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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-

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\(^1\) 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.*

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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 “Choephori” 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.
FRAGMENTS FROM IDENTIFIED PLAYS

ΑΔΕΛΦΟΙ

1 Κ ὡ μακάριον μ’ ὅτι ἡ γυναῖκ’ ὡς λαμβάνω.

3 Κ εἰ δ’ ἐστιν οὕτως τὴν κόρην ὅτι διεθθορώς.

4 Κ ἔργον εὑρεῖν συγγενῆ πένητός ἐστιν. οὐδὲ εἰς γὰρ ὁμολογεῖ αὐτῷ προσήκειν τὸν βοηθείας τινὸς δεόμενον. αἰτεῖσθαι γὰρ ἀμα τι προσδοκᾶ.

5 Κ οὐ παντελῶς δεῖ τοῖς πονηροῖς ἐπιτρέπειν, ἀλλ’ ἀντιτάττεσθ’ εἰ δὲ μή, τἀνω κάτω ἡμῶν ὁ βίος λῆσει μεταστραφείς ὁλος.

6 Κ . . . πρὸς ἀπαντα δειλῶν ὁ πένης ἐστὶ γὰρ καὶ πάντας αὐτοῦ καταφρονείν ύπολαμβάνει.

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

ὁ γὰρ μετρίως πράττων περισκελέστερον ἄπαντα τάνιαρά, Λαμπρία, φέρει.

1 μ’ ὅτι γυναῖκ’, Bentley. με’ γυναῖκα, MS.
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.”
8 Κ ὅκτω τις ὑποχεῖν ἀνεβόα καὶ δώδεκα κυάθους, ἡώς κατέσεισε φιλοτιμούμενος.

9 Κ . . . . . κωνὰ τὰ τῶν φίλων.

10 Κ ἔγω δ' ἁγροίκος, ἔργατης, σκυθρός, πικρός, φειδωλός.¹

11 Κ θεός ἐστι τοῖς χρηστοῖς ἀεὶ ὁ νοῦς γὰρ, ὡς έοικεν, ὤ σοφώτατοι.

12 Κ τί πολλὰ τηρεῖν πολλὰ δεῖ δεδοικότα;

ΑΛΙΕΙΣ (ΑΛΙΕΤΣ ?)

13 Κ χαῖρ', ὃ φίλη γη, διὰ χρόνου πολλοῦ σ' ἱδὼν ἀσπάζομαι· τούτι γὰρ οὗ πᾶσαν ποῦ τὴν γῆν, ὅταν δὲ τούμον ἐσίδω χωρίων· τὸ γὰρ τρέφον με τοῦτ' ἐγὼ κρίνω θεόν.

14 Κ ὁ πρώτος εὐρών διατροφὴν πτωχῷ τέχνην πολλοὺς ἐπόησεν ἀθλίους· ἀπλοὺν γὰρ ἦν τὸν μὴ δυνάμενον ξῆν ἀλύπως ἀποθανεῖν.

15 Κ ὡς δὲ τὴν ἄκραν κάμπτοντας ἡμᾶς εἴδουν, 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.
21,22,23 Κ . . . παχὺς γὰρ ὑς ἐκεῖν' ἐπὶ στόμα.

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

ἐτρύφησεν ὡστε μῆ πολὺν τρυφᾶν χρόνον.

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

ἰδιον ἐπιθυμῶν μόνος μοι θάνατος οὕτος φαίνεται εὐθάνατος, ἔχοντα πολλὰς χολλάδας κεῖσθαι παχὺν,

ὑπτιον, μόλις λαλοῦντα καὶ τὸ πνεῦμ' ἐχοῦντ' ἀνω, ἔσθιοντα καὶ λέγοντα "σήπομ' ὑπὸ τῆς ἠδονῆς."

24 Κ εὐποροῦμεν, οὐδὲ μετρίως· ἐκ Κυνίδων χρυσίον,

Περσικαὶ στολαι δὲ κεῖνται πορφυραὶ, τορεύματα ἐνδου ἐστ', ἀνδρεῖς, ποτήρι' ἀλλ' ἀργυρώματα,

κάκτυπωμάτων πρόσωπα, τραγέλαφοι, λαβρώνια.

ΑΝΔΡΙΑ

39 Κ εὐρετικὸν εἰναί χασί τὴν ἔρημίαν

οὶ τὰς ὀφρύς αἱροῦντες.

41, 42 Κ . . . . λούσατ' αὐτὴν αὐτίκα . . .

καὶ τεττάρων φῶν μετὰ τοῦτο, φιλτάτη, τὸ νεοτίον.

48 Κ

τὸ δ' ἔραν ἔπισκοπεῖ

ἀπασίν, ὡς ἐόικε, καὶ τοῖς εὐλόγοις

καὶ τοῖς κακῶς ἔχουσιν.

50 Κ ξώμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα.

Perhaps fragm. 797 Κ (see below) is to be referred to the

'Ανδρία on account of the apparent reminiscence in Terence's

play.

1 Note in fragm. 23 the change to trochaic metre.

2 δὲ κεῖνται, 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 ποτήρι ἄλλα τε ἄργυρωματα, Kock./ποτηρίδια, τορεύματα, MS.
MENANDER

ANEPSIOI

59 Κ φύσει γάρ ἔστ’ ἔρως
καὶ νουθετοῦντος κωφόν· ἀμα δ’ ὦ βάδιον
νεότητα νικᾶν ἔστι καὶ θεὸν λόγον.

60 Κ εὐδαίμονία τούτ’ ἐστὶν νῦν νοῦν ἔχων·
ἀλλὰ θυγάτηρ κτῆμ’ ἐστὶν ἐργάδες πατρί.

62 Κ ’Οισ’ ἕσιν ὑπὸν
πανόν, λύχνον, λυχνοῦχον, ὅ τι πάρεστι· φῶς
μόνον πολὺ πολεῖ.

63 Κ τὸ κακὸς τρέφοντα χωρί ἀνδρείους ποιεῖ.

ΑΡΡΗΦΟΡΟΣ Ἀ ΑΤΛΗΤΡΙΣ

65 Κ Α
οὐ γαμεῖς, ἀν νοῦν ἔχης,
tούτων καταλιπὼν τὸν βίον· γεγάμηκα γὰρ
αὐτὸς· διὰ τούτῳ σοι παραίνω μὴ γαμεῖν.

Β
dedoumegion to prâgym’ anerriphoth kúbos.

Α
5 πέραινε. σωθείης δὲ νῦν. ἀληθινὸν
eis pelagous auton êmbalaiês gar pragmatovn,
oú Lευκóñ, oûd’ Aigaiou ‘Oûdë Sikelikón’
oû taûn triakou’t oûk apôlluntai tría
ploiâria: gýmas δ’ oûdè eis sêswost’ òlous.

1 ois’, add. Dobree.
2 oûdè Sikelikón, Cobet add.
FRAGMENTS FROM IDENTIFIED PLAYS

THE COUSINS

'Tis nature's way that Love
s 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
s 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!

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MENANDER

ΑΝΕΨΙΟΙ

59 Κ φύσει γάρ ἐστ' ἔρως
cαὶ νοσθετοῦντος κωφόν· ἀμα δ’ οὐ ράδιον
νεότητα νικᾶν ἐστι καὶ θεὸν λόγον.

60 Κ εὐδαιμονία τοῦτ’ ἐστὶν νῦν νοῦν ἐχων·
ἀλλὰ θυγάτηρ κτῆμ’ ἐστὶν ἐργαίδες πατρί.

62 Κ ὁ ισός’ ἐσινών
πανὸν, λύχνων, λυχνοῦχον, ὃ τι πάρεστι· φῶς
μόνον πολύ πολεί.

63 Κ τὸ κακῶς τρέφοντα χωρὶ ἀνδρείους ποεῖ.

ΑΡΡΗΦΟΡΟΣ Ἡ ΑΤΛΗΤΡΙΣ

65 Κ οὗ γαμεῖς, ἀν νοῦν ἔχης,
tούτοι καταλιπὼν τὸν βίον· γεγάμηκα γὰρ
αὐτός· διὰ τούτο σοι παραινῶ μη γαμεῖν.

Α

Δεδομένον τὸ πράγμ’· ἀνερρήφων κύβος.

Β

5 πέραινε. σωθεῖς δὲ νῦν. ἄληθινον
eis πέλαγος αὐτὸν ἐμβαλεῖς γὰρ πραγμάτων,
oὐ Διβυκόν, οὗ’ Αἰγαίον οὐδὲ Σικελικὸν’
oὐ τῶν τριάκοντ’ οὐκ ἀπόλλυται τρία
πλοιαρία· γῆμας δ’ οὖδὲ εἰς σέσωσθ’ ὅλως.

1 ισός’, add. Dobree.
2 οὐδὲ Σικελικὸν, 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!

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66 K ἐὰν δὲ κινήσῃ μόνον τὴν Μυρτίλην
taύτην τις ἡ τίτθην καλῆ, πέρας ἁλλιάς· τὸ Δωδώναίον ἀν τις χαλκίοιον,
ὁ λέγουσιν ἥξειν, ἢν παράψηθ' ὁ παριὼν,
tὴν ἴμεραν ὅλην, καταπαύσαι θάττου ἡ
taύτην λαλοῦσαν· νύκτα γὰρ προσλαμβάνει.

67 K πάντας μεθύσους τοὺς ἐμπόρους
ποεῖ τὸ Βυζάντιον. ὅλην ἐπίνομεν
tὴν νύκτα διὰ σὲ καὶ σφόδρα ἀκρατῶν μοι δοκῶ.
ἀνίσταμαι γιὰν τέταρτας κεφαλὰς ἔχον.

68 K τὰ πατρίδα μὲν ποεῖ καίρός ποτε
ἀλλότρια, σφόζει δ' αὐτά πον tὰ σώματα·
βίου δ' ἐνεστῶν ἀσφάλει' ἐν ταῖς τέχναις.

69 K ἀπαξ.
(ΣΩΣΙΑΣ)

A

ἐλλεβορον ᾗη πάωποτ' ἔπιες, Σωσία;

A

πάλιν νῦν πίθι· μαίνει γὰρ κακῶς.

70 K πάντη 'στι 2 τῷ καλῷ λόγῳ
ἰερὸν· ὁ νοῦς γὰρ ἐστιν ὁ λαλήσων θεός.

71 K ὁ τρισκατάρατε, ξωπύρει τοὺς ἀνθρακας·

72 K ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

1 Bentley, πέρας οὐ ποεί.
2 πάντη 'στι, Mein., πάντε ἱστι, 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 bough,¹ which they say rings on the livelong day, a passer-by but touch it, you might check sooner in this woman’s chatter; for she takes in the sight in addition.

Byzantium makes all the traders tipsy. The whole night through for your sake we were drinking, and thinks, ’twas very strong wine too. At any rate let up with a head on for four.

Some occasion alienates your patrimony, while it res, we’ll say, your mere body; but secure livelihood exists in handicraft.

A

ve you ever yet drunk hellebore, Sosias?

SOSIAS

I, once.

A

w take another drink. For you are badly crazed.

............. For right Reason there is sanctuary rywhere, for Mind is the god to give an oracle.

) thrice accursed, fan the coals to flame!

A man’s character is revealed by his speech.²

man with a copper scourge in his hand. . . . This scourge triple and wrought in chain-fashion with astragali (i.e. skyes or ‘jackstones’) dependent from it. And whenever the astragali were stirred by the winds they, by continually ting the copper, would give forth sounds reëchoing long enough for one, who was measuring the time from the running to the end of the echo, to count up to four hundred.” Proverb, repeated in Self-Tormentor, 143 K.
ΜΕΝΑΝΔΕΡ

ΑΣΠΙΣ

74 Κ ὁ τρισάθλοιοι· ἵπποι, 1 τι πλέον ἔχουσι τῶν ἄλλων; βίον ὡς οίκτρον ἐξαντλοῦσιν οἱ τὰ φρούρια τηροῦντες, οἱ τὰς ἀκροπόλεις κεκτημένου·

5 εἰ πάντας ὑπονοοῦσιν οὔτω ραδίως ἐγχειρίδιον ἔχοντας αὐτοῖς προσιέναι οἶαν δίκην διδόσωι.

75 Κ δ' θεολεταὶ γὰρ μόνον ὅρῶν καὶ προσδοκῶν ἀλόγιστος ἐσται τῆς ἀληθείας κριτῆς.

76 (a and b) Κ στρατιώτην, Σμικρίνη, σωτηρίας ἐστ' ἔργον εὐρείων πρόφασιν, ὀλέθρου δ' εὐπορον.

77 Κ πολλοὶ γὰρ ἐκλεκτοπότες τὸν χάρακα τὰς κόμας ἐπόρθουν.

78 Κ ἔχων τὴν ἀσπίδα ἐκεῖτο συντετριμμένην.

79 Κ Ἑλληνίς, οὔκ Ἰβηρίς.

ΒΟΙΩΤΙΣ

88 Κ οὐ δεῖ διαβολῆς καταφρονεῖν, οὔδ' ἄν σφόδρ' ἡ ψευδής· ἐπίσταντ' αὐξάνειν αὐτὴν τινα, δι' οὗ πυλάττεσθαι τὰ τοιαύτ' ὀρθῶς ἔχει.

89 Κ πολλὰ δύσκολα ἐφοροῦ ἀν ἐν τοῖς πᾶσιν ἀλλ' εἰ πλείονα τὰ συμφέροντ' ἐνεστι, τοῦτο δεῖ σκοπεῖν.

90 Κ πλούτος δὲ πολλῶν ἐπικάλυμμ' ἐστίν 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,¹ 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:—Cleaeenetus, an old bachelor farmer, is living in a country deme 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 Cleaeenetus. 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, Cleaeenetus 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 Cleaeenetus 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 Cleaeenetus 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. Cleaeenetus may also have adopted Gorgias and put him in the way of marrying "Hedeia," his new brother-in-law's half-sister.  

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.
MENANDER

ΓΕΩΡΓΟΣ

("Z")

........................ προσιῶν πράττων ὁ –
........................ υποφοβούμενος ὁ –
[ἡν δ' οὗ πονηρὸς οὗδ' ἐθάκουν ἀμαρτάνειν],
[ἀλλὰ τὸ θ' ὁ μειρακίσκος ἐν ἀγρῷ διετέλει.

5 ἔτυχε δὲ συμβεβηκός δ' μ' ἀπολόλεκε
ἀπὸδη' μον εἰς Κόρινθον ἐπὶ πραξίν τινα.
ἀνίων υπὸ νύκτα γινομένους ἐτέρους γάμους
καταλαμβάνω μοι, τοὺς θεοὺς στεφανούμενους
τὸν πατέ'ρα θύντ' ἐνδον· ἐκδίδωσι δὲ

10 αὖτός ὃ' πατήρ· ὡμοπατρία γάρ ἐστὶ μοι
ἐκ τῆς τῆς' νυνὶ γυναικὸς τρεφομένης
γεγον̣' ἀδελφή· τίνα δὲ δυσφεύκτῳ κακῷ
τρόπον μάχωμ' οὐκ οἴδ' ἄ' πλὴν οὔτως ἔχω.
ἐξῆλθον ἐκ τῆς οἰκίας οὐδὲν φράσας.

15 σωτῶν λιπῶν δὲ τὸν γάμον τὴν φιλτάτην
'Ἡδεῖ'αν ἀδικήσαμι' άν' οὗ γὰρ εὐσεβεῖς.
κρ'πτειν δὲ μέλλων τὴν θύραν ὅκιώ νάλαι
οὐ'κ' οἴδα γὰρ τὸν ἀδελφόν εἰ νῦν ἔξ ἀγροῦ
ἐπιθαδ' ἐπιδημεῖ· πάντα προνοεῖσθαι με δεῖ.

20 ἀλλ' ἐκποδῶν ἀπειμι καὶ Βουλεύσομαι
τούτ' αὖθ', ὅπως δεὶ διαφυγεῖν με τὸν γάμον.

3 Suppl. Nicole from Fr. 99 K ἢν δ' οὗ πονηρὸς οὐδ' ἐθάκουν
tous γαμους, pap. 8 στεφανομένους, G.-H., estafanous, pap. 9 Nic. suppl. 10 Bury suppl.
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 wronging 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 . . . . . . νυνι, pap. 12 Suppl. Prêchao, K².
13 τροπόν μάχω, S² suppl.
14 ξηλών ἐκ τῆς οἰκίας, G.—H. suppl.
16 Ἡδείαν Wilam. in lacuna of three letters (...av) suppl. (as written Ἡδείαν). //ευσεβίς, Nic., K², corr. for ευσεβός of pap.
17–19 Nic. restored.
MENANDER

SCENE. MYRRPINH, ΦΙΛΙΝΝΑ

(Mv.) ἀ'λλα ὡς πρὸς εὗνον, ὡς Φίλιν<ν>α, τοὺς λόγους προσμενή σε πάντα τάμαυνης λέγω.

ἐν τ'οίσι' ἐγὼ νῦν εἰμι. (Φι.) καὶ, νη τῷ θεῷ, 25 ἐγγῇρ' ἀκούουσ', ὁ τεκνών, μικρῷ δέω την θύραν ἑλθούσα καὶ καλέσασα τὸν ἀλατζόν έξω τούτων εἰπέιν ὅσα φρονῶ.

(Mv.) ἔμοι γε, Φίλιν<ν>α, χαιρέτω. (Φι.) τί χαιρέτω; οἴµαωξέτω μεν οὖν τοῖς: οὔτος οὖν. γαμεῖ 30 ὁ μέλαρος οὗτος ἡδικήκως τὴν κάρην;

(Mv.) λόγους τοσσύρινς κατατίθουν, προσέρχεται ἡμῖν ὁ θεράπων ἐξ ἀγροῦ Δᾶνος. Βραχύ, 36 φίλη, μεταστώμεν. (Φι.) τί δ' ἡμῖν, εἴπε μοι, τούτων μέλει; (Μv.) καλὸν γ' ἀν εἶη, νη Δία.

SCENE. ΔΑΟΣ, ΜΥΡΡΙΝΗ, ΦΙΛΙΝΝΑ

(Da.) ἀγρὸν εὐσεβείστερον γεωργεῖν οὐδένα 36 οἴμαι, φέρει γάρ µυρρίνην, κιττῶν καλῶν, ἀνθῆ τοσαύτα: τάλλα δ' αὖ τις καταβάλη, 24-25 Blass suppl. 26, 27 Nic. suppl.


31 λόγους, G.—H. suppl./τοσσύρινς κατατίθουν, Nic., G.—H. restored. 32 ἡμῖν, G.—H.

33 φίλη, S.//τ...η, J.//τηλ, G.—H. 34 τούτων, Nic. suppl.

35-37 are variously restored from frag. 96 K, i.e.

ἀγρὸν εὐσεβείστερον γεωργεῖν οὐδένα
οἴμαι, φέρει γάρ διὰ τάς θεῖς ἀνθῆ καλᾶ, 37 τάλλα... καταβάλη = frag. 899 K.

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FRAGMENTS FROM IDENTIFIED PLAYS

SCENE 2. MYRRHINA, PHILINNA

(Enter Myrrhina 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 Myrrhina's name, of whose presence Davus is already aware.
ΜΕΝΑΝΔΡΟΣ

ἀπέδωκεν ὀρθῶς καὶ δικαίως, οὐ 'πλέον'
ἀλλ' αὐτὸ τὸ μέτρον. ὁ Σύρος εἰσένεγχ' ὁμῶς
πάντ' ὅσ' ἁναφέρομεν· ταύτα πάντ' εἰς τοὺς
γάμους.

