THE GIRL FROM SAMOS
THE GIRL FROM SAMOS

INTRODUCTION

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

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

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

2 Possibly, however, the story of the Samian girl, who gives the title to the play, may have been made very prominent in the missing acts.
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incidentally, enjoy fully the two or three scenes which add materially to a vivid conception of Athenian life.

The plot, as far as it can be made out, is briefly as follows. Demeas, a well-to-do Athenian bachelor, has adopted Moschion, whom he loves as his own son. He is living in a comfortable home, with Chrysis as mistress of the house. Chrysis had come to Athens as a young girl of unknown parentage from Samos. Demeas had taken her to his home, and a sincere affection exists between them, although her supposed foreign extraction prevents formal marriage, according to traditional Athenian custom. The son, Moschion, has fallen in love with Plangon, daughter of Niceratus, Demeas's friend and next-door neighbour. As Niceratus is too poor to give Plangon an adequate marriage portion the young couple do not venture to confess their love to their fathers. During a somewhat prolonged absence 1 of Demeas from home Chrysis gave birth to a child by him. The child died. Meanwhile Plangon has given birth to a child by Moschion, and Chrysis, from an unselfish desire to help Moschion, and also, doubtless, impelled by her awakened maternal instinct, undertakes to rear the child. Demeas returns, and Chrysis, knowing (apparently) that he is averse to having a child of his own, does not attempt to assume that the child is hers, but says that it is a foundling and persuades him, with difficulty, to allow her to keep it in the house. 2

1 This is an inference, as our text stands, but a necessary one. Otherwise Menander's "mirror of life" is badly cracked!
2 There is another theory, adopted by various editors, that there are two babies in the house at once—one Plangon's and
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It may seem, indeed, less probable that he would have consented to rear a foundling than to have been reconciled to his own child by Chrysis. The situation, however, is necessary for the entanglement of the plot. Demeas on his return hears some vague rumours which make him anxious about Moschion, one the child of Demeas and Chrysis. This theory is ably defended by Capps (see Menander, Introduction, pp. 224 ff.). There are some allusions in the text as preserved that seem to give colour to it. If it could be shown that Menander was often inclined to the broadly farcical it might seem more cogent, but, in our ignorance of the matter contained in the missing lines, the alternative theory, adopted above, furnishes a working hypothesis which is, I believe, at least not inconsistent with the situations developed in the course of the play. The main difficulty is a difficulty on any (tenable!) theory. Demeas is surprised when he sees Chrysis suckling a baby herself. His surprise only proves that he, not knowing that she had herself given birth to a child, had accepted without suspicion her request to adopt a foundling. The confused references to the baby by the excited Niceratus and Demeas and the contradictions and involuntary admissions of half-truth into which the slave, Parmenon, is betrayed, would all seem natural to an audience in possession of the plot as unfolded in the missing scenes. In line 384, for instance, Niceratus’s exclamation, "Was I not bamboozled by him?" seems to imply definitely that in this scene he now knows that the baby is Plangon’s and Moschion’s. Two babies are not mentioned outright in the lines preserved. When Demeas (l. 377) says "mine" it is subtle (see Capps, ad loc.), but not necessary, to assume that he is unconsciously speaking of his son, not his grandson. That Demeas (l. 170) gives more than one maid-servant to the banished Chrysis might seem to lend colour to the theory of two babies, both alive; but line 161, just before, certainly lends no support to this. The chief difficulty, perhaps, in the theory of the one living child is that there seems to be insufficient reason why Parmenon should not own up that the baby is the child of Moschion and Plangon when (ll. 101 ff.) he finds Demeas has made his damaging discovery.
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and has recourse at once to the usual parental therapeutics. He announces to Moschion that he is to marry Plangon, the daughter of Niceratus. Moschion acquiesces with such unexpected alacrity that Demeas, even at this point, is almost rendered suspicious. When our manuscript begins, at the opening of the second\(^1\) act, the preparations for the wedding are well under way. The text itself will develop the remainder of the plot, as far as it is extant.

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

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Δημέας  Νικήρατος
Παρμένων  Μοσχίων
Μάγειρος  [Τρύφη]
Χρυσίς

Χορὸς συμπότων

Κωφά· υπηρέται τοῦ Μαγείρου, γραῦτ, δούλοι.
THE GIRL FROM SAMOS

DRAMATIS PERSONAE

Demeas, an Athenian citizen.

