Aphrodite.

No occasion renders foreign the one who is by nature kin.

For all things are worked out by diligence.

Now a woman who speaks you fair is a surpassing terror.

I was making sacrifice to gods who paid no heed to me.

¹ Meineke compares Terence, *The Brothers*, 57, 58: "pudore et liberalitate liberos | retinere satius esse credo quam metu," and therefore refers this fragment to Menander, *Adelphi*.

² cf. Herodotus, vii. 16.
MENANDER

760 Κ εἰς ἔστι δοῦλος οἰκίας ὁ δεσπότης.
761 Κ ὡς χαρίεν ἔστι ἄνθρωπος, ὅταν ἄνθρωπος ἦ.
762 Κ ὁ νοῦς γὰρ ἡμῶν ἔστιν ἐν ἑκάστῳ θεός.
763 Κ ὑπεδεξάμην, ἑτικτον, ἐκτρέφω, φιλῶ.
764 Κ Κορινθίω πίστευε καὶ μὴ χρῶ ἡ φίλω.
767 Κ μυσῶ πονηρῶν, χρηστῶν ὅταν εἴπη λόγον.
769 Κ ἀπαντά δοῦλα τοῦ φρονεῖν καθίσταται.
776 Κ λέγεις, ἄ δὲ λέγεις ἑνεκά τοῦ λαβεῖν λέγεις.
792,793 Κ οὐκ ἔστι τὸλμης ἐφόδιον μεῖζον βίον.
          . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
          οὐκ ἔστι Τὸλμης ἐπιφανεστέρα θεός.
796 Κ λυπεῖ με δοῦλος μεῖζον οἰκέτου φρονῶν.
797 Κ ὀργὴ φιλούντων ὀλίγου ἰσχύει χρόνον.²
805 Κ νόμος γονεύσιν ἰσοθέους τιμᾶς νέμειν.
809 Κ ἥδυ γ' ἐν ἀδελφοῖς ἔστιν ὡμονοίας ἔρως.
810 Κ αἰσχυνόμενος αἰσχιστα πενίαν ἄν φέροις.

¹ Perhaps trochaic? μὴ [Κορινθίῳ] πίστευε μηδὲ χρῶ, etc. cf. Meineke.
² cf. Terence, Andria, 555. See note above on Ἀνδρία, 50 K.
530
UNIDENTIFIED MINOR FRAGMENTS

The master is the one slave of the household.
How charming a thing is man when he is man.
For our intellect in every one of us is God.
I conceived, I brought to birth, I rear, I love.
Trust [not]¹ a Corinthian, and make him not thy friend.
I hate a bad man saying what is good.
All things are slaves to intelligence.
You speak, and what you speak you speak for gain.
There is no greater equipment in life than effrontery.
There is no more illustrious goddess than Effrontery.

This troubles me—a slave who thinks more deeply than a servant should.

A lovers' quarrel has but short-lived strength.²

The law requires that we mete out to parents honours fit for gods.³

Sweet amongst brethren is the love of unity.⁴

If but ashamed of that which is most shameless, thou mightest endure poverty.

¹ See note on text.
² cf. Terence, Andria, 555: amantium irae amoris integriost.
³ cf. 715, 716 K.
⁴ cf. Psalm cxxxiii.
MENANDER

813 Κ ἀνθρωπος ἀτυχων σφέζεθ' ὑπὸ τῆς ἐλπίδος.

818 Κ ἀπαντα σιγῶν ὁ θεὸς ἐξεργάζεται.

821 Κ τί δ' ὀφελος εὖ λαλοῦντος, ἄν κακῶς φρονή.

833 Κ λυκοφίλιοι μὲν εἰσιν αἱ διαλλαγαί.

845 Κ ὁ μηδὲν ἄδικων οὐδενὸς δεῖται νόμον.

847 Κ καθιζάνει μὲν ἐνίοτ' εἰς τὰ σήσαμα.

856 Κ πένης λέγων τάληθες οὐ πιστεύεται.

857 Κ ἐλευθέρως δούλευε· δοῦλος οὐκ ἔσει.