ὁ χαίρε πολλά, Μυρρίνη. (Μυ.) <πά>νυ καὶ
σὺ γε

(Δα.) οὔτ' σε καθεώρων, γεν<ν>οκὴ καὶ κοσμία
γύναι. τί πράττεις; βούλομαι σ' ἄγαθῶν λόγων,
μᾶλλον δὲ πράξεων ἐσομένων, ἄν οἱ θεοὶ

45 'θ'έλωσι', γνώναι καὶ φθάσαι πρῶτος φράσας.
ὁ Κλεάντεως γάρ, οὐ τὸ μειράκιον ἄγρον
ἐργάζεται, πρόην ποτ' ἐν ταῖς ἀμ'πέλους
σκ' ἀ'π' τ'ων διέκοψε τὸ σκέλος χρηστ' ὁδ' πάρυ.

(Μυ.) τάλαιν' ἔγω. (Δα.) θάρρει, τὸ πέρας δ' ἄκουε μοι.

50 ἀπὸ τοῦ γὰρ ἑλκοῦν, ὡς τριταῖον ἐγένετο,
βουβ'ῶν ἐπήρθη τὸ γέροντι, θέρμα τε
ἐπέλαβεν αὐτόν, καὶ κακῶς ἐσχεν πάνυ.

(Φι.) ἀλλ' ἐκκορηθείσης σὺ γ', ὅια τάγαδα

56 κηδεμόνιον οἱ μὲν οἰκέται καὶ βάρβαροι,
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 Myrrhina, who, with Philinna, comes out of concealment.) My best greetings, Myrrhina.

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 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).
"ἐξησ’ ἐκεῖνοις· ἔστων οἰμώξειν μακρὰν"
ἐλέγγον ἀπαντεῖς, οδὲ σος νῖσο, οἷον’ έ
νομίσας ἐαυτοῦ πατέρ’, ἀπορθῶσας πάλιν

60 ἦλειφεν, ἐξετρίβεν, ἀπενεργεῖν, φαγεῖν
προσέφερε, παρεμουβεῖ, δά πάνυ φαύλως ἔχει
διακρίνει ἀνέστης αὐτῶν ἐπιμελεύμενος.

(Mu.) 

65 ἀναλαβὼν γὰρ αὐτῶν ἐνδον καὶ σχολὴν
ἀναγινώσκεις δικέλλης καὶ κακῶν,
τῶν οὐτω, τίς ἔστι σκληρός ὁ γέρον τῷ βίῳ—
τοῦ μερικίου τὰ πράγματ’ ἀνέκρινεν, τίνα
ἐστ’, οὐχὶ παντάπασιν ἀγνοοῦν Ισως.
ἀνερχόμενον δὲ τοῦ νεανίσκου τ’ ἁδε,

70 τά τε τ’ ἡς ἀδελφῆς ἐμβαλόντος σοῦ <τε> καὶ
τῶν σων, πάθη μ’ ἔπαθέν τι κοινών, καὶ χάριν
τῆς ἐπιμέλειας ωτ’ ἐκ παντός λόγου
δεῖν αὐτῶν ἀποδοῦναι, μόνος τ’ ὑπ’ καὶ γέρων
ὑποθ’ ἐσχε. τὴν γὰρ παῖδ’ ὑπέσχεται γαμεῖν.

75 κ’ ἐφάλαιον ἐστι τούτο τοῦ παντός λόγου.

57 G.-H.
59 πατέρ’ ἀπορθῶσας πάλιν, G.-H. restor. / πορίσας φάρμακα, Kretsch.
61 παραμυθεῖθ’ δ’, G.-H. / παραμυθεῖτο πάνυφαυλός, pap.
62 διαζωτ’, Haberlin from δ...ζ.ν’, MS. Scan “día.”
63 φίλων, Weil.
64 δ’ δ’, K.2. / ἄναλαβὼν, Blass. / ἐπιαλαβὼν, S.2.
65 διαγων, G.-H. / 66 οὖτω, Blass.
67 τοῦ μειρακλίου, Blass, Ell.
68 τ’ ἐστ’, K.2, S.2. / . pap. and S1 conj. τυχόν.
69 Kaibel, Weil suppl.
over with him, it's time to bid him the long 'farewell!' 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 unusual 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

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71 ῥòν σῶν, πᾶθημ', Dziatzko./...........μ, pap.
73 δεῦ, Rich./δέον, Nic. 74 νοῦν, G–H.
77–78 δοὺ, G–H. // παύσεσθε...δυσκόλι. Blass restor., cf. Theophylact. Ερ. 29, πεπαύμεθα πενίᾳ μαχόμενοι δυσκολία
θετήτω θηρίω καὶ δυσκόλια.
ΜΕΝΑΝΔΡΟΣ

καὶ ταῦτ’ ἐν ἀστεί. δεῖ γὰρ ἡ πλούτειν ἵσως
80 ἡ ξῆν ὀπόθεν μὴ μύρτυρας τοῦ δυστυχεῖν
πολλοῦς τις ἐξει τοὺς ὅρωνται. ἐστὶ δὲ
ἀγροὶς εἰς τὸ τοιοῦτ’ εὐκτὸν ἤ τ’ ἔρημία.
ἐν’ αγγελίσασθαι πρὸς σε ταῦτ’ ἐβουλόμην.
ἐρρωσο πολλά. (Μυ.) καὶ σὺ. (Φι.) τι πέ-
πονθας, τέκνον;
85 τι περιπατεῖς τρίβοσα τὰς χεῖρας; (Μυ.) τι
γὰρ;
Φιλιν’ ἀποροῦμαι νῦν τι ποιῆσαι μὲ δεῖ.
(Φι.) περὶ τίνος; (Μυ.) ἡ παῖς ἐστὶ τοῦ τόκου, φιλή,
ἔγγυς . . . . . . . . . . . . . . . . . . . . . . . . . . . τόδε

ΧΩΡΩΤ

79–81 Weil restor., cf. fragm. 928 K.
81–82 For thought cf. fragm. 466 K.
82 ἀγροῖς, Weil, Kaibel.
84 ἐρρωσο, G.—H./ἐρρωσο, 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 περὶ, Stephani, S²./οἶμοι, Nic./. . . . . , G.—H./τοῦ τόκου,
φιλή, S²./τοῦ ὑπὸ καθ. . . . . , G.—H./τοῦ τόκου. ὑννα, pap. // No
: in line. // In pap. Florent. verse-ends 80–87 are preserved.
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**

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88 ἵγας, S² conject.
89-94 In *pap. Florent.* are the following verse-ends ε/ -ται/-ται/—/ — — / ἵγα, S² reports.
90-95 "post septem versus a vers. 88 ἸΧΟΠΟ'T apparat," S².
MENANDER

ACT

SCENE. ΓΟΡΓΙΑΣ, ΦΙΛΙΝΝΑ

(? Γορ.) τοιούτοι
στροβεί
τούτο
έγω· τί ποτ' ἂν ὑπ' οὔτε; ἀλλ' ἀρραβὼν;
100 αὐτῶν

πρὸ τῶν θυρ' ὅν τίς οὕτως; ἐστὶν Γοργίας).
οὐδεὶς γὰρ εἰμ' ἕτερος.

(Φι.) τι <δ> ἐστιν; (Γορ.) οὐδέν· ἀ' ἄλλ.

105 Φιλίννα, κάλεσον.

(Φι.) μὰ τῷ θεῷ, τέκν' ὧν

σὺ γὰρ παρ' ἡμῶν ἃ

ἐπεὶ τούτων οὕτω.

110 ἔγω καλῶ γ'

καὶ νῦν τί ποτ' ἑσώ.

ἡ πρὸς μαλακ' ἐξ

τὸ παιδίον κα' ἅλω.

115 ἡμῖν ὑπὸ λοιπὸν

παρρησίᾳ τῇ

ὁρῶντα ταῦτ

ἡμᾶς τε τοὺς

ἔπειτ...

120 οὐδ' ἄξιον.

ἡμῖν ἔγω

ἀπασί δ' αἰ.

ε...

125 οἶκειοτήτ
FRAGMENTS FROM IDENTIFIED PLAYS

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. (GOR.) 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 ποήσω / ποιήσω, S² rep.
101 Φιλινν/ in l. margin. // θυρῶν τίς οὗτος; ἔστιν Γοργίας,
Allinson trans. from S², who suppl. θυρῶν τίς ἔστιν οὗτος
Γοργίας.
102 Γοργ. ' in l. margin.
108 S² queries τδ<ε>ων ἄντ.
MENANDER

OTHER FRAGMENTS

97 Κ εἰμὶ μὲν ἄγροικος, καῦτος οὐκ ἄλλως ἐρῶ, καὶ τὸν κατ’ ἄστυ πραγμάτων οὐ παντελῶς ἐμπειρος, ὁ δὲ χρόνος τι μ’ εἰδέναι ποεῖ πλέον.

94 Κ ὁ δ’ ἡδικηκὼς ὡστὶς ἐσθ’ οὖτος ποτε τὴν ὑμετέραν πενίαν, κακοδαίμον ἐσθ’ δι’ τοῦτ’ ἡδικηκεν οὐ τυχόν μεταλῆψεται. εἰ καὶ σφόδρ’ εὐπορεῖ γὰρ, ἀβεβαιώς τρυφᾶ: 5 τὸ τῆς τύχης γὰρ ρέμα μεταπίπτει ταχύ.

93 Κ εὐκαταφρόνητον ἔστι, Γοργία, πένης καὶ πάνω λέγῃ δίκαιᾳ. τοῦτον γὰρ λέγειν ἕνεκα μόνου νομίζεθ’ οὖτος, τοῦ λαβεῖν. καὶ συκοφάντης εὐθὺς ο τὸ τριβόων 5 ἔχων καλεῖται, καὶ ἀδικούμενος τύχῃ.

95 Κ οὖτος κράτιστος ἐστ’ ἀνήρ, ὁ Γοργία, ὡστὶς ἀδικεῖσθαι πλείστῃ ἐπίστατ’ ἐγκρατῶς τὸ δ’ ὁξύθυμον τοῦτο καὶ λίαν πικρὸν δεῖγμ’ ἐστὶν εὐθὺς πᾶσι μικροψυχίας.

100 Κ ἐμβεβρόντησαι; γελοίοι, ὃς κόρης ἐλευθέρας εἰς ἔρωθ’ ἥκων σιωπᾶς, καὶ μάτην ποιομένους περιορᾶς γάμους σεαυτῷ . . .

1 These five fragments arranged in this order by G.–H.
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'll 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.
MENANDER

ΔΑΚΤΥΛΙΟΣ

102 Κ ἐπείτα δ' αὐτίκα¹ τοῦθεν ὁ κακοδαίμων ἔφη ὡς οὖκ ἄν ἐκδοίη γε θυγατέρ' ἀσμενός, καὶ ταῦτα πεντῆκοντα παιδίσκας ἔχων.

103 Κ οἰκόσιτον νυμφίον οὐδέν δεόμενον προικὸς ἐξευρήκαμεν.

ΔΕΙΣΙΔΑΙΜΩΝ

Α

109 Κ ἀγαθόν τί μοι γένοιτο, πολύτιμοι θεοί· ὑποδούμενος τὸν ἰμάντα γὰρ τῆς δεξιᾶς ἐμβάδος ἀπέρρηξ.

Β

εἰκότως, ὁ φλήμαφε· σαπρὸς γὰρ ἦν, σὺ δὲ μικρολόγος ἄρ' οὐ θέλων κανὼς πρίασθαι.

110 Κ οὐ δεὶ γὰρ ἀδικεῖν οἰκέτας,² ἄλλως τε καὶ ὅταν μετ' εὐνοίας τι μὴ πονηρία πταίσωμεν· αἰσχρόν ἐστι τούτο γὰρ πάνυ.

¹ ἐπείτα δ', Mein./αὐτίκα, Allinson αὐθίς, Mein. τίς γὰρ τοῦτο ὁ ὁπτως ἐστι σὺν κακοδαίμων ἔφη, Kock, q.s. for MS.
² οἰκέτας, Cobet, τοὺς οἰκέτας, A., Trinca, τοὺς ἰκέτας othe MSS.

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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 SUPERSTITION 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-handed 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. fragm. 1093 K below.
MENANDER

544 K 1  παράδειγμα τούς Συροὺς λαβέ·
όταν φάγωσιν έκθεννεκείνοι, διά τινα
αυτῶν ἀκρασίαν τούς πόδας καὶ γαστέρα
οἴδον σιν, ἐλαβον σκῆσιν, εἰτ' εἰς τὴν ὀδὸν
5 ἐκάθισαν αὐτός ὑπὸ κόπρου, καὶ τὴν θεὸν
ἐξιλάσαντο τῷ ταπεινοῦσθαι σφόδρα.

ΔΗΜΙΟΤΡΓΟΣ 2

113K (α) τί τούτο, παῖ; διακονικὸς γὰρ νῆ Δία
προελήλυθασ. (β) ναί· πλάττομεν γὰρ πλάσματα, 3
τὴν νύκτα τ' ἡγρυπνηκαμεν· καὶ νῦν ἔτι
ἀποίητα 4 πάμπολλ' ἐστὶν ἡμῖν.

114 K μακάριος ὡς τις οὐσίαν καὶ νοῦν ἔχει·
χρήται γὰρ οὕτως εἰς ἀ δεῖ ταύτῃ καλῶς.

ΔΙΔΤΜΑΙ

117-118K συμπεριπατήσεις γὰρ τρίβων ἔχουσιν ἔμοι,
ὡσπερ Κράττης τὸ κυνικὸν ποῆ ἡ γυνή.

. . . . . . . . . . . . . . . . . . . . . .
καὶ θυγατέρ’ ἐξεδωκ’ ἐκείνοις, ὡς ἐφη
αὐτὸς, ἐπὶ πείρᾳ δοὺς τριάκοντ’ ἡμέρας.

1 Among the fragmenta adespota. Referred by Meineke to
this play.
2 cf. Schol. Aristoph. Eq. 650. δημιουργός ἐκάλουν καὶ τὰς
νῦν λεγομένας ὑπονυμφίδας, τουτέστι τὴν παρεστώσαν τῇ νόμφῃ
γυναίκα. 8θεν ἔστι καὶ Μενάνθρω δημιουργός.

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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 ?πέμμαι, Meineke.
⁴ Scan ἀντίγνω.  

343
ΜΕΝΑΝΔΕΡ

ΔΙΣ ΕΞΑΠΑΤΩΝ

123 Κ βουληφόρως
tήν ἡμετέραν, ὁ Δημέα, προκατέλαβες
ὅρασιν.

124 Κ ἐμοὶ παράστα· τὴν θύραν κόψας ἐγὼ
καλῶ τιν' αὐτῶν.

125 Κ διν οἱ θεοὶ φιλούσιν ἀποθνῄσκει νέος.

ΔΤΣΚΟΛΟΣ

127 Κ τῆς Ἀττικῆς νομίζετ' εἶναι τὸν τόπον
Φυλῆν, τὸ Νυμφαῖον δ' οἴκεν προέρχομαι
Φυλασίων.

128 Κ περὶ χρημάτων λαλεῖς, ἀβεβαιοῦ πρώγματος·
ἐι μὲν γὰρ οἷσθα ταῦτα παραμενοῦντα σοι
eἰς πάντα 1 τὸν χρόνον, φύλαττε μηδενὶ
ἄλλω μεταδίδοντι, αὐτὸσ ὄν δὲ κύριος·
5 εἰ μὴ δὲ σαυτοῦ, τῆς τύχης δὲ πάντ' ἔχεις,
tί ἄν φθονοίς, ὥ πάτερ, τούτων τινί;

1 eis panta, A, pantα, B, Ænta, 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 adolescens 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

345
αὐτὴ γὰρ ἄλλῳ τυχὸν ἀναξίω τωλι
pαρελομένη σου πάντα προσθήσει πάλιν.
διόπερ ἔγωγε ἕβημι ἰείν, ὅσον χρόνον
10 εἰ κύριοις, χρήσθαι σε γενναίως, πάτερ,
αὐτῶν ἐπικουρεῖν πᾶσιν, εὐπόρους ποεῖν
οὺς ἀν δύνη πλείστους διὰ σαυτού τούτῳ γὰρ
ἀθάνατον ἔστιν, καὶ ποτε πταίσας τύχης,
ἐκείθεν ἔσται ταῦτα τούτο σοι πάλιν.
15 πόλλῳ δὲ κρείττον ἔστιν ἐμφανής φίλος
ἡ πλοῦτος ἀφανῆς, ὅν σὺ κατορύξας ἔχεις.

129 Κ

ὡς θύουσι δ' οἱ τοιχωρύχοι
κοίτας δ' φέροντες, σταμωί, οὔχι τῶν θεῶν
ἐνεκ', ἀλλ' ἐαυτῶν: ὁ λιβανωτὸς εὑσεβές,
καὶ τὸ πόπανον τοῦτ ἐλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
5 ἀπαν ἐπιτεθέν: οἱ δὲ τὴν ὀσφυν ἀκραν
cαι τὴν χολήν ὡστα τ' ἀβρωτα τοῖς θεοῖς
ἐπιθέντες αὐτοῖ τάλλα καταπίνουσ' ἀεί.

130 Κ

οὐδὲ εἰς
μάγειρον ἀδικήσας ἀθῆνας διέφυγεν
ἐροπρεπὴς πῶς ἐστίν ἡμῶν ἡ τέχνη.

31,132 Κ

οὐδενῶς χρή πράγματος
tὸν εὐ πονοῦνθ' ὅλως ἀπογκώναι ποτε.

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

ἀλωτα γίνετ' ἐπιμελεία καὶ πόνος
ἀπαντα.

134 Κ

σιωπὴ φασι τοῦτω τῷ θεῷ
οὐ δεῖν προσίεναι.

135 Κ

οὐκ ἐνεστὶ σοι φυγεῖν
οἰκειοτητα, δαὲρ.

1 ἔγωγε, Tyrwhitt, ἔγω σε, MS.
2 κοίτας, MS., κλίτας, Grot., Kock.
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 γάρ' 12
πρὸς τῆς 'Αθηνᾶς δαίμονᾶς, γεγονός ἔτη
tosauθ; ὅμων γάρ ἐστίν ἕξυκοντά σοι
'ἡ καὶ πλέον', 3 καὶ τῶν "Ἀλησι χωρίον
5 κεκτημένος κάλλιστον ἐἰ, νὴ 4 τὸν Δία,
ἐν τοῖς τρισίν γε 5 καί, τὸ μακαρίωτατον,
ἀστικτον. 6

142 Κ ἐξ ἵσταριόν δ' ἐκρέματο φιλοπόνως πάνω.
'κρόκην ἐνει γραῦς 7 καὶ θεραπαίνη ἡν μία.
ἀυτὴ συνύφαινεν ρυπαρῶς διακειμένη.

143 Κ ἀνδρὸς χαράκτηρ ἐκ λόγου γνωρίζεται.

145 Κ οἰκοι μένειν χρῆ καὶ μένειν ἐλεύθερον
ἡ μηκέτ' εἶναι τὸν καλὸς εὐδαίμονα.