Parmenon, house-slave of Demeas.

Cook, or public caterer.

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

Niceratus, neighbour of Demeas and father of Plangon.

Moschion, adopted son of Demeas.

(Trypha, ? slave in the household of Niceratus.)

Chorus of revellers.

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

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

The whole of the first² act is lost. For the complicated situation there unfolded, see above.

Between the acts the audience is probably provided with entertainment by the chorus, perhaps made up of wedding guests.

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

² But see above, Introduction, p. 133, note 1.
ΣΑΜΙΑ ¹ MENANΔΡΟΥ

ACT II

Scene 1. ΔΗΜΕΑΣ

ΔΗΜΕΑΣ

ὁστὶς¹ . . . . . . . . . . . . . . . . . . . . . .

ἡ μαίνομαι¹ . . . . . . . . . . . . . . . . . . . . .

λαβὼν ἐπ’ ἀγαθῷ² . . . . . . . . . . . . . . . .

ὡς γὰρ τάχιστ’ εἰσῆλθον, ὑπερεσπουδακὼς

5 τὰ τοῦ γάμου πράττειν, φράσας τὸ πρᾶγμ’ ἀπλῶς

τοῖς ἐνδον ἐκέλευσ’ εὐτρεπίζειν πάνθ’ ἄ δεῖ,

καθαρὰ ποεῖν, πέττειν, ἐνάρχεσθαι κανοῦν.

ἐγγύνετ’ ἀμέλει πάνθ’ ἐτοίμως, τὸ δὲ τάχος

τῶν πραττομένων ταραχὴν τίν’ αὐτοῖς ἐνεπόει,

10 ὅπερ εἰκός. ἐπὶ κλίνης μὲν ἔρριπτ’ ἐκποδῶν

τὸ παιδίον κεκραγός, αἰ δ’ ἐβόων ἀμα:¹

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

1 G¹, quat. y, p. 1.
11 αἰ δ’, “est sûr,” L². / ot δ’, S².
DEMEAS alone

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

DEMEAS

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

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

For soon as ever I had come into the house, 
All in a hurry to prepare the wedding-feast, 
I, merely stating to the household what was on, 
Gave orders to make ready all things requisite: 
To furuish up; to cook; and with the basket-rite ² 
To make beginning. Everything was going on, 
Of course, quite smoothly, but the haste to do their tasks 
Would bring in some confusion, as you might expect, 
Amongst them. On a bed there lay, to one side flung, 
The baby, bawling on and on. The servants too

¹ See Capps ad loc. The numbers begin with the first line indicated in the Cairo MS. Act I and some additional lines have been lost.
² A basket with barley grains, to be scattered on the head of the victim, was first carried around the altar. See Capps ad loc., and cf. Periceiromene, 878.
"ἀλευρ', ὑδωρ, ἐλαιον ἀπόδος, ἀνθρακας." 
καυτὸς διδοὺς τούτων τι καὶ συλλαμβάνων 
'eis τὸ ταμείου έτυχον εἰσελθών, οἴδεν 15 
πλείω προαιρῶν καὶ σκοπούμενος σφυγνα' 
οὐκ εὐθύς ἐξήλθον. καθ' ὅν δ' ἦν χρόνον ἐγώ 
ἐνταῦθα, κατέβαιν ἀφ' ὑπερφόν τις γυνη 
ἀνωθεν εἰς τούμπροσθε τοῦ ταμείου<δ>'όν 
οίκημα· τυγχάνει γὰρ ἱστεών τις ὁν. 20 
ὡσθ' ἦ τ' ἀνάβασις ἔστι διὰ τούτου τὸ τε 
ταμείου ἡμῖν. τοῦ δὲ Μοσχίωνος ἦν 
τίθη τις αὐτὴ προσβυτέρα, γεγονυὶ ἐμὴ 
θεραταίων', ἐλευθέρα δὲ νῦν. ἰδοὺσα δὲ 
τὸ παιδίον κεκραγὸς ἁμελημένον 25 
ἐμὲ τ' οὔδεν εἰδύς' ἐνδον ὅντ', ἐν ἀσφαλεὶ 
eίναι νομίσασα τοῦ λαλείν, προσέρχεται 
καὶ ταύτα δὴ τὰ κοινὰ "φίλτατον τέκνον," 
eπούσα καὶ "μέγ' ἁγαθόν' ἡ μάμμη δὲ ποῦ;" 
ἐφίλησε, περιήμηκεν· ὡς δ' ἐπαύσατο 
30 
κλάου, πρὸς αὐτὴν φησιν· "ἀ τάλαιν' ἐγώ, 
πρότη τοιοῦτον ὅντα Μοσχίων' ἐγὼ 
αὐτὸν ἐτιθημοῦμι ἁγαπώσα, νῦν δ', ἔπελγα 
παιδίον ἐκεῖνον γέγονεν, ἀλλ' ἐκαὶ τὸ δὲν 