924 Κ ὡς Ἀλεξανδρῶδες ἦδη τοῦτο· κἂν ξητῶ τινα,
αὐτόματος οὖτος παρέσται· κἂν διελθεῖν δηλαδή
diὰ θαλάττης δη 1 πόρον τιν', οὖτος ἔσται μοι
βατός.

1 δη, Meineke./δη, MS., Kock.//πόρον, Kock./τόπον, MS.
UNIDENTIFIED MINOR FRAGMENTS

In adversity a man is saved by hope.¹

In silence God brings all to pass.

What is the use of one who speaks fair, if his thought is bad?

This reconciliation is the friendship of the wolf.

The man who does no wrong needs no law.²

He takes his seat on occasion in the Sesame Market.

A poor man though he speak the truth is not believed.

Retain a free man's mind though slave, and slave thou shalt not be.

How very Alexander-like is this forthwith: "If I require someone's presence, of his own accord he will appear! And if, forsooth, I needs must tread some pathway through the sea, then it will give me footing!"³

¹ cf. Romans, viii. 24. ² cf. Romans, xiii. 3. ³ cf. Lucian, How to Write History, 40.
ΑΜΦΙΣΒΗΤΗΣΙΜΑ

1092 Κ οὐτ' ἐκ χερὸς μεθέντα καρτερὸν λίθον
ῥάον κατασχεῖν, οὐτ' ἀπὸ γλώσσης λόγον.

1093 Κ ὡς κρείττον ἔστι δεσπότου χρηστοῦ τυχεῖν
η ἤ την ταπεινῶς καὶ κακῶς ἑλεύθερον.

1094 Κ ψυχῆν ἔχειν δεὶ πλουσίαν· τὰ δὲ χρήματα
tαῦτ' ἐστίν ὁψις, παραπέτασμα τοῦ βίου.

Supplementum Comicum, Demianczuk, p. 59.
tὸ μὲν ἐξαμαρτάνειν ἀπασιν ἔμφυτον
καὶ κοινὸν, ἀναδραμεῖν1 δὲ την ἀμαρτίαν
οὐ τοῦ τυχόντος ἀνδρός, ἀλλ' ἀξιολόγου.

1099 Κ καὶ μυρίων γῆς κυριεύης2 πῆχεων,
θανῶν γενήσει τάχα τριῶν ἢ τεττάρων.

1100 Κ ἀν καλὸν ἔχῃ τις σῶμα καὶ ψυχὴν κακήν,
καλὴν ἔχει ναῦν καὶ κυβερνήτην κακὸν.

1103–
1105 Κ μέλλων τι πράττειν μὴ προείπῃς μηδενί.
ἀπαντά μεταμέλειαιν ἀνθρώποις φέρει.
μόνη σιωπὴ μεταμέλειαιν οὐ φέρει.

1109 Κ ταμιεῖον ἀρετῆς ἐστιν ἢ σώφρων γυνή.

1 cf. Fragm. 993 K for ἀνατρέχω, meaning ἀναλύω. See
Supplem. Comic. l.c. for identification of this fragment.
2 κυριεύης πῆχεων, Meineke./πῆχών κυριεύης, MS.

534
FRAGMENTS ASSIGNED WITH DOUBT TO MENANDER.

It is not any too easy to check either a stout stone let go from the hand or words which have left your tongue.¹

How much better it is to have a good master than to live a free man in sordid humiliation!²

One should have a wealthy soul, for as to riches they are outward show, a curtain screening life.³

To do wrong is something innate and common to all men, but to retrace one's course of wrong belongs not to the average man but to the eminent.

Though thou art master of ten thousand ells of land, Thou after death shalt have, perhaps, but three or four.⁴

If so be one has a fine body and a poor soul he has a fine boat and a poor pilot.

When on the verge of action say not one word beforehand to anybody. All things, save silence only, bring repentance to a man.

The woman who is discreet is a magazine of virtue.

² cf. The Superstitious Man, Fragm. 110, above.
³ Attributed also to Antiphanes, 327, and to Alexis, 340.
⁴ "And Aeacus grants at the most not more than a foot's space."—Luc. Necyom. 17.
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