2 Reitzenstein, from Terence, l.c. quid quaeris?
3 Reitzenstein, from Terence, l.c. aut plus eo.
4 'I, vη Reitzenstein. / ην, MS.
5 Perhaps understand καλὸς χωρλος as having been mentioned previously, Demianczuk, p. 55.
6 cf. Schol. on Lucian, Ἰυρ. Τραγοε. 48, Μενανδρος ἀστικ-
tον χωριον εἴδοθε λέγειν τὸ ἀνεπιδάνειστον.
7 κρόκην ἐνει Allinson, / γραῦς, E. K. Rand (or, perhaps, ἐταλασιούργει Allinson), supplied from Terence, Self-Tor-
mentor, 292–295, anus subtien menbat. For expression

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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 (Aexionides (?)) adjoining 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 (F. K. Rand.)
5 cf. Terence, Self-Tormentor, 384.
MENANDER

ΕΑΤΤΟΝ ΤΙΜΩΡ

Supplementum Comicum,
Self-Tormentor, 61-64, q.v.

πρὸς τῆς Ἀθηνᾶς
tosauθ'; ὦμον
'ἡ καὶ πλέον',3
κατὰ τοὺς νόμους,
5 κεκτημένος κ
ἐν τοῖς τρις

άστικτοιοι.

ο μέγιστον ἀπολεῖ τοῦτό σε,

τιν' εἶναι καὶ γὰρ ἄλλους μυρίους.

142 K ἔξ ἑστ

'κρό

αὐτ

ΕΠΑΓΓΕΛΟΜΕΝΟΣ

143 K

τὸ σῶν ταπεινῶν ἄν σὺ σεμνύνῃς, καλὸν

ἐξο φανεῖται, φίλ' ἀνερ' ἄν δ' αὐτὸς ποῆς
tapeinων αὐτὸ καὶ τιθῆς ἐν μηδενί,

οἰκεῖος οὗτος κατάγελως νομίζεται.

145 K

τὰ γὰρ τολμηρὰ τῶν ὄχλων ἔχει
ev tois logismois tas epicideiexis duuskolous,
ev to ultrrein, an labji ton kairopn eu,

aprosokhto tu al tēkhnu exhureto.

148 K tois anaidēsin bothei gαρ λόγοις τουθ' ἐν μόνον,

av brachei autous poî tis ton te kairopn eu labj

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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."
164 Κ ἂρ' ἐστὶ πάντων ἀγρυπνία λαλίστατον. ἐμὲ γούν ἀναστήσασα δειρὶ προάγεται λαλεῖν ἀπ' ἀρχῆς πάντα τὸν ἐμαυτοῦ βίον.

165 Κ ὥσπερ τῶν χορῶν οὐ πάντες ἄδουσ', ἀλλ' ἀφωνοι δύο τινὲς ἢ τρεῖς παρεστήκασι πάντων ἔσχατοι εἰς τὸν ἄριθμὸν, καὶ τοῦθ' ὁμοίως πως ἔχει· χώραν κατέχοσι, ξώσι δ' οἷς ἐστίν βίος.

166 Κ ἢ δεὶ μόνον ξῆν ἡ γενόμενον πατέρα παῖδων ἀποθανεῖν· οὕτω τὸ μετὰ ταῦτ' ἐστὶ τοῦ βίου πικρόν.

169 Κ τί δ' ἄν ἔχοι νεκρὸς ἀγαθόν, ὅπου γ' οἷς ξόντες ἔχομεν οὕδε ἐν;

ΕΤΝΟΤΧΟΣ

187 Κ μὴ θεομάχει, μηδὲ προσάγοι τῷ πράγματι χειμώνας ἔτερος, τοὺς δ' ἀναγκαίους φέρε.

188 Κ ω-ω οὕτος ἐστι γαλεώτης γέρων.

1 cf. Terence, Eun. 77, 78.
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. "blotched 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.
ΜΕΝΑΝΔΡΟΣ

189 Κ πάντα τὰ ξητούμενα
deίσθαι μερίμνης φασίν οἱ σοφῶτεροι.

190 Κ οὐκ ἐξ ἵσον τὰ πράγματ’ οἱ θεοὶ σφίσιν
ἀυτοῖς τ’ ἔνειμαν καὶ βροτοῖς. ἀλλ’ αὐτίκα
ἀυτοὶ μὲν ὄντες ἀθάνατοι καὶ κύριοι
ἀπαξαπάντων ἀθανάτους τὰς ἥδουνᾶς
ἐχουσιν.¹

ΕΦΕΣΙΟΣ

195 Κ εἰγὼ μὲν ἥδη μοι δοκῶ, νη τοὺς θεοὺς,
ἐν τοῖς κύκλῳ τρέχοντα καὶ πωλούμενον.

ΗΝΙΟΧΟΣ

201 Κ ἀλλὰ θεὸς οὔδεὶς εἰς τὸ προκόπτον θέλειν
ἀργύριον, ἀλλ’ ἔδωκεν εὐνοῦς γενόμενος
πόρον,² εἰσβολὴν τῇ ἔδειξεν εὐπορίας τινὸς,
ἡν ἤν παρῆς σύ, μηκέτ’ αὐτίω θεόν,
ἥδη δὲ τῇ σαυτὶ ξυγομάχει μαλακίᾳ.

202 Κ οὖν οὐδεὶς μ’ ἀρέσκει περιπατών ἐξώ θεὸς
μετὰ γραός, οὐδ’ εἰς οἰκίαν παρεισιῶν
ἔπι τοῦ σανδίου. τὸν δίκαιον δεῖ θεόν
οίκοι μένειν σφόξοντα τοὺς ἱδρυμένους.

¹ Kock’s reconstruction from the citation; see Aristid. 592, Dindorf ed., οὐκ ἐξ ἵσον τὰ πράγματα οἱ θεοὶ σφίσι τ’ αὐτο καὶ τοῖς ἀνθρώποις ἔνειμαν, ἀλλ’ αὐτοὶ μὲν ἄτ’ ὄντες ἀθάνατοι κ’ κύριοι τῶν ἀπάντων ἀθανάτους καὶ τᾶς εὐτυχίας ἔχουσιν.
² πόρον, εἰσβολὴν τ’, Preller./πόρνης θεοῦ, 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 Romanae Auctio.
³ ? Priestess of Cybele.
⁴ Meaning uncertain. See Kock. Perhaps cf. the modern vagary of the "ouija-board."

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MENANDER

203 K (a) ἐλεεῖν δ' ἐκείνος ἐμαθὲν εὐτυχῶν μόνος.

(b) ὁ χρηστός, ὡς ἔοικε, καὶ χρηστοῦς ποεῖ.

(c) μὴ ἔστιν ἀρετὴ τὸν ἀτοποῦν φεύγειν ἀεὶ.

205 K

διε μὴ ἅτιον τρόπος,
τά γ' ἀπὸ τῆς τύχης φέρειν δεῖ γνησίως τὸν εὐγενή.

ΘΑΙΣ

Supplementum Comicum, Demianczuk, p. 55.

ἀγγαρος; δ' ὀλεθρος. ἡδέως ἂν μοι δοκῶ
ὅμως πεπονθῶς ταῦτα νῦν ταύτην ἐχειν.

217 K ἐμοὶ μὲν οὖν ἄειδε τοιαύτην, θεά,
θρασείαν, ὑπάτου ὅτι καὶ πιθανὴν ἄμα,
ἀδικοῦσαν, ἀποκλήουσαν, αἰτοῦσαν πυκνά,
μηδενὸς ἔρωσαν, προσποουμένην δ' ἄει.

218 K φθείρουσιν ἤθη χρήσθ' ὀμιλίαι κακαί.

ΘΕΟΦΟΡΟΤΜΕΝΗ

223 K εἰ τις προσελθών μοι θεῶν λέγοι, "Κράτων,
ἐπὰν ἀποθάνης, αὖθις ἔξ ἄρχῃς ἐσείς
ἔσει δ' ὡ τι ἂν βούλῃ, κύων, πρόβατον, τράγος,
ἀνθρώπος, ἵππος. δις βιῶται γάρ σε δεῖ;
5 εἰμαρμένον τούτ' ἐστὶν, ὅ τι βούλει δ' ἐλοῦ." `'ἀπαντα μάλλον," εὐθὺς εἰπεῖν ἂν δοκῶ,
"ποίει με πλὴν ἀνθρωπόν· ἀδίκως εὐτυχεῖ

1 μὴ στὶν, Meineke.
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 Corinth. 15, 33.
κακῶς τε πράττει τούτο τὸ ξύον μόνον. ὁ κράτιστος ἵππος ἐπιμελεστέραν ἔχει
10 ἐτέρου θεραπείαν ἀγαθὸς ἀν γένη κύων, ἑντιμότερος εἰ τοῦ κακοῦ κυνὸς πολύ.
ἀλεκτρυών γενναίος ἐν ἐτέρα τροφῆ ἔστιν, ὁ δ’ ἄγεννης καὶ δέδει τὸν κρείττονα·
ἀνθρώπος ἀν ἢ χρηστός, εὐγενής, σφόδρα
15 γενναίος, οὐδὲν ὁφέλος ἐν τῷ νῦν γένει.
πράττει δ’ ὁ κόλαξ ἀριστα πάντων, δεύτερα
ὁ συνοφάντης, ὁ κακοήθης τὰ τρίτ’ ἔχει. ¹
ὁμον γενέσθαι κρείττον ἢ τούς χείρονας
ὁρὰν ἑαυτοῦ ξώντας ἐπιφανεστεροῦν."

224 Κ 
καὶ ταχύ
πάλιν τὸ πρῶτον περισσοβεῖ ποτήριον
αὐτοῖς ἀκράτοιν.

225 Κ 
ὁ πλείστων νοῦν ἔχων
μάντις τ’ ἀριστός ἐστι σύμβουλός θ’ ἄμα.

226 Κ 
μέσως ² μεθύων τὴν Ὁθρίκλειον ἔσπασεν.

227 Κ 
. . . ἀπὸ μηχανῆς θεοῦ <ἡμῖν> ἐπεφάνης.

ΘΗΣΑΤΡΟΣ

235 Κ 
eίτ’ οὖ μέγιστος ἐστὶ τῶν θεῶν Ἦρως
cαι τιμιώτατος γε τῶν πάντων πολύ;
οὔδεις γὰρ οὕτως ἐστὶ φειδωλὸς σφόδρα

¹ τὰ τρίτ’ ἔχει, Codd. Vind. et Caes. τρίτος λέγεται A, sc
Eur., τρίτα λέγει, Mein. and Kock, τρίτα δ’ ἔχει ? Allinson
² But cf. Alexis, Agon. 5, μεστὴν ἀκράτον Ὁθρίκλειον.

¹ cf. Lucian, Gallus, 20. The cock-avatar of Pythag
says: “. . . and finally (I became) a rooster frequently, 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\(^1\) 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\(^2\) 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

---

\(^1\) A noble rooster.

\(^2\) Thericles, a Corinthian potter.
MENANDER

ἀνθρωπος ουδ' ουτως ἀκριβης τοις τρόποις,
5 δε ουχι τοιτω μεριδα τω θεφ νεμει
tης ουσιας οσοις μεν ουν πραως ἔχει,
νεοις ἐτ' ουσι τοιτο προστάττει ποιείν
οι δ' εἰς το γήρας ἁναβολας ποιουμενοι,
ουτοι προσαποτίνουσι τοι τρόνον τόκους.

236 Κ ὅταν δ' ἐρῴντως τόλμαν ἀφέλης οἴχεται,
eις τοὺς ἰαλέμους τε τούτων ἐγγραφε.

237 Κ πολλοῖς ὑπέκκαυμ' ἐστ' ἐρωτος μουσικὴ
pο'νηρ'ον'.

ΟΡΑΣΤΛΕΩΝ

240 Κ κατὰ πόλιν ἄρ' ἐστίν οὖ καλῶς εἰρημένον
tο γυνώθι σαυτόν. χρησιμώτερον γάρ ἂν
tο γυνώθι τοὺς ἄλλους.

241 Κ ὁ δεύτερος πλοῦς ἐστὶ δήποτε λεγόμενος,
ἀν ἀποτύχη τις οὐρίον, κόπαμι πλεῖν.

ΟΤΡΩΡΟΣ

Supplementum Comicum, Demianczuk, p. 56.

οὐκ ᾧδελφός, οὐκ ᾧδελφὴ παρενοχλήσει, τηθίδα
οὐδ' ἐώρακεν 3 τὸ σύνολον, θείον 4 οὐδ' ἁκήκοσεν·
εὐτύχημα δ' ἐστὶν ὀλίγους τούς ἀναγκαίους ἔχει

1 πονηρ', Kretschmar suppl. from Philodemus.
2 τηθίδα, Wilam., cf. 923 K, tithida, MS.
3 ἐώρακεν, Blass. / ἐώρακε, MS.
4 θείον, δ' and Wilam. / θείος, Reitzenstein.
5 ὀλίγους τούς, Reitzenstein, / ὀλιγοστοὺς, MS.

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FRAGMENTS FROM IDENTIFIED PLAYS

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" 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 ever 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."
MENANDER

923 K. ἔργον ἐστὶν εἰς τρίκλινον συγγενεῖας εἰσπεσεῖν
οὐ λαβώντιν κύλικα πρῶτος ἀρχεῖαι λόγου πατήρ
καὶ παραινέσεις 2 πέπαικεν, εἰτα μήτηρ δευτέρα,
εἰτα τήθη παραλαλεῖ τις, εἰτα βαρύφωνος γέρων,
5 τηθίδος πατήρ, ἐπείτα γραῦς καλοῦσα φίλτατον.
ὅ δ' ἐπινευεῖ 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 order,
the arguments and opening words of Menander's comedies.
These fragments contain: first, some unintelligible verse-ends
from a play alphabetically preceding the 'Iρεία; next, prob-
ably the opening words (now illegible) and the argument
of the 'Iρεία; and, finally, the opening words and the (incom-
plete) argument of the 'Ιμβριοί.

1 This fragment, 923 K (Ἀδήλων 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 παραινέσεις, Schweig./παραινέσις, MS./παραινέσας πέπωκεν,
Mein. (?).
3 Not Θρασυλέων (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 'Ιρεία.

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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FRAGMENTS FROM IDENTIFIED PLAYS

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 . . ."

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MENANDER

The following fragment from the Ἰέρεια was already known:

245 οὐδεὶς δι’ ἀνθρώπου θεὸς σῶζει, γύναι, ἑτέρου τὸν ἑτέρου· εἰ γὰρ ἐλκεῖ τὸν θεὸν τοῖς κυμβάλοις ἀνθρώπος εἰς δι βούλεται, ὁ τούτῳ ποιῶν ἔστι μεῖζον τοῦ θεοῦ.

5 ἀλλ’ ἔστι τόλμης καὶ βίου ταῦτ’ ὄργανα εὐρημέν’ ἀνθρώποις ἀναιδέσων, Ἄρδη;εἰς καταγέλωτα τῷ βίῳ πεπλασμένα.

IMBPIOI

Oxyr. pap. No. 1235, lines 104–5.³

δι’ ὅσον χρόνον σέ, Δεμέα τ . . . . .

βέλτιστ’, ἔγὼ ———

247,248 οὐκ ἔστιν οὐδέν, πάτερ, ἐν ἀνθρώπου φύσει μεῖζον λογισμοῦ. τῷ διαθέσθαι πράγματα ἐκαστὸς ἔστι καὶ λογίσασθαι κατὰ τρόπον ἄρχων, στρατηγός, ἧγεμόν δήμου, πάλιν 5 συμβουλός· ὁ λογισμὸς διαφέρων πάντ’ ἔχει.⁴

¹ βίου, MS. / bias, 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

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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- . . . (7th) 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.

dition 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.
ΜΟΝΙΜΟΣ ΤΙΣ ἸΝ ἈΝΘΡΩΠΟΣ, Ὅ ΦΙΛΩΝ, ΣΟΦΟΣ, ἈΔΟΞΟΤΕΡΟΣ ΜΙΚΡΩ Δ'.

(ΦΙΛΩΝ)
ὁ τὴν πῆραν ἔχων; ¹

(A)
πῆρας μὲν οὖν τρεῖς: ἅλλ' ἐκεῖνος ῥήμα τι ἐφθέγξατ' οὐδὲν ἐμφερέσ, μὰ τὸν Δία, τῷ γνώθι σαυτόν, οὐδὲ τοῖς βοωμένοις τούτοις: ὑπὲρ δὲ ταύθ' ὁ προσαίτων καὶ ῥυπῶν 5 τὸ γὰρ ὑποληφθὲν τῦφον εἶναι πᾶν ἔφη.

ΚΑΡΙΝΗ ²

Ω μεγίστη τῶν θεῶν νῦν οὐδ', 'Αναίδει', εἰ θεὸν καλεῖν σε δεῖ. δεῖ δέ· τὸ κρατοῦν γὰρ νῦν νομίζεται θεὸς. ἐφ' ὅσον βαδίζεις, ἐφ' ὅσον ἥξειν μοι δοκεῖς.

ΠΕΡΙ ΤΟΝ ΤΡΑΧΧΛΟΝ ἈΛΥΣΙΟΝ ΤΙ ΣΟΙ ΔΟΤΩ.

¹ Cobet, after the best MSS.
² cf. Latin praesica.
FRAGMENTS FROM IDENTIFIED PLAYS

THE GROOM

(A) There was a certain Monimus, a wise man, Philo, but a little too paradoxical.¹

(PHILo) 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 Abrotonon in the "Arbitrants." The personification was canonical, for in the Court of the Areopagos the accuser stood on the "Stone of Shamelessness" (Λίθος 'Αφανείας), while the defendant, accused of homicide, stood on the "Stone of Outrage" (Λίθος "Υβρώξις").

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.
ΜΕΝΑΝΔΕΡ

ΚΑΡΧΗΔΟΝΙΟΣ

For the use of this play as a source by Plautus in the "Poenulus" and by Ovid, "Ars Amatoria," see Scherwing, RM. lxix. 1, pp. 238 ff.

260 Κ ἐπιθυμήσας τῷ Βορέᾳ λεβανίδιον ὁ σάριον οúdeν ἔλαβον. ἔψησον φακήν.

261 Κ αὐτὸν γὰρ οὔδεις οἶδ᾽ ὄτου ποτ᾽ ἐγένετο, ἀλλ᾽ ὑπονοοῦμεν πάντες ἢ πιστεύομεν.

262 Κ ἔργον ἐκ πολλοῦ χρόνου ἀνοιαν ἡμέρα μεταστήσαι μιᾷ.

263 Κ χρεία διδάσκει, κἂν ἁμοῦσος γε, σοφὸν Καρχηδόνιον.

265 Κ τὸ καλὸς ἔχον που κρείττον ἐστὶ καὶ νόμον.

ΚΑΤΑΨΕΤΔΟΜΕΝΟΣ

268 Κ ἵπτεῖς προκαλεῖσθαι εἰς πεδίον.


ΚΕΚΡΤΦΑΛΟΣ

272 Κ παρὰ τοῖς γυναικονόμοις δὲ τοὺς ἐν τοῖς γάμοις διακονοῦντας ἀπογεγράφθαι πυθόμενος πάντασ μαγεῖρους κατὰ νόμον καίνον τινα, ἵνα πυθάνονται τοὺς κεκλημένους, ἐδώ 5 πλείους τις ὃν ἐξεστίν ἐστιν τὴν ἐλθών . . . . .