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Were shouting, "Flour! Water! Give me oil! Some coals!"

And I myself, too, helping, giving this and that,
Into the store-room, as it chanced, had gone, from whenee
I did not come directly, busy laying out
More food than common and inspecting many things
Within. Just then, while I was there, a woman came,
Descending from an upper storey, from above,
Into the store-room's antechamber.—For with us,
There's an apartment, as it happens, for the looms,
So placed that through it is the entrance to the stairs
And to the store-room.—She was nurse to Moschion
And getting on in years, a former slave of mine
But now set free.—And, when she caught sight of the child
A-bawling, bawling as it lay left all alone,
She, knowing nothing of my being there inside,
Comes forward; thinks herself quite safe for chattering
Such things you know as women will—thus: "Darling child!"
Says she, and "Blessed treasure, where's its mammy gone?"

And then she kissed and carried it about and, when
It stopped its crying, to herself she says, "Ah me!
Ah, wretched that I am, it seems but yesterday
That I was fondly suckling Moschion himself,
And, now that here he has a baby of his own,
Another <serves as nurse.>

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then to a serving-maid
Δέχωθεν εἰστρέχοντι. "Λούσατ', ὦ τάλαν, τὸ παιδίον," φησίν. "Τί τούτ'; ἐν τοῖς γάμοις τοῖς τοῦ πατρὸς τῶν μικρῶν οὐ θεραπεύετε;

εὐθὺς δὲ ἐκείνη "δύσμορ', ἡλίκιον λαλεῖς," φησ', "ἐνδοὺ ἐστίν αὐτός." "οὐ δῆπον γε' ποῦ;

"ἐν τῷ ταμείῳ"—καὶ παρεξήλαξέ τι—" αὐτῇ καλεῖ, τίτθη, σε," καὶ "βάδιζε καὶ σπεῦδ'. οὐκ ἀκήκο αὐτόν, εὔτυχεστάτα." εἰποῦσ' ἐκείνη δ' "ὡ τάλανα τῆς ἐμῆς λαλίας," ἀπῆλθεν ἐκποδῶν οὐκ οἴδ'. ὅποι.

καγώ προῆλθον τοῦτον ὄπερ ἐνθάδε τρόπον ἀρτίως ἐξῆλθον, ἠσυχῇ πάνυ, ὡς οὔτ' ἀκούσας οὐδὲν οὔτ' ἥσθημενος.

αὐτήν δ' ἔχουσαν αὐτὸ τὴν Σαμίλαν ὅρῳ ἔξω διδοῦσαν τιτθλον παριδὼν ἀμα.

ὡσθ' ὅτι μὲν αὐτῆς ἐστί τούτο γνώριμον εἶναι, πατρὸς δ' ὅτον ποτ' ἐστίν, εἰτ' ἐμο' ὅτ' εἰτ'—οὐ λέγω δ', ἀνδρεῖς, πρὸς ὑμᾶς τούτ' ἐγὼ, οὐθ' ὑπονοο, τὸ πράγμα δ' εἰς μέσον φέρω ἀ τ' ἀκήκο αὐτός, οὐκ ἀγανακτῶν οὔδέπω.

σύνοιδα γὰρ τῷ μειρακίῳ, νη τοὺς θεοὺς, καὶ κοσμίῳ τὸν πρότερον ὄντι χρόνον ἀεὶ καὶ περὶ ἐμ' ὅς ἐνεστιν εὔσεβεστάτῳ.