273 Κ εἴτε εὔθυς οὖτω τὰς τραπέζας αἴρετε, μῦρα, στεφάνους ἑτοίμασον, σπουδᾶς πόει.

274 Κ (Α) ἦδυ τὸ μύρον, παιδάριον. (Β) ἦδυ; πώς γὰρ οὗ; νάρδινον.

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1 ἐπιθυμήσας and λεβανίδιον, Bentley. / ἐπιθυμήσας (ἐπιθυ-

mίσας) . . . idion MSS. 2 ὄτου, Cobet./ στῆ τοῦ, MS.

368
RAGMENTS FROM IDENTIFIED PLAYS

THE CARATHAGINIAN

This is, perhaps, the prototype of Plautus's "Poenulus" 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"
or no one knows his own father, but all of us are a conjecture or a belief.

This is a task in a single day to remove folly ingrained in me.

Practice teaches a Carthaginian to be clever even when he be uncultured.

What which is right is, I suppose, better even than

THE FALSE-ACCUSER

So challenge cavalry into the open.

THE HEAD DRESS

But after I had ascertained, at the "Board of Missioners on Laws for Ladies," that a certified had been drawn up, according to a new law, of the caterers who serve at weddings, that they thus learn about all the guests who are hidden is 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 thou make ready perfumes, wreaths. Go on and make libation.

¹ This unguent, child, is fragrant.
² Fragrant? Of course it is. It's made of benard.

¹ i.e. the movable tops of the table-standards.
ΜΕΝΑΝΔΡΟΣ
ΚΙΘΑΡΙΣΤΗΣ

χρόνον πολύν τινα

ω φιλτάτη

η δευτέραια

ει καρδίαν

ος δ' ἦν τῷ κακῷ

ν γάμον

μία

ειρ' ὧ

κατέληπσις

ω

tε δὴ

οὐν

σύναπηρκεῖ δέ μοι

λοπέ τῆς ἐμῆς

-ψόσ πῶς ἄφνω

ν λέγων τρέχεις

-εταί

ὑβρεῖ τὸ γεγονὸς

βίας

-οὐν αὐτὴν σὺ μοι

μητέρα

-σαί τί σοι

ὁ ὦθενός

οὖν ἔδει

λάθραι

-οὖν

(Lacuna of 3 lines.)

πάνθ' ὅσα

-κατ

370
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, Phanius, 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 Phanius, 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, Phanius.

DRAMATIS PERSONAE

A Matron (?).
A Friend of Moschion (A).
The Father (Laches?).
Moschion, his Son.
Phanius, 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 Körte², p. xlvi.
MENANDER

Col. II ξηλοῖς λαβῶν τ' ἐν τῇ ν'... έξελημυθάς
36 θυγατέρα δεύρο πλουσίαν θ' ἡγ' ἡ μόνην
ταύτην, σεαυτόν δ' οὐχὶ; (M.) πάντ' ἐγὼ μαίνο
ταύτης λογίζομαι τ' ἐμαντοῦ τὴν ἐμὴν.
ἐλευθέρα τ' ἤν καὶ πόλεως Ἑλλήνων,
40 καὶ πάντα ταύτ' ἐκτησάμεν' ἀγαθὴν τύχη,
οὐ δεὶ λαβεῖν με πορνοῦ... . . . ἱθίρ.

(A.) τί δὴ τὸ λυποῦν σ' ἐστὶ; τί γὰρ οὐκ ἤγαγες
ἔνσαυθα τὴν γυναίκα καὶ τὴν οὐσίας;

(M.) οὐκ οἶδ' ὅπου γῆς ἐστιν' οὐκ ἐλήλυθαι
45 οὕτω γε νυν τῶν χρόνων ὦν ὄμων μακρῶν.
λογίζομαι πάν, μὴ τι κατὰ θάλατταν ἣ
ἀτύχημα γεγονός ἢ περὶ... . . . ἀκ. (A.) μὴ μαθῶς;

(M.) οὐκ οἶδ'. ἀθυμῶ καὶ δέδοιχ ὕπερβολῇ.

(A.) εἰκὸς τι πάσχειν. (M.) πρὸς ἀγράφ' δ' οὕτως ἀμα
50 προάγων ἀκούσῃ καὶ τὰ λοιφ' ὅν μοι γενοῦ
σύμβουλος. (A.) οὔθεν κωλύει με. (M.) ταύτα δὲ
εἰσι τὰς ἀγέτω τὴν ταχύστην ἐκποδῶν.

In addition to the sources noted below, see critical notes of Köhte'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 (Μοσχίων), Allinson, to ("B"), K², S².
41 πορο... θιόν, MS. / πορνοβδόσκου ψαθίου, K²/?πορνοβδο
μέγ' ἑθελίου, S².
42 (A) Allinson, to (B), K².
44 To (Μοσχίων), Allinson, to (A), K².
43-52 Distribution of parts, Allinson.
47 τίτρας, ? suppl. Allinson. / τραγτ'δς, v. Herwerden,
/πομπ'δς, S².
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 (?).)
καὶ τὶ ποτ’ ἂν εἴη; πάνω γὰρ οὖχ αὐτοῦ ποιεῖ ἔργον. μεταπέμπτετ’ εἰς ἄγροῦ με Μοσχίων.

δὲ ἀλλοτ’, εἰ μὲν ἐνθάδ’ ὄν τῦχοιμ’ ἐγώ, εἰς ἄγρον ἐφευγεν, εἰ δ’ ἐκεῖσ’ ἔλθομ’ ἐγώ, ἐνταῦθ’ ἀναστρέψας ἐπινε’ καὶ μάλα κατὰ λόγον, οὐ γὰρ ἦν ὁ νουθετῶν πατήρ. οὐ μὴν δὲ ὅργην’ καὶ γὰρ αὐτὸς ἐγενόμην

εἰς τῶν δυναμένων οὐσίαν μικρὰν ποεῖν. οὐκ ἀιτία στὶν ἡ γνη ἑτέρα τούτῳ γε, ἀλλ’ εἰς ἐμῷ στὶν’ οὐθέν ἀγαθὸν γοῦν ποεῖ. εἰσιτέον, εἰ τῇ ὄστιν. ἄν δὲ μὴ τύχῃ ὃν ενδοῦν, ἄρ’ τι πρὸς ἀγορὰν πορεύσομαι. ἔκει γὰρ αὐτὸν ποὺ πρὸς Ἐρμαῖς ὀψομαι.

Scene. ΜΟΣΧΙΩΝ (ΔΑΧΗΣ)

ΜΟΣΧΙΩΝ

(Mo.) ἀρ’ οὖν ὁ πατήρ’ ἐλήλυθ’, ἡ πορευτέον ἐμοὶ πρὸς ἐκεῖν’ νόν ἐστίν; οὐ γὰρ δεῖ χρόνον τὸ πρᾶγμα λαμβάνειν ὅπλος οὐδ’ ἀντινοῦν.

Col. III ἡδή δ’ έκεῖ μοι πρὸς μένειν . . . . . . . . .

70 αίτεῖν. . . . . οι . οι . . . . . . . . . . . . . . . . . . . . . . . . .

prosgetematω τὸν . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

(Ας.) ἐγὼ δὲ περὶ σοῦ. (Mo.) χαίρε, πάππα φίλτατε.

59 δ’ ὀργῇ, K² / πρὸς ὀργῇ, Wilam. / ἔπεστιν, S².

60 K² suppl. / τῶν λεγομένων, S².

61 S² suppl. / ἡδίκησεν, K², Wilam.

63 K² suppl. / εἴς τιν, S².

73 To Laches, Allinson / to "Γ", K². // πάππα φίλτατε, K¹ suppl. cf. Philemon, fragm. 42 K. / πολλά μοι, πάτερ, S² suppl.
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 Lachés from the house.)

LACHES (catching up some remark, now lost)

And I concerning you!

MOSCHION

Greeting! My dearest father!
MENANDER

(Λα.) καὶ σὺ γε· τί δὴ λέγειν πρὸς ἐμὲ βούλει, τέκνον;
(Μο.) οὐκ ἔλεγον εὐθὺς . . . . . . . .
  76 ἀλλ' ἄνδρεῖστέον . . . . . . . . .
(Λα.) τίνα λόγον ἀεὶ πρὸς . . . . . . . .
(Μο.) πολλὰ περὶ πολλῶν . . . . . . . .
  γῆμαι με βούλει κα'Γ . . . . . . .
  80 φρονήσεως γὰρ τοῦτο δεῖ πολλῆς πάνυ.
(Λα.) ὁ Μοσχίων, ἄλλην μ . . . . . . . .
  ἔτοιμος, εἰ μὴ προστιθῆς . . . . . . .
  ἤν δεὶ λαβεῖν· αὐτὸς δὲ . . . . . . .
  ἐλευθέραν, τοῦτο πολὺ 'πρὸτόν ἐστι καὶ'
  85 μόνον κατὰ λόγον, εἰ δ' ἀμεμπτὸς παντελῶς ἐπὶ τὸ γένος ἐστίν, ἄλλ . . . . . . .
  εἰ παρθένου δὴ πρ'ότερον . . . . . . .
  σύμβουλον ἂν καλῆς 'με γὰρ περὶ τῶν γάμων αὐτὸς κεκριμὼς 'δ'λοῦν . . . . . .
  90 ἀ δὴ δὲδωκας 'αὐτὸς αὖ μ' ἀποστερεῖς .
(Μο.) μηθεῖς μάτην ε . . . . . . . . . .
  τὰ δ' ἄλλ' ἀκούσουν, συστρ'όφως ἐρωμολων .
  εἰς τὴν 'Ἐφεσον ἐπεσον . . . . . .
  τῆς Ἀρτέμιδος ἡν τῆς 'Ἐφεσίας γὰρ τότε'
  95 δευτυφορία τις παρθένων ἐλευθέρων .
  εἴδον κόρην ἐνταῦθα Φανίου 'γε τοῦ'
  Εὐωνυμέως. (Λα.) Εὐωνυμεῖς κάκει τινες .

74 and foll. to Λάχνης, as above.
96 γε τοῦ, Allinson./τινός, Κ².
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 Artemis¹ of the Ephesians. I saw there a maiden, daughter of Pharias of the Euonymous² clan.

LACHES

What! Are there any Euonymeous 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

eἰσ' ἐν Ἐφέσῳ; (Μο.) χρέα μὲν οὐν ἐπράξων παρῆν ἐντεῦθεν. (Λα.) ἄρα τοῦ κῆπθαριστοῦ Φανίου
100 ταύτην λαβεῖν ἐσπούδακας σὺ τὴν κόρην, τοῦ γείτονος νῦν ὄντος; οὐ πότε . . . .

OTHER FRAGMENTS

281 Κ ὑμην ἔγω τοὺς πλουσίους, ὡ Φανία,
οἷς μὴ τὸ δανείζεσθαι πρόσεστιν, οὐ στένειν
tὰς νύκτας οὐδὲ στρεφομένους ἀνω κάτω
οὐμοι λέγειν, ἥδυν δὲ καὶ πράζον τινα
5 ὑπνον καθεύδειν ἀλλὰ τῶν πτωχῶν τάξει. ¹¹
νυνὶ δὲ καὶ τοὺς μακαρίους καλουμένους
ὑμὰς ὅρω πολὺντας ² ἡμῖν ἐμφερῆ.
ἀρ' ἐστὶ συγγενεῖς τι λύπη καὶ βίος:
τρυφερός βίω σύνεστιν, ἐνδόξω βίῳ
10 πάρεστιν, ἀπὸροι συγκαταγηράσκει βίῳ.

282 Κ τὸ κουφότατον σε τῶν κακῶν πάντων δάκνει,
πεινα. τί γὰρ τούτ' ἐστιν ὡς γένοιτ' ἀν εἰς
φίλος βοηθήσας ἰατρὸς ραδίως;

283 Κ εἰ τοὺς ἄδικηθέντας, πάτερ, φευξούμεθα,
τίσιν ἀν βοηθήσαμεν ἄλλους ραδίως;

284 Κ τὸ μηθέν ἄδικεῖν ἐκμαθεῖν γάρ, ὡ Λάχης,
ἀστειον ἐπιτήδειμα κρίνοι τῷ βίῳ.

101 οὕτῳ, Allinson suppl./ οὐ . . . MS,
¹ τάδε, K²./ τίνα, MS.
² πολοῦντας, Geel./ πολοῦντας, MS.

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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, Laches, I consider that it is a habit befitting the urbane life to learn thoroughly the lesson of doing nothing that is unjust.
ΜΕΝΑΝΔΡΟΣ

285 Κ φιλόμουσον εἶν' αὐτὸν πάνυ
άκούσματ' εἰς τρυφήν τε παιδεύεσθ' ἀεί.

286 Κ οὐκ οἰκοσίτους τοὺς ἀκροατὰς λαμβάνεις.

287 Κ οὗτοι τι πράγμα ἐστὶ ἐπίπονον τὸ προσδοκᾶν.

288 Κ ὡς ποικίλον πράγμα ἐστὶ καὶ πλάνον τύχη.

289 Κ σκοίδον ¹ Διονύσου.

726 Κ ἔργον ἐστὶ, Φανία,²
(fragm. incerta) μακρὰν συνήθειαν βραχεὶ λῦσαι χρόνῳ.

ΚΝΙΔΙΑ

290 Κ οὐθὲν γένους γένος γὰρ οἶμαι διαφέρειν,
ἀλλ' εἰ δικαίως ἐξετάσεις, καὶ γυνήσιος
ὁ χρηστός ἐστιν, ὁ δὲ πονηρὸς καὶ νόθος.

291 Κ ταὐτόματον ἐστιν ὡς ἔοικέ ποι θεός,
σώζει τε πολλὰ τῶν ἄοράτων πραγμάτων.

¹ σκοίδος: ταμίας τις καὶ διοικητής. Μακεδονικὸν δὲ τὸ ὄνομα Photius, // Διονύσου or Διονύσιου, Wilam./ Διονύσον, MS.
² The proper name possibly indicates connection with t comedy.

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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, Pharias, 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

ΚΟΔΑΣ

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 Polomeon in the "Periceiromene," and Thrasonides in "The Hated Man." All four of these are nomina ad sensum.

From the 130–140\(^2\) 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" (Tody) and the "Eunuchus" respectively, cannot now be definitely determined.

\[\text{Lat. of — ? lines.}\]

For suppl. etc. not otherwise noted, see G.—H., Oxyr. iii., also Oxyr. v. appendix i. p. 313, Kretschmar, De Menander Reliquis, and Körte, 2nd ed.

10 τηδί, τετράς γάρ σ'ύνοδος ἧμῶν γ'γεται

11 δεσπότης, G.—H. suppl./θ' θ' θ'ι ὁ τῆσ, Wilam., S\(^a\).

13 For lacuna assumed here, see S\(^a\) ad loc.

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FRAGMENTS FROM IDENTIFIED PLAYS

THE TOADY

DRAMATIS PERSONAE.

Doris, a maid-servant.
Pheidias, a young man.
Gnatho, a parasite (a hanger-on of Pheidias?).
Dacus, a slave of Pheidias.
A Slave-Dealer (procurer).
Bias, a boastful soldier.
Struthias, a parasite-flatterer (hanger-on of Bias).
Sobias, 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.)

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1 cf. Lucian, Fugitivi, 19 (cited Oxyr. pap. 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. pap. iii. pp. 17–24, were published 91 lines. From additional fragments published (Oxyr. pap. 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?)

15 ἢ τῷ γένει γὰρ λαμπρὸν ἢ δόξη μέγαν
    νε' εἰ δὲ μὴ τρίτων
    ἱππαμπλαν ἦχριαν ἄγε
    αρα. (Δω.) νῦν ἐγὼ
    λέγω σε θαρρεῖν, Φειδία. (Φει.) θαρρεῖν; ἐμὸν
20 ἀδύνατον· ἀτυχίας ἐμ' ἦς τάυτης μέλει
    διάπαντος· ἂν εὐχήν τις εἰπῃ φήμαφοι—
    (Δω.) δὲσποϊν' Ἀθηνᾶ, σφιζέ με.
    (Φει.) ἀκριβῶς τὰ πάτρια
    τοὺς αὐτοὺς· πόλεις
25 . . . . . . ουσί. (Δω.) τι λέγεις, ἄθλιε;
    (Φει.) συλλαμβάνειν ὃς τοῖς ποιηροῖς τοὺς θεοὺς
    γᾶγαθοὶ γὰρ ὠντες οὔδὲν ἄγαθον πράττομεν.
    ἂλλ' ὅδ' ὁ διμοιρίτης φέρων αὐτῶς ποτε
    ἐπορεύεθ' ἱδρῶν σαῦν' ὁν, πήραν, κράνος,
30 . . . . . . οὐν. διβολίαν, κύδιον

17 ποταμίναν, Allinson ?/ ποταμίνα, Kretschmar, K².
18 νῦν ἐγὼ, to Doris./ νῦν ἐγὼ Δωρίς, with no trace of ότε letters, pap. / ἐγὼ Δωρίς τέ σοι?, Leo suppl. // ΔΩΡΙΣ to transferred to margin, Robert.
20 ἀδύνατον· ἀτυχίας, e.g. Allinson.
21 διάπαντος, Allinson suppl. e.g. // ἂν εὐχήν τις, S² suppl
22 Supply ? e.g. // ἐς κόρακας. (Δωρ.) δὲσποιν'.
23 άκριβῶς, K² / ἀκριβῶς, pap., S².
23–25 S² suppl. from Eur. Fragm. 286 N :
    'καν ταῖς θυσίαις ἄπαντ' ἀκριβῶς τὰ πάτρια
    τηροῦντες οὖθεν ὄφελων· αὐτοὺς, πόλεις
    ματὴν γὰρ εὔσεβεῖσοι.
28 διμοιρίτης, G.-H. suppl. // from marg. schol.: διμοιρίτη
    διπλούν λαμβάνων τῶν στρατωτῶν μισθῶν.
FRAGMENTS FROM IDENTIFIED PLAYS

Scene. PHEIDIAS, DORIS (and, perhaps, DAVUS)

PHEIDIAS

... Pheidas is still speaking in monologue, or perhaps Davus is addressing him, referring sententiously to three factors: "pedigree," "reputation," and (?) "wealth." Doris enters and (l. 18) says:

DORIS

Now I bid you, Pheidas, 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!

(Pheidas 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 pay¹ used to march all in a sweat carrying in person his javelin, wallet, helmet, [mattress, spear,] halbert and sheepskin. Now his

¹ See note on text; or perhaps "semi-centurion."

29 ἐπορεύεθ' ἱδρὼν σαύνιον, Herwerden. / ῥοπακα, σάγμα, σαύνιον, S².
30 S² suppl. e.g. ἀτράματα, σιγυνι'ον.
MENANDER


31 Leo suppl.
32 Wilam. suppl.
33 Assign (end) to Doris? or to Davus? See on line 41.
35 (end) παρι... σας, σαπ.
38 διαποθέβα space rep. by S² = ? change of speaker.
39 ήκει δε 'δευρ', επεί, S² suppl. // Ο.-Η. assign line to Pheidias.
41 πώς; to Doris, Rob. / To "B" (= Davus), K², etc.
42-44 = fragm. 294 K. This identifies the play, see Körte², Introd.
49-50 Restored from fragm. 731 K, see K².

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Fragments from Identified Plays

thrice unlucky ass does all this carrying, and this
whilom barbarian (Bithynian) has turned of a sudden
into [the valiant] Bias, 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 drink-
ing, 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

tōtō γ' ἀπόκριναι, πόθεν ἔχεις ταῦτ'; οὐκ ἀπει ἐκ τῆς δὲ γῆς ἔτερασ; τί διδάσκεις κακά; τί λυσιτέλει<ν> ἥμιν ἀποφαίνεις τάδικειν;"

55 καὶ πέπρακ' ἄρα

a ἐλπίδων

εκεινομενον

νην δητοῦ

ἔχω, τὸ δ' ἐγκα[λείν

50 με' ὡς οὐ δεόν

ὁ τῶν χρώμενοι;

ἐμφέβρονται πάλαι

κλίνων μάτην

αἰς χέρσιν

65 τουτοί

τοὺς λαμβάνων:

Scene. (?: ΔΑΟΣ), ΓΝΑΘΩΝ

οὐκοῦν Γνάθων

οὐγε: ὡ Γνάθων

μῆ

(Lacuna of — 3 lines.)

52 Ox. pap. col. i. No. 1237 begins. ἐκ τῆς δὲ γῆς, Wilam. suppl.///ἐτέρασ; G.—H. / ἐκ τῆς ἀδικίας; μισῆς se, S./// ἐκ τῆς

...... ὁσε. τί διδάσκεις κακά, Ox. pap. v. p. 313. / Ox. pap. x. No. 1237 begins ... se: τί διδάσκεις κακά;

53 λυσιτέλει<ν>, G.—H. corr. Ox. pap. v.///ἀποφαίνεις, Ox. pap. iii.///ἀποφαίνεις, Ox. pap. x.

54 Ox. pap. iii. here continues ἐβ. ἐτ. ν of line 70, but a lacuna must be assumed for continuation of lines 54–69 in Ox. pap. x. 1237.

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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 ... ἔκεινον μὲν Ἕ, G.—H./. ... εἰ κείνουμένῳ, S².
67 Δαυς is written between the lines.
MENANDER

(? ΔΑΟΣ, or ΓΝΑΘΩΝ), ΦΕΙΔΙΑΣ

(70) εἰς ἔστιν ὁ κόλαξ . . . . . . . . . . . . . .

δι' οὐ τὰ πάντα ἀπὸ ὅλωλε, τρόφιμε, πράγματα ἀρδην. Ἐγὼ σ' οἱ λόγοι, ὅσας ἀναστάτους πόλεις ἐ' ὅρακας, τ' οὔτ' ἀπολώλεκεν μόνον ταύτας, ο νῦν δ' ὑπὸ τούτον ἔξευρηκ' ἐγώ.

75 ὁ οὖσι τύραννοι πώποθ', ὁσίς ἡγεμόνι

μέγας, σατράπης, φρούραρχός, οἰκιστής τόπον, στρατηγός, οὐ γὰρ ἄλλα τοὺς τελέως λέγω ἀπολωλότας νῦν, τ' οὔτ' ἀνήρικεν μόνον οἱ κόλακες. οὔτ' οἱ δ' εἰσὶν αὐτοῖς ἄθλοι.

(Φεί.) σοβαρός μὲν ὁ λόγος, ο τι δὲ τροτ' ἐστὶν ποτέ,

81 οὐκ οἰδ' ἔγωγε. (?) ἡ' τις τις ἂν κρίνας κακῶς ἐνυόνυν ὑπολάβοι τὸν ἐπιβουλεύοντά σοι.

(Φεί.) κἂν μὴ δύνηται; (?) πᾶς δύναται κακῶς ποεῖν.

(Lacuna — ?)

περανοῦμεν: ὁ . . . . . . . . . . . . .

85 τὸν πορνοβοσκὸν . . . . . . . . . . . .

πάντων.

ΔΑΟΣ

πολυ . . . . . . . . . . . . . . . . . . .

α . . . . . . . . . . . . . . . . . . .

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

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

90 εὖ . . . . . . . . . . . . . . . . . . .

μα . . . . . . . . . . . . . . . . . . .

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

(Lacuna — ?)

70 S² assumes lacuna of 10 or more lines. // εἰς ἔστιν transferred from line 54. // K² supplies ὁ κόλαξ ὁ κατάρατος ἑτεροθ. // S² throws εἰς ἔστιν to end of line. // Assigned to Darius cf. τρόφιμε, F². // G.-H. to Gnatho, see 67 and 68.

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FRAGMENTS FROM IDENTIFIED PLAYS

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 Dauus re-enters and at 92 the marginal name may be "Gnatho.")

(Lacuna.)

72 λόγον, Allinson, S².
73 ἔφορακας, G.-H./ἔφορακα, S²./ἐ. . . . ακα. . . . ουτ., pap.
79 G.-H. suppl./δ τι ἵσνεισιν, S²./ουτ. . . . εἰσιν, pap.
81 πτῶσος, G.-H./πτῶσώς, Robert.
84 Ου. pap. col. ii. No. 1237 begins.
84–92 S² combines with this fragm. also fragm. 2 of pap. 1237. This brings line 84 above to line 86 (see S² ad loc.).
86 Δαος between the lines.
92 In r. margin is . . . θ, name of a speaker. Ἰγναθός, suppl. Allinson. / ἵσνεισιν, S².?/ The initial letter is perhaps Β, G.-H.
ΜΕΝΑΝΔΡΟΣ

. . . . . σουσαντού . . . . . . . . . . .

95 τ. . . πειστ. χωρήσει σ. . . . . . . .

μ' ἐπατεψεθ' ἐκ τέρων συνεστραγώτας δηλαδή
οὐς παραφυλάξει· παίδες, ἐκτρίβοιμεν ἀν.

ήτοι ποθ' οὖτος ἢ συ πιστευθεὶς λόγοις
ὑπεναύτ' ὅν τε μηθὲν ὁν ποεῖς ποεῖν

100 δόξας ἔχεις τὸν ἀνδρ' ἀφύλακτον, ἐκτοποῦ
τῶν πραττομένων, τῆς οἰκίας. ὃταν δὲ σὺ
βρύλη διοικηθῆσαι τὰ λοιπὰ σοι.

(Πορ.) οὐδ. . . . . θ. . . . . . . . . θανερός. οὐ λυμοῖ, 'βια'ν

ἐχοῦτες ἐν τ' αῖς χερσίν, ἀλλο δ' οὔδε ἐν;

105 ὦνείθ' ὁ γείτων. ἄλλ' ἐὰν αἰσθηθ' ὁ μ' ἐν

προσε' ώσιν ἐξήκονθ' ἔταγός παραλαβῶν,

'ὁδους', ὁ Ὀδυσσεὺς ἠλθεν εἰς Τροίαν ἔχων,

'βο' ὅν, ἀπειλῶν· "ἄν σε μή, μαστιγία,

δς ἔμην π' ἐπρακας πλέον ἔχοντε χρυσίς'ν—'

110 . . . . τι' α' δ' πωλῶ; μα τοὺς δώδεκα 'θε' φύς,

. . . . . μ' ε' ζο'ς' διὰ ότε στ' ἡ μ' ἐλαμβάνειν

'ὁσον ού' 'χι δέκα, τρεῖς μνᾶς ἐκάστης ἥμερας

'παρά τοῦ' ἐνοῦ. δέδοικα δ' οὖτω λαμβάνειν

'ἐκ τῆς ὄδ' οὖ γὰρ ἀρπάσωθ' ὅταν τύχη

115 ἀὐτῆν', δικάσομαι, πράγμαθ' ἔξω, μάρτυρας'

'παρέχειν δεησεῖν'. . . . . .

93 Ox. pap. iii. col. iii. begins here.
101 ἐκτοποῦ, Kretschmar, G.–H.
110 Leo conject. τι' ισθμίδα.
111 μ' ἐλαμβάνειν, G.–H. 113 Leo.
114 ἐκ τῆς ὄδού, S² q.v. 115 αὐτῆν, Rob. 116 Leo.
FRAGMENTS FROM IDENTIFIED PLAYS

(GNATHO ?)

94 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)

SLAVE-DEALER

103 . . . . . . . . . . . . . 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 bringing¹ 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.
ΜΕΝΑΝΔΡΟΣ

OTHER FRAGMENTS

292 Κ  
(Mag.) σπουδή· δίδου σύ σπλάγχνα, ἀκολούθων· ποὶ βλέπεις;
σπουδή· φέρ', ὁ παί Σωσία· σπουδή· καλῶς.
ἐγχοῦ. 2 θεοίς 'Ολυμπίοις εὐχώμεθα
'Ολυμπίαισι, 3 πᾶσι πάσαις· λάμβανε
τὴν γλώτταν· ἐπὶ τούτῳ δίδοναι σωτηρίαν,
ὑγίειαν, ἁγαθὰ πολλὰ, τῶν ὄντων τε νῦν ἂν
ἀγαθῶν ὄνησιν πᾶσι· τούτῳ εὐχώμεθα.

293 Κ  
(Βίας) κοτύλας χωροῦν δέκα
ἐν Καππαδοκία κόνδυ χρυσοῦν, Στρουβία,
τρισ ἔξεπιον 4 μεστὸν γ' (Στρ.) 'Αλεξάνδρου πλέον
τοῦ βασιλέως πέτωκας. (Βί.) οὐκ ἐλαττοῦν, οὐκ
μὰ τὴν 'Αθηνᾶν. (Στρ.) μέγα γε.

297 Κ γελῶ τὸ πρὸς τῶν Κύπριον ἐννοούμενος.

295 Κ Χρυσίδα, Κορώνην, Ἀντίκυραν, Ἰσχάδα
καὶ Ναννάριον ἑσχῆσας ὀφραῖαν 5 σφόδρα.

296 Κ ἀλλ' οὐδὲ γεννήτην δύναμί' εὑρεῖν οὐδένα
ὄντων τοσοῦτων, ἀλλ' ἀπείλημαι μόνος.

1 cf. Athen. xiv. 659d = fragm. 292 Κ. Μενάνδρος ἐν Κόλασ
τὸν τῶν τετραδισταῖς διακονούμενον μᾶγειρὸν ἐν τῇ τῆς Ανδριᾶ
'Αφροδίτης ἑορτῇ ποιεῖ ταυτὶ λέγοντα. See above on line 10 of
Κόλασ and on frag. 320 Κ below.
2 ἐγχοῦ, Cobet./ἐγχοῦ, MS.(A.)/ἐχει, Κ.
3 Ἤλυμπίαισι, Herwerd./'Ολυμπίαισι, MS.(A).
4 ἔπιον Α, corr. Bentley; cf. Plut. de adul. 13 (57 a) καθ-
περ ὁ Στρουβίας ἔμπερεστατῶν τῇ Βλαντὶ καὶ κατορχούμενος τῆς
ἀναίσθησιας αὐτοῦ τοῖς ἐπαινοῖς 'Αλεξάνδρου τοῦ βασιλέως πλέω
πέτωκας.
5 Capps conject.: ἑσχῆσα γ' ὑφαλας.

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FRAGMENTS FROM IDENTIFIED PLAYS

OTHER FRAGMENTS

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 πρόσεισιν οίον ἀψοφητὶ θρέμματος ἴνα ψαύσῃ.  
299 Κ ω — κωβίος, ἤλακατήνες, κυνὸς οὐραίον. . . . . .  
300 Κ βοῦς Κύπριος.  

ΚΤΒΕΡΝΗΤΑΙ

301 Κ τάργυρίον εἶναι, μειράκιον, σοι φαίνεται  
οὐ τῶν ἀναγκαίων καθ’ ἠμέραν μόνον  
τιμὴν παρασχεῖν δυνατόν, ἄρτων, ἀλφίτων,  
όξους, ἐλαίου, μείζονος δ’ ἄλλου τιμῶς;  

5 ἀθανασίας δ’ οὐκ ἔστιν, οὐδ’ ἀν συναγάγῃς  
τὰ Ταυτάλου τάλαντ’ ἑκείνα λεγόμενα·  
ἔλλ’ ἀποθανεῖ καὶ ταύτα καταλείψεις τισίν.  
τί ὁνὸν λέγω; μηδ’ αὐτὸς εἰ σφόδρ’ εὐπορεῖς  
πίστευε τούτῳ, μὴτε τῶν πτωχῶν πάλιν  

10 ἡμῶν καταφρόνει, τοῦ δὲ γ’ εὐτυχεῖν ἂεὶ  
pάρεχε σεαυτὸν τοῖς ὀρώσιν ἄξιον.  

302 Κ οἴοι λαλοῦμεν ὄντες οἱ τρισάθλιοι  
ἀπαντεῖς οἱ φυσιῶντες ἐφ’ ἐαυτοῖς μέγα·  
αὐτὸν γὰρ οὐκ ἔσασιν ἀνθρώπων φύσιν.  
οὗτος μακάριος ἐν ἀγορᾷ νομίζεται.  

5 ἔπαν ἀνοίξῃ τὰς θύρας, τρισάθλιος,  
γυνὴ κρατεῖ πάντων, ἑπιτάττει, μάχετ’ ἂεί,  
ἀπὸ πλειώνων ὀδυνᾶτ’, ἐγὼ δ’ ἀπ’ οὐδενὸς.  

303 Κ τί λέγων ἀποτρώγειν ἀξίωσει νῦν ἐμοῦ  
tὸ μισθάριον; μένω γὰρ ἐξ ἔχθιζινοι  
. . . . .  

1 ψαύνων, Κ, cf. ἐπιψαύνων in Plutarch’s citation, de adul. 1 (57 a). ἀπτόμενος, Kock.  
2 cf. Antiphanes, Corinthia (126, Κ), lines 3–5, ἐν τ.  
Κύπρῳ . . . σκατοφαγεῖν . . . . τοὺς βοῦς ἰνάγκασαν.  

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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 σκατοφάγος, see Periceir. 274.
MENANDER

KΩNEIAZOMENAI

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 ................
(A) ἃρ' ἐστὶ τούτ' ἐνύπνιον; (B) εἰ καθεύδομεν.—
πρὸςκα δὲ δίδωσι τρία τάλαντα, πένθ' ἄμα
4 μνᾶς εἰς στολῆν καὶ κόσμον. (A) οὐκ ἔγρηγορα.
(B) ἄλλ' ἐξεγείρου: τοὺς γλάμους γ' ἥδη ποεῖ.
..................κροτ[ών. (A) τὶ λέγεις; κροτῶν ἐγὼ;
(B) ...................τὸ[δειλινὸν παρήν. (A) τὶ οὖν;
(B) ..................παρακ[αθήμενος λαλεῖ.
(A) τίνι τῶν ἑταρω[ῦ; (B) Χαιρέα. (A) ποῦ; βού-
λομαι
10 ἀυτοὺς ὀρᾶν. (B) ἐγγ' ὑς τις ἐστὶν ἐξέδρα
................ (A) ἐνταύβθα δὴ ποὺ δεξιάς.
(B) ἐνταύθα νῦν λαλοῦσιν. (A) οὐρμ' εἰσίων.
(Γ) λελοιδορῆμ' ἃρ' οὖν δικαίως τῇ Τύχῃ:
τί γάρ; ὡς τυφλῆν αὐτήν κ' ἀκῶς εἰρηκά ποὺ,
15 νῦν δ' ἐξέσωσε μ' ὡς εἶοιχ' ὀρῶσα 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, ὑγίεστερος κροτῶν, on which Kock cites Zenobius 6, 27: ἐπὶ τῶν πάνω ὑγιαινόντων ἡ παροιμία ἀπὸ τοῦ ζῆν τῶν κράτων, 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.

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MENANDER

'ἐπόνησα δεινῶς, τοῖς πόνοις δ' εἰργαζόμην
'τὰ νῦν ἀγαθὰ, τούτ' ὅν γὰρ οὐκ ἂν ἐπέτυχον,
'εἰ μὴ τὸτ' ἐπόνησ' ᾧ. ὡστὲ ἔμθεις, πρὸς θεῶν,
πράττων κακῶς λίαν ἄθυμησῃ ποτέ·
20 ἵσως γὰρ ἀγαθοῦ τοῦτο τρόφασις γίνεται.

ANOTHER FRAGMENT

307 Κ τὸ γνῶθι σαυτὸν ἔστιν, ἀν τὰ πράγματα
eἰδης ἃ τὰ σαυτοῦ καὶ τί σοι ποιητέον.

ΔΕΤΚΑΔΙΑ

For the story of Phaon, with which legends about Sappho
were entwined, see the fragments of "Phaon" by Plato of the
Turpilius, 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 ὅστις ὑπέχει χρυσίῳ
τὴν χεῖρα, καὶ μὴ φῇ, πονηρὰ βούλεται.

310 Κ ἀεὶ νομίζονθ’ οἱ πένητες τῶν θεῶν.

1 ὡστε... γίνεται = fragm. 306 Κ. // μηθείς, MS.
2 εἰδης, Meineke, Kock, K². / ἔθη, MSS.
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.
Κου δὴ λέγεται πρώτη Σαπφὼ
τὸν ὑπέρκομπον θηρώσα Φάων
οίστρούντι 1 πόθῳ ῥύσαι πέτρας
ἀπὸ τηλεφανοὺς ἀλλὰ 2 κατ᾽ εὐχὴν.
5 σήν, δέσποτ' ἂναξ . . . . . . . .
. . . . . . . . εὐφημείσθω
τέμενος πέρι 3 Δευκάδος ἀκτῆς.

ΜΕΘΗ

Κ εἶτ' οὖν ὃμοια πράττομεν καὶ θύσμεν;
ὁποὺ γε τοῖς θεοῖς μὲν ἡγορασμένον
δραχμῶν ἅγω προβάτιον ἀγαπητὸν δέκα,
αὐλητρίδας δὲ καὶ μύρον καὶ ψαλτρίας,
5 Μενδαῖον, Θάσιον, ἐγχέλεις, τύρον, μέλι,
μικρὸν τάλαντον, γίνεται τε 4 κατὰ λόγον
δραχμῶν μὲν ἁγαθὸν ἄξιον λαβέιν δέκα
ἡμᾶς, ἐὰν καὶ καλλιεργῇ τοῖς θεοῖς,
τούτων δὲ πρὸς ταῦτ' ἀντ' ἄνελειν 5 τὴν ζημίαν,
10 πῶς οὖχι τὸ κακὸν τῶν ἱερῶν διπλάζεται;
ἐγὼ μὲν οὖν ὁν ἄν οθος οὐκ εἰσά γε τὴν
οὐσίν ἄν ἐπὶ τὸν βωμὸν ἐπιθείναι ποτε
eι μὴ καθήμιζεν τις άμα τὴν ἐγχελὼν,
ἶνα Καλλιμέδων ἀπέθανεν εἰς τῶν συγγενῶν.

1 οἰστροῦντι, Kock. / οἰστροῦντι MS.
2 ἀλλὰ MS. / ἀλμα, Wordsworth.
3 πέρι, Bernhardy, accent. Meineke joins the two as one fragment.
4 τε Codex A. / τὸ Mein.
5 ἀντ' ἄνελειν, Dobree. / ἄνελειν, Codex A.
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 demesne\(^1\) 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 eel\(^6\) 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
exact of those who make the sacrifice" (Kock).