πάλιν δ', ἐπειδὰν τὴν λέγουσαν καταμαθῶ τίτθην ἐκεῖνον πρῶτον οὖσαν, εἰτ' ἐμοῦ

43 The numbers (40, 50, etc.) in brackets continue the numbering in Λα, ignoring the lacunae.
58 οὐθ' (= ὁ ἔτι) Wilam. Η. / οὐθ', alii.
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THE GIRL FROM SAMOS

W o from without came running in: "You baggage, bathe
The child," says she. "What does this mean? Do
you neglect
The little fellow on his father's wedding day?"
Straightway the girl: "How loud you chatter, luck-
less one!"
Says she: "The master's there inside." "It can't be. Where?"
"Why, in the store-room." Then in changing voice
she says:
"Your mistress, nurse, is calling you," and adds:
"Now go,
And hurry. Not a thing he's heard, most luckily."
Then, with the words: "Ah me, my wretched
chattering!"
The old nurse vanished somewhere and made off.
And I
Came forth with just such mien as when I now came here,
Quite calm as though I had not heard nor noticed aught.
And as I passed I saw the Samian out there
Nursing the child herself. So that it's ascertained
That hers it is—whoever fathered it, or I,
Or—nay, I'll mention not, good sirs, this further thought
That I conjecture—I just tell you what's the fact
And what I've heard myself—and I'm not angry—yet.
For in my heart I'm certain, by the gods, the lad
In times gone by has ever been a decent sort,
And always shown the utmost reverence for me.
But then again when'er I realise the facts:
She was his nurse who let the matter out—this first;
65 κάθρη κέγον'οιαν, είτ' ἀποβλέψω πάλιν
eis tēn ἀγαπώσαν αὐτό καὶ βεβαισμένην
ἐμοῦ τρέφειν ἅκοντος, ἐξέστην' ὀλως.
ἀλλ' είς καλὸν γὰρ τούτουν ἡ παρήκαθ' ὁρᾷ
τὸν Παρμένον' ἐκ τῆς 'ἀγορᾶς. ἐτείνων
70 αὐτὸν παραγαγεῖν ἐστὶ τοῦτον οὖς τ' ἀγεῖ.'

Scene 2. ΔΗΜΕΑΣ, ΠΑΡΜΕΝΩΝ, ΜΑΓΕΙΡΟΣ

ΠΑΡΜΕΝΩΝ
μάγειρ', ἕγω μά τοὺς θεούς, οὐκ οἶδα σὺ
ἐφ' ὅ τι μαχαίρας περιφ' ἐρ' εἰς· ἰκανὸς γὰρ εἰ
λαλῶν κατακόψαι πάντα.

[70]

ΜΑΓΕΙΡΟΣ

π' ῥοσ' παίζειν ἐμοί,

ἰδιῶτ'

ΠΑΡΜΕΝΩΝ

ἕγω;

ΜΑΓΕΙΡΟΣ

dοκεῖς γ' ἐμοί, νη' τοὺς θεούς,
75 εἰ πυνθάνομαι πόσα'ς τραπέζας μέλλετε
ποεῖν, πόσα Γ' γυναικές εἰς', πηνίκα
ἐσται τὸ δείπνον, εἰ δεήσει προσλαβεῖν
τραπεζοποιόν, εἰ κέραμός ἐστ' ἐνδοθεν

68 Ι', quart. y, p. 3./ τοῦτον <(coeffs) ὁρᾷ, S², frο
tῶν O/[(.)] Ο', ὁρᾷ, J².
70 Allinson suppl./ τοῦτος θ' οὖς ἀγεί, S¹./ τοῦτος ἑκποδῶν, .timeline
71 Wilam. suppl. 73 π. ἵσε . . . . . . . ἰσεμοί, J².
74 Croenet, Headlam, suppl.

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THE GIRL FROM SAMOS

Next, that she talked behind my back; and then again,
When I recall the one who fondled it and urged
Against my wish its rearing, I'm beside myself.
(Enter Parmenon and the Caterer with his assistants
loaded with their paraphernalia. Demeas notices
their approach and draws aside for the moment,
remarking:)

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

(Demeas stands aside.)

SCENE 2. Demeas, Parmenon, Caterer

PARMENON

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

CATERER

What? You mock at me,
You ignoramus?

PARMENON

I?