\(^6\) Eels were considered a delicacy; cf. the scene in
Aristoph. Acharn. 880 ff.
MENANDER

320 K ἐμὲ γὰρ διέτριψεν ὁ
cομψότατος ἄνδρὼν Χαιρεφῶν, ἱερὸν γάμον
φάσκων ποίησεν δευτέραν 1 μετ' εἰκάδα
καθ' αὐτόν, ἵνα τῇ τετράδι 2 δειπνή παρ' ἐτέρως
5 τὰ τῆς θεοῦ γὰρ πανταχῶς ἔχειν καλῶς.

321 K Ἀδράστεια καὶ
θεὰ σκυθρωπῇ Νέμεσι, συγγινώσκετε.

MÏΣΟΓΩΝΗΣ

(ΣΙΜΤΛΟΣ)

325 K πρὸς τὸ πρᾶγμα ἔχω
κακῶς.

(B)

ἐπαριστερῶς γὰρ αὐτὸ λαμβάνεις·
tὰ δυσχερὴ γὰρ καὶ τὰ λυπησαντά σε
ὁρᾶς ἐν αὐτῷ, τὰ δὲ ἀγάθ' οὐκέτι βλέπεις.
5 εὕροις δὲ ἀν οὐδὲν τῶν ἀπάντων, Σιμύλε,
ἀγαθὸν ὅτι μὴ πρόσεστι καὶ κακῶν.
γυνὴ πολυτελὴς ἔστ' ὁχληρῶν, οὐδ' ἐὰ
ζῆν τὸν λαβόνθ' ὡς βουλέτ'. ἀλλ' ἐνεστὶ τι
ἀγαθὸν ἀπ' αὐτῆς, παῖδες· ἔλθοντ' εἰς νόσον

1 ?δευτέρα. For the 21st πρῶτη μετ' εἰκάδα (or ἐπ' εἰκάδ) 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 Calendas), cf. Ar. Clouds, 1131.
2 See Κόλαξ, line 10.

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.

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MENANDER

10 τὸν ἔχοντα ταύτην ἐθεράπευσεν ἐπιμελῶς, ἀτυχοῦντι συμπαρέμεινεν, ἀποθανόντα τε ἔθαψε, περιέστειλεν οἰκεῖως: ὥρα εἰς ταύθ', ὅταν λυπή τι τῶν καθ' ἡμέραν. οὔτω γὰρ οἶσες πάν τὸ πράγμα· ἂν δὲ ἐκλέγῃ ἢ ἅπαν τὸ λυποῦν, μὴ δὲν ἀντιπαρατιθεῖς τῶν προσδοκομένων, ὀδυνησεὶ διὰ τέλους.

326 Κ ἔθυμομεν δὲ πεντάκις τῆς ἡμέρας, ἐκυμβάλωσιν δὲ ἐπτὰ θεράπαινα κύκλῳ: αἱ δ' ὅλολυλιον.

327 Κ ἐλκεὶ δὲ γραμματείδιον ἐκεῖσθε δίθυρον καὶ παράστασις, μία δραχμή.

328 Κ ὁμνυμί σοι τὸν Ἡλιον, ὑ μὴν ἀποίςειν σοι γράφῃν κακόσεως.

(A)

329 Κ χαῖρ', ὁ Γλυκέριον.

(ΓΑΤΚΕΡΙΟΝ)

καὶ σύ.

(A)

πολλοστὶ χρόνῳ

ὁρῶ σε.

330 Κ ἀλλ' οὐδὲ τὰ βίον φῶν ἵσως δεῖ φροντίσαι.

331 Κ χλαμύδα, καυσίαν, λόγχην, ἀόρτην, ἰμάτια,

333 Κ ὁ ἐπιχρύσους σανδαλοθήκας.

οὐδὲ, Meineke./οὐ, MS.

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FRAGMENTS FROM IDENTIFIED PLAYS

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

Greeting, 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.
ΜΙΣΟΤΜΕΝΟΣ

Fr. I (R)  
ηκειμ',
ηγείτον'

Fr. II (R)  
πηνίκα
η...

Fr. III (R)  
οσίων φ...
6 ἡ κούσομαι σαφῶς
... γόθητος ἐκτόπου
... νῦ τὸν Ἡλιον:
... ὡς Γέτα.
10 Ὁρασωνίδης αὐθαδίας
... ἀνθρωποῦ λάβεῖν
... τουτί λαβῶν:
(Δη.) (Κλ.) Δημέας
... νος οὐδὲ γρῦ
15 γὰρ Δημέα
... ερᾶς ἐγὼ
... τῆς ῥ... ταυτί λέγει
... α κλάων, ἀντιβολῶν, ὁνος λύρας.
(?) συμπεριπτάτησο καυτὸς, ὡς ἐμοὶ δοκεῖ:

5... προσιών ἐγὼ, S suppl.
9 Γετ in r. margin.
10 Ὁρασωνίδης, Hunt suppl.
12... λαβῶν: S² // Kleiv in r. margin.
13 Kleiv in r. margin.
16... αχ ἐρᾶς ἐγὼ, S². 17 τῆς. kal', S².
18 ὁνος λύρας, See fragm. 527 K below.
FRAGMENTS FROM IDENTIFIED PLAYS

THE HATED MAN

(To thirteen short fragments, previously known, is now added a longer one ("Oxyl. 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,\(^1\) 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,\(^2\) the jealous soldier-lover
Father of Thrasonides.
(Crathlete, the young girl.)

(In lines 1–17 Getas and Cleinias appear to be talking with Demeas. The conversation continues between Demeas and Cleinias.)

Demeas

\(^{18}\) . . . 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 (Korte \(^4\)).
\(^2\) cf. Thraso in the Eunuchus of Terence and Gnatho with Gnathonides (Lucian); see The Toady, p. 382 above, for genesis of name.
\(^3\) For the proverb, cited in full by Photius, see below, 527 K.
(Δη.) τούτο δ’ εἰρήμετε . . . αυτοῦ σ’ ἀξίω
21 . . . οὐν ἀπολυτροῦν διὰ πατήρ. (Κλ.) ἐγὼ δὲ γε
μισ’ ω γυναῖκας ἐντετυχηκώς, Δημέα.

Fr. I (V) 1. 2
1. πα’
25 1. πατήρ
2. οὐ’ κέτι.

Fr. II (V) 1. μο’ . . κλ.
Fr. III (V) . . . . χ’
πεπόνθαμεν : (Β.) τ . . . . .
30 . . θασι τούτο τί . .
έλούσα μιμο.

(Θρ.) διὰ τί Κράτεια φ. ρ .
(Β.) ο τούτο πράξας ε’

(Θρ.) ἀλλὰ πατήρ ε’
35 . . ἀπαντ’ ἂ . .
βουλευτεῖον.
ζήν εἰ πρεπεῖ .

(Θρ.) ὁ τοῦ παρα . . .
πατήρ Κρατείας . . . . . . . . . . . . . . . . . . . . οὐ . . . . λ’ ἀφ . . . .
40 νῦν ἢ μακάριον ἢ τρισάθλιον τοῦ, πάτερ,’
δείξεις με τῶν ξώντων ἀπάντων γεν’ ἀνεμον’.
εἰ μὴ γὰρ οὕτος δοκιμάσει με κυρίως’
δῶσει τε ταύτην, οἶχεται Θρασινίδης’.
ὁ μὴ γένοιτ’ ἀλλ’ εἰσίωμεν’ . . κεν

Fr. IV (R) 45 1. 5 οιστε πάνι
Fr. IV (V) 50 πατήρ δῶσει.
η’ ὅν τί μητ’
πόνοι.

Fr. V (R) 1. 5 θ’ φ’
Fr. V (V) 5 1
καὶ
410
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.

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I swear to you by Helios, verily I’ll enter against you an action for maltreatment!

A

Greeting, 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

OTHER FRAGMENTS

338 Κ παιδισκάριόν με καταδεδουλώκε ευτελές, ὅν οὔδε εἷς τῶν πολεμίων <ού>πώποτε. 2

335 Κ εἰ γὰρ ἐπίδομι τούτο, κἂν 3 ψυχὴν ἱπάλιν 1 λάβοιμι ἐγώ. νυνὶ γὰρ—ἀλλὰ ποῦ θεοῖς οὖτως δικαίοις ἐστίν εὐρεῖν, ὁ Γέτα;

336 Κ παρ’ ἐμοὶ γὰρ ἐστιν ἐνδον, ἐξεστίν δὲ μοι καὶ βούλομαι τοῦθ’ ὅσ ἀν ἐμμανέστατα ἐρῶν τις, οὐ ποιῶ δὲ.

337 Κ Ἀπολλών, ἀνθρωπὸν τίν’ ἄθλιωτερον ἑόρακας; ἃρ’ ἐρῶντα δυσποτμῶτερον;

339 Κ ἀπαμφιεῖ γὰρ τὸ κατάπλαστον τοῦτό σοι 4 καὶ λανθάνειν βουλόμενον ἡ μέθη ποτέ.

341, 342 Κ (‘ὢ δυστυχῆς,’) τί οὗ καθεύδεις; σὺ μ’ ἀποκναίεις 5 περιπατῶν.

εἴσελθε κἂν νῦν, ὁ μακάριε.

343 Κ Λακωνικὴ κλεῖς ἐστιν, ὡς ἔοικε, μοι περιοιστέα.

340 Κ ‘πρόφην ἐπανήλθον 6 ἐκ Κύπρου λαμπρῶς πάνυ πράττων· ἔκει γὰρ υπὸ τιν’ ἦν τῶν βασιλέων.

1 For addit. fragm., Ox. pap. 1605, see Introd. p. xxiii, note 3.
2 Mein. corr. ὅν οὔδεις τῶν πολεμίων πώποτε, MS.
3 κἂν, Allison, καὶ, MS. and Kock. // τάλιν, Bentley.
4 σοι, Hemsterhuis./ μοῦ, 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

10 τὸν ἔχοντα ταύτην ἐθεράπευσεν ἐπιμελῶς, ἀτυχοῦντι συμπαρέμεινεν, ἀποθανόντα τε ἔθαψεν, περιστείλειν οἰκείως· ὥρα εἰς ταῦθ', ὅταν λυπή τι τῶν καθ' ἡμέραν. οὕτω γὰρ οἴσεις πᾶν τὸ πράγμα· ἀν δ' ἐκλέγῃ ἀεὶ τὸ λυποῦν, μηδὲν ἀντιπαρατίθεις τῶν προσδοκώμενων, ὀδυνήσει διὰ τέλους.

326 Κ ἔθύομεν δὲ πεντάκις τῆς ἡμέρας, ἐκμμέλοιο δ' ἔπταθα θεράπαιναι κύκλῳ· αἰ δ' ὠλόλυζον.

327 Κ ἐκεῖ δὲ γραμματείδιον ἐκεῖσε δίθυρον καὶ παράστασις, μία δραχμή.

328 Κ ὁμονύμι σοι τὸν Ἡλιού, ἡ μὴν ἀποίσειν σοι γράφην κακῶσεως.

(A

329 Κ χαῖρ', ὁ Γλυκέριον.

(ΓΑΤΚΕΡΙΟΝ)

καὶ σὺ.

(A)

πολλοστὸ χρόνῳ δὲ ὡσε.

330 Κ ἀλλ' οὐδὲ τὰ βίου ὑψὸν ἵσως δεὶ φροντίσαι.

331 Κ χλαμύδα, κανοῦν, λόγχην, ἀόρτην, ἰμάτια.

333 Κ ἐπιχρύσοις σαυδαλοθήκας.

οὐδὲ, Meineke. / οὐ, MS.

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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 everyday 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

Greeting, 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.
ΧΕΝΟΛΟΓΟΣ

354 Κ ἀνδρὸς πένητος νιός, ἐκτεθραμμένος
οὐκ ἔξ ὑπαρχόντων, ὁρῶν ἡσχύνετο
τὸν πατέρα μίκρ’ ἔχοντα· παίδευες γὰρ εὖ
τὸν καρπὸν εὐθὺς ἀπεδίδου χάριτος καλὸν.

355 Κ οὔτως ἀσυλλογίστοι η τύχη ποιεῖ
τὸ συμφέρον τι 1 ποτ’ ἐστὶν ἀνθρώπον βίον,
καθ’ οὓς δὲ 2 κρίνει πράγματ’ οὐ χρήται νόμοι
οὐδ’ ἐστὶν εἰπεῖν ξόντα “ταῦτ’” οὐ πείσομαι.

ΟΛΤΝΘΙΑ

356 Κ ὡς ἄδικον, ὅταν ἡ μὲν φύσις
ἀποδῷ τι σεμνόν, τούτο δ’ ἡ τύχη κακοῦ.

357 Κ μετ’ Ἀριστοτέλους γὰρ τέτταρας τῆς ἡμέρας
ὁβολοῦς φέρων . . .

ΟΡΓΗ 3

363 Κ καῖτοι νέος ποτ’ ἐγενόμην κάγῳ, σύναι,
ἄλλ’ οὐκ ἐλούμην πεντάκις τῆς ἡμέρας
τῷ· ἄλλα νῦν. οὐδἐ χλανίδ’ εἶχον· ἄλλα νῦν.
οὐδὲ μύρον εἶχον· ἄλλα νῦν. καὶ βάψομαι,
5 καὶ παρατιθοῦμαι νή Δία καὶ γεννήσομαι

1 τι for δ’ τι which would give . . . . . . .
2 Bentley, metri causa, transposed order and inserted
de/οῦ χρήται νόμοι, καθ’ οὓς κρίνει τὰ πράγματα, MS.
3 This was the play with which Menander won his first

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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 bath 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.
Κτήσιττος οὐκ ἀνθρωπὸς ἐν ὀλίγῳ χρόνῳ
cαθ’ ὡς ἐκείνος κατέδομαι καὶ τοὺς λίθους
ἀπαξάπαντας, οὐ γὰρ οὖν τὴν γῆν μόνην.

364 Κ διαφέρει Χαιρεφῶντος οὐδὲ γρῦ
ἀνθρωπὸς ὡστίς ἔστιν, ὡς κληθεῖς ποτὲ
eἰς ἐστίσιν ὁδοκαπόδοσ, ὃρθριος
πρὸς τὴν σελήνην ἔτρεχε τὴν-σκιὰν ἰδὼν
5 ὡς ύστερίζων, καὶ παρῇ ἀμ’ ἡμέρᾳ.

367 Κ τοῦθ’ ἐταῦρός ἔστιν ὄντως.¹ οὐκ ἐρωτᾶ, πηνίκα
δειπνὸν ἔστιν, ὡσπερ ἐτέροι, καὶ τὶ δειπνεῖν κωλύει
tοὺς παρόντας, εἰτα δειπνον ἔτερον εἰς τρίτην
βλέπει,
'εἴτα δ’ ἔτερον εἰς τετάρτην,² εἴτα περιδειπνον
πάλιν.

Supplementum Comicum, Demianczuk, p. 57.

(Α) ἐμφαίνεται
οὗτος πρόσφατος ἢν ἐπιχώριος. (Β) καὶ τοῦνομα
τί λέγεις; (Α) ἀλάστωρ,³ φησί.

ΠΑΙΔΙΟΝ

370 Κ ἂν πάντα δουλεύειν ὁ δούλος μανθάνῃ,
pουρός ἔσται· μεταδίδου παρρασίας,
βελτίον’ αὐτὸν τοῦτο ποιῆσε πολὺ.

371 Κ 'Εφέσια τοῖς γαμοῦσιν οὕτως περιπατεῖ
λέγων ἀλεξιφάρμακα.

¹ Grot. transp. ὄντως ἔστιν of MS.
² Lacuna suppl. by Porson. Cobet notes that the Attic usage is τετράδα. See fragm. 320 Κ 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 reality 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.

(A) ’Tis clear that he’s a late arrival amongst our folk.
(B) And what do you say his name is?
(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.
MENANDER

372, 373 Κ. ἀλύσιον
χρυσοῦν ἐπορίσας. εἴθε λιθοκόλλητον ἦν
καλὸν ἦν ἄν οὐτως. . . . . . . . .
. . . . . . . . . . . . . . . . . . . . .
μάραγδον εἶναι ταύτ' ἔδει καὶ σάρδια.

ΠΑΛΛΑΚΗ

376 Κ. μικρὸν ἐπιμείνας προστρέχει,
"ἡγόρακά σοι περιστέρια" ¹ λέγων.

378 Κ. πολλοὺς λογισμοὺς ἡ πονηρία κυκλεῖ.²

399 Κ. ἀλλὰ τῶν χρηστῶν ἔχει τιν' 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, Sosias. 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 th-

¹ περιστέρια ῥαθ', sc.? Cobet. ² κυκλεί. / κυκλεῖ, 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. lii–liv.
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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 Mnæsilochus—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 ἡ γαρ ὁ διὸς ἐκεῖνος κύλικα παρῆκεν, ἀλλὰ πίνει τὴν κύκλῳ.

398 τὸ παιδίον δὲ εἰσῆλθεν ἐφητοῦς φέρον. <ὁβολοῦ.>¹

393 ὁστὶς παραλαβὼν δεσπότην ἀπράγμονα καὶ κοῦφον ἐξαπατᾶ θεράτων, οὐκ οἶδ' ὃ τι οὗτος μεγαλείον ἐστὶ διαπεπραγμένος, ἐπαβεβελτερώσας τὸν πάλαι ² γ' ἀβεβελτερον.

Ox. pap. vol. vi. p. 150

(Δα.) 'Τίβειε καὶ Γέτα', 'φυλάττετ' αὐτόν'. σὺ δ' ἀκολούθει, 'Πυρρία.'¹

¹ ὁβολοῦ, Allinson add. from Terence, Andria, 368–9. ² πάλαι γ', Reitzenstein./ποτε, MS./πρότερον, Cobet./ποτ' διν', 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 Perinthus 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 TIBBIUS, slaves (mutes).

THE GIRL FROM PERINTHUS

(Servant of the Perinthian.)

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, Pyrrhias, 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.) κληματίδας ἔξεισιν φέρων τὸ πῦρ δανοῦ καὶ πῦρ πρόδηλον. ὁ Τίβειε καὶ Γέτα, ἔπειτα κατακαύσει μ'. ἀφείητ' ἂν, Γέτα,
5 σύνδουλον ὄντα καὶ διασώσα'ντ'; οὖν πάνυ. ὅν ἄν μ' ἀφείητ', ἀλλὰ περιόψεσθε με; ὁ ὑπὲρίας ὄσον γε φορτίον φέρων ἀπολλολαμ καὶ δαδ' αὐτὸς ἡμένην ἔχων
10 Δάχης ἀκολουθεῖ. (Δαχ.) περίθετ' ἐνί κύκλῳ ταχύ
τὰ ξύλ'. ἐπιδειξαί, Δâē, τὴν πανουργίαν tέχνην τιν' εὐρών διαφυγῶν τ' ἐνθένδε με.

(Da.) tέχνην ἔγω; (Δαχ.) ναῖ, Δâē, τὸ μὲν ἀπράγμονα καὶ κόηφον ἔξαπατάν γάρ ἐστι "δεσπότην"
15 φλύαρος. (Δα.) ἡ, ἡν. (Δαχ.) εἰ δὲ τις τὴν τῶν φρενῶν στακτῆν—ἐκνίσθης; (Da.) οὐχὶ πρὸς σοῦ, δέσποτα.

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2 κληματίδας, Wilam. suppl. 5 G.-H. suppl.
6 Leo suppl. 7 Leo suppl. 8 Wilam. suppl.
9-10 G.-H. suppl. 11 ἐνί, Wilam.
13-14 cf. fragm. 393, Körte.
15 ἡ, ἡν, Allinson./ ἡν, G.-H., which is a new word (cf. Durham, Vocabulary of Menander, p. 65).
16 Note ἐνί in 2nd foot, cf. note on 342 K.

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1 Quoted from Davus’s words, see 393 K above. This proves (see Körte) that the fragment belongs to the Perinthia.
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.

2 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."

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(Δα.) ὁ μὲν πονηρός, ὁ θρασύς ἐνθάδε ἀρτίως
catat tov skelōn tēn kleronoomian filantatóu
...... ekπoδów. (Δα.) exēw χάρω
20...... s υφ' ἡμῶν. (Δαχ.' ) kaste
...... (Πυρρ'ias.) óws afiketo
...... feōmenos γἀρ καν κύκλω
...... pmv τ' ἐστι τό

OTHER FRAGMENTS

394 K oupwopoteξῆλωσα πολυτελὴ νεκρόν,
eȋs tōn ἵσον ὄγκον τῷ σφόδρῳ ἔρχετ' εὐτελεῖ.
395 K δο' ἐστι μαλακα ἰ συλλαβήων
ἐκ τῆς πόλεως τὸ σύνολον ἐκπήδα, φίλοσ.
396 K ἐπὶ τῶν ἀμαξῶν εἰσι πομπεῖαι τινες
σφόδρα λοίδοροι.
399 K oud' aútōs eimι σὺν θεοῖς ὕποξυλος.
400 K tά δ' ἀλλ' ἀνέπαφα σώματ' ou'd' ἔλη ω - 2
401 K Alánτειος γέλως.

17-18 ὅ—σκελῶν, cf. Ar. Pax, 241, ὁ κατα τοῖν 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 in suprascriptum. / Ka. // τὶ πώς, G.–H.
1 μαλακα, soft, yielding to the touch, hence (apparently) movables. Dübner trans.: tua cum convasaveris. See 440 K.
2 Meineke? oide lēptēa.
MSS. have Alánteiou, ? Alánteos.

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FRAGMENTS FROM IDENTIFIED PLAYS

LACHES
The scamp! The one who here a moment ago
was so bold now—astraddle! a
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

ΠΛΟΚΙΟΝ

402 Κ ἐπ’ ἀμφότερα νῦν ἡ πῖκληρος ἡ καλὴ
μέλλει καθευδῆσειν κατείργασται μέγα
καὶ περιβάλλον ἔργον. ἐκ τῆς οἰκίας
ἐξέβαλε τὴν λυτούσαν ἡ ἐβούλειν,
5 ἵνα ἀποβλέπωσι πάντες εἰς τὸ Κρωβύλης
πρόσωπον ἡ τ’ εὐγνωστὸς ὅ οὐσ’ ἐμ’ ἡ γυνὴ
désepoiva· καὶ τὴν ὅψιν ἄν ἐκτήσατο—
όνος ἐν πιθήκοις τούτο δὴ τὸ λεγόμενον
ἔστιν. σιωπᾶν βούλομαι τὴν νύκτα τὴν.
10 πολλῶν κακῶν ἄρχηγον. οἴμοι, Κρωβύλης
λαβεῖν ἐμ’, ἐκκαίδεκα τάλαντα τροίκα καὶ
τὴν ἐν ἐχθούσαν πῆχεως· εἶτ’ ἐστὶ τὸ
φρύαγμα ποὺς ὑπόστατον; μὰ τὸν Δία
τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν, οὔδαμῶς.
15 παϊδισκάριον θεραπευτικὸν δὲ ἰδοὺ λόγον
tάχιον ἀπάγεσθ’· ὅδε τὸν ἄρ’ ἂν τειλοῦσάς
ἔτεραν.

(A)

403 Κ ἔχω δ’ ἐπίκληρον Δάμαμαν· οὐκ εἰρηκά σοι
tοῦτ’; εἰτ’ ἂρ’ οὐχί; κυρίαν τῆς οἰκίας

1 ἀμφότερα νῦν, Mein./ἀμφότεραν ν, MS./ἀμφότερον ὧν Kock, from Terence, Heaut. 342. / ἡ πῖκληρος, Haupt./ἡ κλῆρος, MS./ἡ καλὴ, O. Ribbeck./οὖσα δὴ, Mein.
4 ἡ, Mein., MSS./ὡς, Kock.
6 Combined from MSS., Haupt.
7 ? sc. ἀποβλέπωσι from line 5.
8–9 Meineke’s order is: ἐστὶ δὴ τὸ λεγόμενον / τοῦτο.
11 τρόικα καὶ, suppl. Allinson./φερομένην, Kock./τάλαντ
ὡ θεοῦ, Mein.
12 τὴν ἐν ἐχθοῦσαν, Kock, cf. Lucian, de merced. condum
35./γενεσουσαν, etc., MSS./τὸ, for article at end cf. Geor
26; Periceir. 243; Perinth. 23.

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 dowry 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!

A

I have to wife a Lamia, 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 δέι, suppl. Allinson. / καλ, Kock. / τού, Jacob.
16 ἀπάγεσθε. ἃδε τις ἢ π' ἀντεισάγοι, Allinson. / ἀπαγεσθώδετις ἀρακτισάγοι, Codex V. / . . . ἀρακτισ, Cod. Urb. / θαττον ἀπάγοι τις ἢ τεραν ἂν εἰσάγοι, Jacob.
17 ἄτεραν, add. Allinson.
καὶ τῶν ἀγρῶν καὶ τῶν ἀπάντων ἀντικρυσ ἔχομεν, Ἀπολλοῦν, ὡς χαλεπῶν χαλεπῶτατον.
5 ἀπασὶ δ’ ἄργαλέα στίν, οὐκ ἔμοι μόνῳ, νῦν πολὺ μᾶλλον, θυγατρὶ.

πράγμα ἄμαχον λέγει.
(A)
ev oída.

404 Κ ὁ τρισκακοδαίμων, ὡς ὁν πένης γαμεῖ καὶ παιδοποιεῖθ’. ὡς ἀλογιστὸς ἔστ’ ἀνήρ, ὃς μήτε φυλακὴν τῶν ἀναγκαίων ἔχει, μήτ’ ἄν ἀτυχίας εἰς τὰ κοινὰ τοῦ βίου ἐπαμφιέσαι δύνατο τούτῳ χρήμασιν, ἀλλ’ ἐν ἀκαλύπτῳ καὶ ταλαιπώρῳ βίῳ χειμαζόμενος ἔσθ', τῶν μὲν ἀνιαρῶν ἔχον τὸ μέρος ἀπάντων, τῶν δ’ ἀγαθῶν οὐδὲν μέρος ὑπὲρ γὰρ ἐνὸς ἄλγων ἀπαντᾷ νουθετῶ.

929 Κ Κροβύλη τῇ μητρὶ πείθου καὶ γάμει τῇ συγγένη.
(incerta fragm.)

405,406 Κ ὡς τῆς πένης ὃν ἡν ἐν ἀστεὶ βούλεται, ἄθυμοτερον ἐαυτὸν ἐπιθυμεῖ ποεῖν ὅταν γὰρ εἰς τρυφῶντα καὶ σχολὴν ἄγειν δυνάμενον ἐμβλέψῃ, τὸ τ’ αὐτὸν ἔστ’ ἰδεῖν ὃς ἀθλιόν ἔσθ’ καὶ ταλαίπωρον βίον.

κακῶς ὁ δεσπότης βεβούλευται πάνω· ἐν ἀγρῷ γὰρ οἰκῶν οὐ σφόδρ’ ἐξηλέγχει τῆς μερίδος ὅν τῆς οὐδαμοῦ τεταγμένος, ἐιχεῖν δὲ παραπέτασμα τῆν ἑρμίαιν.

1 καὶ τῶν ἀπάντων ἀντικρυσ, Kock, from Spengel's καὶ τῶν πατρών ἀντικρυσ. K. καὶ πατρών 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 curtained off by solitude.

¹ See Le Grand, Daos, p. 165, note 1.
MENANDER

408 Κ ἂρ' ἔστιν ἀρετῆς καὶ βίου διδάσκαλος ἐλευθέρου τοῖς πᾶσιν ἀνθρώποις ἄγρος.

407 Κ ὁ Παρμένων, οὖν ἔστιν ἁγαθὸν τῷ βίῳ φυόμενον ὁσπερ δένδρον ἐκ ρίζης μᾶς, ἀλλ' ἐγγύς ἁγαθοῦ παραπέφυκε καὶ κακὸν, ἐκ τοῦ κακοῦ τ' ἦγεγκεν ἁγαθὸν ἡ φύσις.

410 Κ ἂεὶ τὸ λυποῦν ἀποδίωκε τοῦ βίου μικρόν τι τὸ βίον καὶ στενὸν ξώμεν χρόνον.

411 Κ οὖν ἔστιν εὐρεῖν βίον ἀλυπον σύδενός.

ΠΟΛΟΤΜΕΝΟΙ

Supplementum Comicum, Demianczuk, p. 58.

ἀγγαροφόρει ἕκαὶ ταῦθ' ἄ νῦν ποιεῖς πόει, ἐξῶν διαρρηγνύμενον ἁγαθῶν μυρίων σιτιζόμενον τὴν νύκτα καὶ τὴν ἡμέραν διάγειν.

420 Κ Γ', ὁτ' ἡ τάλας, ἔστηκας ἐτι πρὸς ταῖς θύραις τὸ φόρτιον θείς; σιτόκουρον ἄθλιον, Γάχρηστον ἕως τὴν οἰκίαν εἰλήφαμεν.

421 Κ οὐ πανταχοῦ τὸ φρόνιμον ἁρμόττει παρόν, καὶ συμμανήραι δ' ἐνια δεῖ.

1 For ἁγγαρος = ἀκραθής, see Thais, fragm. from Suppl. Com
2 Γ τ' ἡ and Γάχρηστον, add. Porson.
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.
ΜΕΝΑΝΔΡΟΣ

ΠΑΠΙΖΟΜΕΝΗ

425 Κ ὁ μή δεχόμενος τῶν θεῶν τὸ σύμφορον αὐτῷ διδόντων ἔνεκα τοῦ ζήνη βουλεταῖ1 . . . . . . . . . 2 τὸ δ' ἀτυχεῖν ἢ τὸ μὴ θεὸς δίδωσιν, οὗ τρόπου δ' ἀμαρτία.

426 Κ ἀτύχημα κάδικημα 4 διαφορὰν ἔχει· τὸ μὲν διὰ τύχην γίνεται, τὸ δ' αἱρέσει.

427 Κ ἀρ' ἐστιν ἁγαθῶν πᾶσι πλείστων <αἰτία> 5 ἡ σύνεσις, ἀν ἢ πρὸς τὰ βελτίων σοφῆ.

433 Κ ἔρχεται τὰληθὲς ἐσ φῶς ἐνίοτ' οὗ ζητούμενον.

ΣΙΚΤΩΝΙΟΣ

438 Κ . . . . . ἄβραν γὰρ ἀντωνούμενος ἐρωμένην αὐτῇ μὲν οὐ παρέδωκ' ἔχειν τρέφει δὲ χωρίς, ὡς ἐλευθέραν πρέπει.

439 Κ εὐλοιδόρητον, ὡς έουκε, φαίνεται τὸ τοῦ στρατιώτου σχῆμα καὶ τὸ τοῦ ξένου.

440 Κ ο πλέων κατῆχθη, κρίνεθ' οὖτος πολέμιος· ἐὰν δ' ἠξη τι μαλακόν, 7 ἀγγαρεύεται.

441 Κ κακὴ μὲν ὄψις, ἐν δὲ δείλειαι φρένες.

1 οὗ βουλεταί, MS./Grot. omits οὗ metri causa.
2 Supply? e.g. ἀτυχεῖν μαλισθ' οὖτος· Allinson.
3 MSS. have ἢ οὖτος before ἀμαρτία. Omit metri causa (transfer to context), Allinson.
4 Contrasted also by Aristotle, Nich. Eth. 5, 8, 7.
5 αἰτία, Cobet conj./ἀξία, MS.
6 Bentley add δ'.
7 See fragm. 395 Κ.

434
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.
ΜΕΝΑΝΔΕΡ

442 Κ Στρατοφάνη, λιτὸν ποτ' εἶχες χλαμύδιον καὶ παιδ' ἔνα.

443 Κ ὡς αἰεὶ τὸν ὁμοίον ἀγεὶ θεὸς ὡς τὸν ὁμοίον.¹

ΣΤΡΑΤΙΩΤΑΙ

447 Κ ἀπορῶν τι βούλευσαι κατὰ σαυτὸν γενόμενος·
τὸ συμφέρον γὰρ σὺν ὁρᾶται τῷ βοῶν,
ἐν τῷ πρὸς αὐτὸν δ' ἀναλογισμῷ φαίνεται.

448 Κ οὐδὲς ἐξύνοιδεν ἐξαμαρτάνων πόσον?
ἀμαρτάνει τὸ μέγεθος, ὑστερον δ' ὀρᾶ.

ΣΤΝΑΡΙΣΤΩΣΑΙ

449 Κ Ὅρος δὲ τῶν θεῶν
ἰσχὺν ἔξων πλεῖστην ἐπὶ τούτου δεῖκνυται.²
dia τούτου ἐπιρροκοῦσι τοὺς ἄλλους θεοὺς.

450 Κ ἀστεῖον τὸ μὴ
συνάγεις γυναῖκας μηδὲ δειπνίζεις ὁχλον,
ἀλλ' ὦικοσίτους ³ τοὺς γάμους πεποτηκέναι.

451 Κ (Α) ἂν ἔτι πιεῖν μοι δῶ τις. (Β) ἄλλ' ἡ βάρβαρος
ἀμα τῇ τραπέζῃ καὶ τὸν οἰνον φυκετο
ἀρας' ἄφ' ἡμῶν.

452 Κ τρισάθλιον γε καὶ ταλαίπωρον φύσει
πολλῶν τε μεστὸν ἐστὶ τὸ ξῆν φροντίδων.

¹ Note dactylic metre. ² τόσον, Kock. / δόσων, Meineke. ³ Transposed, metri causa, for ἵρχυν ἐπὶ τούτου δει. τι. ἵχων, Kock. ⁴ See above, fragm. 103 Κ.

436
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.
ΜΕΝΑΝΔΡΟΣ

453 Κ καὶ τὸν ἐπὶ κακῶν
γυνόμενον ἄλληλων ἀγαπησµὸν, οἶος ἦν.

454 Κ πατὴρ δ’ ἀπειλῶν οὐκ ἔχει μέγαν φόβον.

ΤΙΤΘΗ

461 Κ εἰ 1 τις ὑμῶν παιδίων
ήτησατ’ ἢ κέχρηκεν, ἄνδρες γλυκύτατοι.

460 Κ οἱ τὰς ὀφρύς ἀκροτες ὡς ἄβελτεροι
καὶ “σκέψομαι” λέγοντες· ἀνθρωπος γὰρ ὁ
σκέψει σὺ; περὶ τοῦ; 2 δυστυχεὶς ὅταν τύχῃ
ἀυτόματα γὰρ τὰ πράγματ’ ἐπὶ τὸ συμφέρον
5 ἰη κἂν καθεύδης ἢ πάλιν τοῦναντίον.

ΤΡΟΦΩΝΙΟΣ

(A)

462 Κ ξένου τὸ δεῖπνον ἕστιν ὑποδοχῆς.

(ΜΑΓΕΙΡΟΣ)

τίνος;

ποδαποῦ; διαφέρει τῷ μαγείρῳ τούτῳ γὰρ
οἶον τὰ νησιωτὰ 3 ταυτὶ ξενύδρια
ἐν προσφάτοις ἰχθυδίοις τεθραμμένα
5 καὶ παντοδαποῖς, τοῖς ἀλμίοις μὲν οὐ πάνυ
ἀλλοκετ’, ἀλλ’ οὕτω παρέργῳ ἄπτεται;
τὰς δ’ ὀνθυλεύσεις καὶ τὰ κεκαρυκευμένα
μᾶλλον προσεδέξατ’ Ἄρκαδικὸς τοῦναντίον

1 εἰ τις, Porson./ ἦν ἢν, Mein. with query.
2 σο; περὶ τοῦ; Cobet./ τί περὶ τοῦ; οὐ σο; περὶ τοῦ; vulgo.
3 Leo, τὰ μὲν νησαία./ νησιωτικά, Kock.
FRAGMENTS FROM IDENTIFIED PLAYS

... 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
ΜΕΝΑΝΔΡΟΣ

ἀθάλαττος ἃν[t 11] τοῖς λεπαδίοις 2 ἀλίσκεται 10 Ἰωνικὸς πλούτας· υποστάσεις ποῦ,3 κάνδαυλον, ὑπηβινητίωντα βρώματα.

463 Κ τὸ μηθὲν 4 ἀδικεῖν καὶ φιλανθρώποις ποιεῖ.

ΤΔΡΙΑ

466 Κ ὡς ἤδυ τῷ μισοῦντι τοὺς φαυλοὺς τρόπους ἐρημία, καὶ τῷ μελετῶντι μηδὲ ἐν ποιηρὸν ικανὸν κτήμι' ἀγρὸς τρέφων καλῶς. ἐκ τῶν ὄχλων δὲ χόλος, ἢ τε κατὰ πόλιν 5 αὕτη τρυφὴ λάμπει μὲν, ἐς δ' ὀλίγον χρόνον.

467 Κ γέροντα δυστυχοῦντα τῶν θ' αὐτοῦ κακῶν ἐπαγόμενον λήθην ἀνέμυνσας πάλιν ἐπί τάτυχείν τ' ἡγείρας.

468 Κ εὐθὺς καταχρήσεσθ' αὐτῶν ἀνορωρυγμένην ταύτην ἰδόντα.

469 Κ οἱ Θράκες, Δίβυς,
Τρῶες καλοῦνται· πάντα νῦν ἦδη ἵσι' ὀμοῦ.

470 Κ οἱ δὲ κατὰ χειρῶν λαβόντες περιμένουσι, φίλτατ' 5

ΤΜΝΙΣ

472 Κ νὴ τὴν Ἀθηνᾶν, μακάριον γ' ἡ χρηστότης πρὸς πάντα καὶ θαυμαστὸν ἐφόδιον βίοφ.