CATERER

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

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

143
ΜΕΝΑΝΔΕΡ

υμῖν ἴκανός, εἰ τοῦππάνου κατάστηγον,
80 εἰ τάλλ᾿ ὑπάρχει πάντα;

ΠΑΡΜΕΝΩΝ
κατακόπτεις γέ με;
eἰ λαυθάνει σε, ἱππεῖτι, εἰς περικόμματα,
οὐχ ὡς ἔτυχεν.

ΜΑΓΕΙΡΟΣ
οἴμωξε.

ΠΑΡΜΕΝΩΝ
καὶ σὺ τοῦτό γε
παντὸς ἐνεκ̣'. ἀλλὰ παράγετ' εἰσω.

ΔΗΜΕΑΣ
Παρμένων.

ΠΑΡΜΕΝΩΝ
ἐμὲ τις καλεῖ;

ΔΗΜΕΑΣ
<σὲ> ναίχι.

ΠΑΡΜΕΝΩΝ
χαῖρε, δέσποτά.

ΔΗΜΕΑΣ
85 τὴν ὁσπυρίδα κλαταθεὶς ἦκε δεύρ'.

ΠΑΡΜΕΝΩΝ
ἀγαθή τύχη.

ΔΗΜΕΑΣ
tοῦτον μὲν οὐδὲν, ὡς ἐγὼμαι, λαυθάνει;
tάχ᾿ οἶδ᾿ εἰς ἀρτόμενον ἔργον. ἔστι γὰρ
περιέργος εἰ τις ἄλλος. ἄλλα γὰρ τὴν θύραν
προίων πέπληκε.

84 <σὲ> Wilam. inserted. 86 Headlam.
87 So from τὲ . . . . ζα... ραττομενον, J².
THE GIRL FROM SAMOS

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

PARMENON

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

CATERER

Go hang!

PARMENON

The same

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

Demeas

Hist, Parmenon!

PARMENON (looking about)

Somebody calling me?

Demeas (approaching him)

Yes, you.

PARMENON

Ah! Greeting, sir.

Demeas (sternly)

You stow that hamper and return.

PARMENON (disturbed)

Luck help me, yes.

(Parmenon slips into the house with the basket.)

Demeas (alone)

There's not a thing, I take it, that escapes this man.
He's quick to know what's going on. A meddler he,
If ever anyone. Enough! He's banged the door.
He's coming.

(Parmenon, as he comes out, calls back to Chrysis.)
MENANDER

ΠΑΡΜΕΝΩΝ
δίδοτε, Χρυσί, πάνθ' ὁς' Ἀν
90 ὁ μάγειρας αἴτη· τὴν δὲ γραῦν φυλάττετε
ἀπὸ τῶν κεραμίων, πρὸς θεῶν. τί δεὶ ποιεῖν,
δέσποτα;

ΔΗΜΕΑΣ
"τι δεὶ ποιεῖν σέ;" δεῦρ' ἀπὸ τῆς θυράς.

[90] ἔτι μικρόν.

ΠΑΡΜΕΝΩΝ

ἡν.

ΔΗΜΕΑΣ
ἀκοῦε δ' ἡ νῦν, Π'αρ'μένων; ἔγω σὲ μαστυγοῦν, μᾶ τοὺς δώδεκα θεούς; ὅ
95 οὐ βουλομαι διὰ πολλά.

ΠΑΡΜΕΝΩΝ
μαστυγοῦν; τί γὰρ

πεπόθηκα;

ΔΗΜΕΑΣ
συγκρύπτεις τι πρὸς μ', ἡ σοθημ' ἔγω.

ΠΑΡΜΕΝΩΝ
μᾶ τὸν Διώνυσον, μᾶ τὸν 'Ἀπ'όλλων, γὰρ μὲν οὐ,
μᾶ τὸν Δία τὸν σωτῆρα, μᾶ τὸν 'Ἀσκληπιόν,—

ΔΗΜΕΑΣ
παῦ, μηδέν όμως· οὔ γὰρ εἰκάζεις 'καλῶς. 1

ΠΑΡΜΕΝΩΝ

100 ἡ μῆτρος' ἄρ'—

ΔΗΜΕΑΣ
οὔτος, βλέπε δεῦρ'.