1 ἃν Mein. / ἃν MS.
2 λεπαδίοις, Madvig, dim. of λεπάς./λοπαδίοις, MSS., see Durham, Vocabulary of Menander, p. 75.
3 ποῖα, Coræs. / ποίαν, MS.
4 μηθέν, MS. A./μηθέν, Kock.
5 φίλτατ', Kock./φίλτατοι, MS.
FRAGMENTS FROM IDENTIFIED PLAYS

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.
MENANDER

toútw laleíasas ἥμερας σμικρῶν μέρος εὔνους ἐγὼ νῦν εἶμι. "πειστικὸν λόγος"
5 πρὸς τούτων ἀν εἰποὶ τις μάλιστα τῶν σοφῶν.
tί οὖν έτέρους λαλοῦντας εὑ δελύττομαι;
τρόπος ἐσθ’ ὁ πειθὼν τοῦ λέγοντος, οὐ λόγος.
tὸ γὰρ λέγειν εὑ δεινόν ἐστιν εἰ φέροι
βλαβὴν τινα.1

ΤΠΟΒΟΛΙΜΑΙΟΣ ᾧ ΑΓΡΟΙΚΟΣ

481 Κ
toúton eútvχέστατον λέγω,
óstis theovríaς ἀλύτως, Παρμένων,
tά σεμνά ταύτ’ ἀπτῆλθεν, ὧθεν ἦλθεν, ταχύ, τὸν ἢλιον τὸν κοινόν, ἀστρ’, ὕδωρ, νέφη.
5 πύρ ταυτά, κἂν ἐκατόν ἐτη βίως, ἀεὶ
ὅγει παρόντα, κἂν ἐναυτοὺς σφόδρ’ ὀλίγους,
σεμνότερα τούτων ἔτερα δ’ οὐκ ὅγει ποτέ.
pανήγυριν νόμισον τιν’ εἶναι τὸν χρόνον,
ἐν φημι, τούτον ἦ’ πιθημιαν ἐν φ’
10 ὁχλος, ἀγορά, κλέπται, κυβεῖα, διατριβάι.
ἀν προ’овος ἀπίης καταλύσεις, βελτίωνα
ἐφόδι’ ἑχων ἀπτῆλθες, ἔχθρος οὐδενί:
ὁ προσδιατρίβων δ’ ἐκοπίασεν ἀπ’ ὀλέσας κακῶς τε γηρῶν ἐνδείς του 4 γίνεται,
15 ῥεμβόμενος ἐχθροὺς ἦν’, ἐπεβουλεύθη ποθέν,
οὐκ εὐθανάτος ἀπήλθεν ἐλθὼν εἰς χρόνον.

1 Kock adds vv. 8 and 9 from Maximus, Conf. Serm. 15, p. 580.
2 πρόφος, Preller. / πρωτος or πρώτος, MSS.
3 δ’ ἐκοπίασεν ἀπόλεσα, Porson, Mein., but Mein. Philol. xiii. 525 defends the common reading δ’ κοπιάσας ἀπόλεσεν.
4 σκοπίασας ἀπόλεσεν, Cod. A, Kock.

1 Possibly a changeling, but there is no proof of this.

442
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,
unvexed,
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'st 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: Longaeus.
482. 483 Κ. Παῦσασθε νοῦν "λέγοντες: 1 οὐδὲν γὰρ πλέον 2 ἀνθρώπινος νοὺς ἔστιν, ἀλλ' ὁ τῆς Τύχης (εἰτ' ἐστὶ τούτῳ πνεῦμα θείον εἴτε νοὺς) τοῦτ' ἔστι τὸ κυβερνῶν ἀπαντα καὶ στρέφον 5 καὶ σφίζει, ἡ πρόνοια δ' ἡ θυμή καπνὸς καὶ φλήσαμεν. πεισθεὶ καὶ μέμψεσθε μέτ' πάνθ' ὅσα νοοῦμεν ἡ λέγομεν ἡ πράττομεν Τύχη ἁστίν, ἡμεῖς δ' ἐσμὲν ἐπιγραμμένοι.

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

Τύχη κυβερνᾶ πάντα: ταύτην καὶ φρένας 10 δεὶ καὶ πρόνοιαν τὴν θεόν καλεῖν μόνην, εἰ μὴ τις ἄλλος ὀνόμασιν χαίρει κενοῖς.

484 Κ. τὰ δεύτερ' ἂει τὴν γυναῖκα δεὶ λέγειν, τὴν ὅ ἡγεμονίαν τῶν ὀλίων τῶν ἀνδρὸς ἔχειν. οἶκος δ' ἐν δ' τὸ πάντα πρωτεύει γυνή, οὐκ ἔστιν ὅσις πώποτ' οὐκ ἀπώλετο.

485 Κ. τοῦτο μόνον ἐπισκοτεῖ καὶ δυσγενεία καὶ τρόπον πονηρία καὶ πᾶσιν οἷς ἔσχηκεν ἀνθρωπος κακοῖς, τὸ πολλὰ κεκτήσατα: τὰ δ' ἄλλ' ἐλέγχεται.

486 Κ. οὗ παντὸς ἁγαθοῦ τὴν πρόνοιαν αἰτίαν κρόνων ἄν ὀρθῶς ὑπολαβεῖν τίς μοι δοκεῖ, ἀλλ' ἔστι καὶ ταυτόματον ἔνια χρῆσιμον.

487 Κ. ἂεὶ κράτιστον ἔστι τὰληθὴ λέγειν. ἐν παντὶ καιρῷ τούτ' ἐγὼ παρεγγυῶ εἰς ἀσφάλειαν τῷ βίῳ πλείστου μέρος.

1 λέγοντες, Kock./ ἔχοντες, MS.
2 πλέον, condemned by Mein. and Kock (q.v.).
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
dυτών, μέγιστόν ἐστι θηρίον γυνή.

489 Κ Ἀπολλον, ἀλλὰ σκαίδον οὐ μετρίως λέγεις,
μετὰ μαρτύρων ἀτυχεῖν, παρόν λεληθέναι.

490 Κ δυσπαρακολουθήτων τι πρᾶγμ’ ἐστιν Τύχη.

494 Κ μικρὰ Παναθήναι’ ἐπειδή δι’ ἀγορᾶς πέμποντά εἰς
Μοσχίων, μήτηρ ἐώρα τῆς κόρης ἐφ’ ἀρματος.

ΦΑΝΙΟΝ

497 Κ ὅποια 1 δὴ φιλοῦσιν ἰατρὸ ταῦτα ἄγορα
τὰ φαῦλα μείζω καὶ τὰ δεῖν ὑπέρφοβα,
πυργοῦντες αυτοὺς——

498 Κ ὑπελήλυθέν τε μου
νάρκη τις ὅλων τὸ δέρμα.

499 Κ ἀνθρωπος ὃν ἡμαρτών οὐ θαυμαστέον.

500 Κ φειδώλος ἢν καὶ μέτριος ἀγοραστής.

Ex Ori Milesii scriptis (Reitzenstein)
πότων 2 τε καὶ κώμων ἀπαντες ἤδεμεν.

1 ὅποια, Bergk and Colet./οία, MS.
2 For εἴδεναι c. gen. see Kretschmar, de Menandri reliquii, 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,¹ Moschion,²
At the Small Panathenaea,³ passing through the market-place——

PHANION

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 stepsister 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 Petrograd¹ 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 Körte² (Intro. 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 Körze 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."
Менандер


ΦΑΣΜΑ

St. Pet. fragm.

(A) . . . . . . . . . τῶν Διονυσίων . . . .
. . . . . . . . . ἑπιτελεῖν συλλαμβάνης
. . . . . . . . . τῶν νυμφίων σαυτὸν φρονεῖν
. . . . . . . . . τῆς παρθένου τῆν μητέρα
. . . . . . . . . ἐτέρῳ τούθ᾽ ὀμομυθρίῳ τινί
. . . . . . . . . μὴ παραδόσῃ, πρὸς τῶν θεῶν,
. . . . . . . . . πρὸφασιν κατὰ σαυτὸν μηδέμιαν. οὕτω ποιεῖ.

(B) ἔιεν, ποῆσον τοῦτο: τί γὰρ ἂν τίς πάθοι.
(A) ᾧ δ᾽ οὐχὶ φάσμα ἔστι, ἄλλα παῖς ἀληθῶς
. . . . . . . . . ἐκ τῆς δε γεννηθεῖσα τῆς γαμομενῆς.
. . . . . . . . . τίκτει γὰρ ἥ μήτηρ πρὶν ἑλθεῖν ἐνθάδε
. . . . . . . . . ἐκ γείτονος ταύτην, δίδωσι τ᾽ ἐκτρέφειν
. . . . . . . . . τίτηθ, μεθ᾽ ὦν ἐστιν ἐν τὸν γυναικὸν,
. . . . . . . . . ἐνδον τρεφομενὴ καὶ φυλαττομένη κόρη.
. . . . . . . . . ἀνὴρ ἄταν ἔλθῃ δεῦρο, τῶν δ᾽ ἄλλων χρόνων
. . . . . . . . . ὅποταν ἀπὴ πλέων φυλακῆς τ᾽ ἐλάττονος
. . . . . . . . . ἐνῆ, λιποῦσ᾽ ἡν εἰ ἱερὰ δικαίω τίτε
. . . . . . . . . ἐνταῦθα φαίνεται. τίν᾽ οὐν φαντάζεται
. . . . . . . . . ἐνθάδε τρόπον: τ᾽ ὄντι γὰρ ἔτι ποθεῖτ᾽ ἵσωσ
. . . . . . . . . μαθεῖν σαφέστερον: πεπόθηκεν ἡ γυνὴ.

For additions (conjectural) to text by Körte, Jernstedt, Kock, etc., see K², and Kock, Com. Frag. iii. pp. 151-155. For other conjectural supplements see Sudhaus and Hutloff (appendix to de Men. Epitr. pp. 71 ff.) who assume that lines 1-25 are from the prologue, all spoken by the young man (with self-dialogue).

9 Assigned to "Α" (the Divinity), Allinson.
14 τρεφομένη or έχομένη, Wilam.
16 Kock suppl. // δ ἐφες ἀποθηματίκη, S².
17 Allinson suppl. // κεν not κεν in MS., Hutloff. // εἰ ἵεων, S². 18 Allinson suppl.
FRAGMENTS FROM IDENTIFIED PLAYS

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 neighbours, 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

διελούσα τὸν τοῖχον διέξοδόν τινα
ὅπως ἄν οἶαι τ' ὤσι πάντ' ἐπισκοπεῖν.
ή γὰρ διέξοδος κεκάλυπται ταινίαις
θαλλοῖς θ' ὅπως μήτις προσελθῶν καταμάθῃ.
25 ἔστων δὲ καὶ βωμὸς τις ἐνδον τῆς θερᾶ
(Lacuna! of perhaps 10 verses.)

SCENE. (ΠΑΙΔΑΓΟΓΟΣ, ΦΕΙΔΙΑΣ)

νατ...

(Παι.) πῶς εἰσίν οἱ πυροὶ; 'κατ' ἀγοραῖν ὄνειοι;
(Φει.) τί δέ σοι μέλει τοῦτ'; (Παι.) οὐθέν, ἦλια τῷ λόγῳ εἰς τὴν ἀλήθειαν καταχρήσασθαι δοκῶ.
30 ἀν τιμὸς δακέτω σ' ὑπὲρ ἐμ' οὖν τοῦτο τοῦ πένητος. αἰσθοῦ σαυτὸν ὄντα, 'Φειδία, ἀνθρωπον, ἀνθρωπὸν ὑπὲρ καὶ τὸν ἄθλον, ἦνα μὴ πιθυμῆς τῶν ὑπὲρ σὲ πραγμάτων. ὅταν δ' ἀγρυπνεῖν εἴπης, τίς εἴ σαυτὸν σκοπῶν
35 τὴν αἰτίαν γνώσει: περιπατεῖς 'κατ' ἀγοράν. εἰσῆλθες εὐθὺς, ἃν κοπιάσῃς τῷ σκέλη μαλακῶς ἐλούσα, πάλιν ἀναστὰς ἐνέφαγε πρὸς ἡδονήν ὑπὸνος αὐτὸς ὁ βιτ' όσος ἔστι σου. τὸ πέρας: κακὸν ἐχεις οὐδέν, ἢ μόσος τρυφῆ
40 ἔσθ' ἢν διήλθας—φορτικότερον δ' τι ἐπέρχεται μοι, τρόφιμε, συγγνώμην ἔχει.
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—

35 περιπατεῖς, MS., Hutloff. // κατ' ἀγοράν, S₃, note.
36 ἦδώ, Kock, Cobet.
39 τρυφή, Kock. / δέ σου, Kₒ. 37 Wilam. suppl.
39—42 Cobet suppl.
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tὸ δὴ λεγόμενον—οὐκ ἔχεις ὅποι Χέσης; ὑπὸ τῶν ἀγαθῶν, εὖ ἵσθι. (Φει.) μὴ ὅρας σὺ γε ἰκοιο. (Παι.) τάληθή λέγω, νῦ τοὺς θεοῦς.

45 τοῦτ' ἐστι τάρρωστημα. (Φει.) καὶ ἵλαν, ἀτόπως ἐμάντοι καὶ βαρέως ἔχω πάνω.

(Παι.) ἀρσενικῶν ἐστι τάνοντον κάκρατες.

(Φει.) εἶλεν, πάνυ γὰρ ταυτὶ λελογίσθαι μοι δοκεῖς, τί μοι παραίνεις; (Παι.) ὃ τι παραίνω, ὅπως.

50 εἰ μὲν τι κακὸν ἀληθὲς εἶχες, Φειδία, ζητεῖν ἀληθὲς φάρμακον τούτου σ' ἐδεί νῦν δ' οὐκ ἔχεις. κενὸν εὑρέ καὶ τὸ φάρμακον πρὸς τὸ κενόν, οἰς θητὶ δ' ὥφελείν τι σε.

περιμαξάτωσάν σ' αἱ γυναῖκες ἐν κύκλῳ

55 καὶ περιθεωσάτωσαν ἀπὸ κρουνῶν τριῶν ὑδατι περίρραν ἐμβαλῶν ἄλας, φακοῦς.

501 Κ ἔπισημαίνεσθ', ἐὰν

ἡ σκευασία καθάριος ὡς καὶ ποικίλη.

43 Κσ suppl., comparing Περικερ. 131.
47 ἀσθενικῶν, Jern. / φιλονικῶν, Kock. // κάκρατες, Wilam.
κοῦ φιλεῖ, with εἴκειν for εἶεν in line 48, Kock.
49 ὅπως φάσω, Kock.
50–56 = Fraggm. 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.

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ΜΕΝΑΝΔΡΟΣ

ΦΙΛΑΔΕΛΦΟΙ

503 κ ἢδη δ' ἐπιχύσεις διάλιθοι, λαβρώνιοι,
Πέρσαι δ' ἐχοντες μυισόβας ἐστήκεσαν.

504 κ οὔ ράδιον
ἀνοιαν ἐν μικρῷ μεταστήσαι χρόνῳ.

505 κ νὴ τὸν Δία τὸν μέγιστον ἐκτυφήσομαι.

506-507 κ ώς ἢδυ τὸ ζήν, εἰ μεθ' δ' ὧν κρίνῃ τίς ἂν
. . . . . . . . . . . . . . . . . . . . . . . . . . .
τοῦτ' ἔστι τὸ ζήν, οὔχ ἐαυτῷ ζήν μόνον.

508 κ ὁστ' ἐγωγ' ἄν εἰλόμην που σαυνίφ πεπληγμένος.
. . .

ΧΑΛΚΕΙΑ

509 κ οὐκ ἄν γένοιτ' ἐρῶντος ἀθλιώτερον
οὐδὲν γέροντος πλήν ἔτερος γέρων ἐρῶν;
διὸ γὰρ ἀπολαύειν βούλεθ' ὅν ἀπολεῖπτεαι
διὰ τὸν χρόνον, πῶς οὕτως οὐκ ἔστ' ἄθλιος;

510 κ τοῦτο δὴ τὸ νῦν ἔθος,
"ἀκρατοῦ" ἐβόων, "τὴν μεγάλην." ψυκτήρα τις
προϋπινεν αὐτοῖς ἄθλιους ἀπολλύων.

1 On the unusual position of ἂν 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 Pyanepsion (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.
ΜΕΝΑΝΔΡΟΣ

ΧΗΡΑ

513 Κ ἐκούσα δ' ἀδελφή ποήσει τούτό σοι ἀντάλλαγόν γ' ἔξουσα τούτῳ διδομένη.

514 Κ τὸ λεγόμενον τοῦτ' ἐστὶ νῦν, τάνω κάτω, φασίν, τὰ κάτω δ' ἀνώ.

515 Κ βοῶν ποιήτω τὴν πόλιν διάστατον.

516 Κ πρὸς τὴν ἀδελφὴν ἀνάδοχον τῶν χρημάτων.

517 Κ δις παῖδες οἱ γέροντες.

ΨΕΤΑΔΡΑΚΛΗΣ

518 Κ μάγειρ', ἄηδης μοι δοκεῖς εἶναι σφόδρα· πόσας τραπέζας μέλλομεν ποιεῖν, τρίτων ἡδὴ μ' ἐρωτᾶς· χοιρίδιων ἐν θύμοις, ὅκτῳ ποιήσασθε τραπέζας δ' ἡ μίαν.

5 τί σοι διαφέρει τούτο; παράδεισε σήμερον.\(^1\) οὐκ ἔστι κανθάλους ποιεῖν, οὔδ' οία σὺ εἰώθας εἰς ταύτων καρυκεύειν, μέλι, σεμίδαλυν, φά. πάντα γὰρ τάναντια νῦν ἔστιν· ο μάγειρος γὰρ ἐγχύτος ποεῖ, πλακοῦνται ὅπτα, χόνδρον ἔψει καὶ φέρει μετὰ τὸ τάριχος, εἰτα βρίον καὶ βότρυς. ἡ δημιουργὸς δ' ἀντιπαραταγμένη κρεάδι ὅπτα καὶ κίχλας τραγήματα. ἐπειδὴ ὁ δειπνών μὲν τραγηματίζεται,

15 μυρισάμενος δὲ καὶ στεφανωσάμενος πάλιν δειπνεῖ μελίτηκτα τὰς κίχλας.

\(^1\) σήμερον, Allinson. σήμιαν, MS., being a repetition of μίαν, line 4. Σιμία, Dindorf, Meineke.

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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, l. 75 ff.

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MENANDER

519 Κ νῦν δ’ εἰς γυναικώνιτιν εἰσιόνθ’ ὅταν ἱδω παράσιτον, τὸν δὲ Δία τὸν Κτήσιον ἔχοντα τὸ ταμιεῖον οὐ κεκλεισμένον, ἀλλ’ εἰστρέχοντα πορνίδια . . . . . .

520 Κ μὴτηρ τέθυκε ταῖν ἀδελφαῖν ταῖν δυοῖν ταύταυν. ¹ τρέφει δὲ παλλακὴ τις τοῦ πατρὸς αὐτάς, ἄβρα τῆς μητρὸς αὐτῶν γενομένη.

521 Κ ὑπὲρ μὲν οἶνον μηδὲ γρῦ, τίτθην. λέγε. ἀν τάλλα δ’ ἢς ἀμεμπτος, ἐκτὴν ἐπὶ δέκα Βοηδρομώνοις ἐνδελεχῶς ἢξεις ² ἀεί.

522 Κ ἀστοργίαν ἔχει τω’ ὁ σκληρὸς βίος.

ΨΟΦΟΔΕΗΣ

526 Κ ἐπίσημον οὖν τὴν ἀσπίδ’ εἰς τὴν τοῦ Δίως στοὰν ἀνέθηκαν.

527 Κ ὅνος λύρας. ³

¹ Note fem. dual forms.
² ἢξεις, Cobet./ἐξεις, MS.
³ ἢ δ’ ἀλη παροιμία: ὅνος λύρας ἦκουε καὶ σάλπιγγος ὑπ. Photius.
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."