89 δίδοτε, S² from pap., see M.S. p. 42. S² continues line to Demeas. /πέπληξε: δίαγε, L².
92 σὲ inserted from σὲ in margin, S².
97 'γὰρ μὲν οὗ, Headlam suppl. /μὰ τὸν Ἀρη, S².

146
THE GIRL FROM SAMOS

PARMENON

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

What must I do?

Demeas (sarcas\textit{tically})

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

PARMENON (obeying)

Well?

Demeas

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

PARMENON

Scourge me? Why? What have I done?

Demeas

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

PARMENON

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

Demeas

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

PARMENON

Now may I never—

Demeas

You! Look here.
MENANDER

ΠΑΡΜΕΝΩΝ ἵδε ὑ. βλέπω.

ΔΗΜΕΑΣ
tὸ παιδίον τίνος ἔστίν;

ΠΑΡΜΕΝΩΝ ἢ—τὸ παιδίον—;

ΔΗΜΕΑΣ
tίνος ἔστ' ἐρωτῶ.

ΠΑΡΜΕΝΩΝ Χρυσοὶ δος.

ΔΗΜΕΑΣ πατρὸς δὲ τοῦ;

ΠΑΡΜΕΝΩΝ

[100] σόν γ' ἔστιν.

ΔΗΜΕΑΣ ἀπὸλλωλας· φενακίζεις μ'.

ΠΑΡΜΕΝΩΝ ἐγώ;

ΔΗΜΕΑΣ οἶδα γὰρ ἀκριβῶς πάντα καὶ τὸ παιδίον
105 ὁτι Μοσχίωνος ἔστιν, ὁτι σύνοισθα σύ,

... γὰρ τ' ἐκεῖν οὐ φησί νῦν αὕτη τρέφει.

ΠΑΡΜΕΝΩΝ
tίς φησίν;

ΔΗΜΕΑΣ εἰς ὅν· ἀλλ' ἀπόκριναι τούτο μον.

... ἔστιν;

100 ἵδε, Jens./βλέπω, Dumbabin and Sudhaus, R. M. 1911, p. 489. / φήσον, Σ. 101 Ι', quat. y, p. 4.
102 ἐστ' ἐρωτῶ, Jens. 103 Jens. suppl.
104 οἶδα γὰρ, J.², L.² / τὸ παιδίον, Allinson suppl. from / kα. C ... ion, "παιδίον possible," J.².

148
THE GIRL FROM SAMOS

PARMENON

Well, there I do.

DMEAS

The baby? Whose is he?

PARMENON (confused)

I say—the baby—why—

DMEAS

Is whose, I ask.

PARMENON

Well—Chrysis's.

DMEAS

Its father, who?

PARMENON

'Tis yours.

DMEAS

You're done for. You are cheating me.

PARMENON

What, I?

DMEAS

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

PARMENON

But who says that?

DMEAS

I saw it—Nay, but tell me this,

What is [the truth]?

106 S² suppl. from /C−. 1EK . . . . ησι, as read by him.
107 Jensen.
108 S² suppl. τι γὰρ from pap. τι λ(.) / τλνος, K² and Capps. // S².
ΜΕΝΑΝΔΕΡ

ΠΑΡΜΕΝΩΝ
εἴ γένοιτο τάλλα λανθάνειν.

ΔΗΜΕΑΣ
τί "λανθάνειν"; ἰμάντα, παιδές, τις δότω 110 ἐπὶ τούτοι μοι τὸν ἀσεβή.

ΠΑΡΜΕΝΩΝ
μή, πρὸς θεῶν.

ΔΗΜΕΑΣ
στίξω σε, νὴ τὸν Ἡλιον.

ΠΑΡΜΕΝΩΝ
στίξεις ἐμὲ;

ΔΗΜΕΑΣ
ἥδη γ'.

ΠΑΡΜΕΝΩΝ
ἀπόλωλα.

ΔΗΜΕΑΣ
ποὶ σὺ, ποὶ, μαστιγία;

[110] λάβε αὐτὸν. ὁ πόλισμα Κεκροπίας χ'θ'ονός, ὁ τανάδος αἴθήρ, ὁ—τί, Δημέα, βοᾶς;

115 τί βοᾶς, ἀνόητε; κάτεχε σαυτόν. καρτέρει. οὐδὲν γὰρ ἀδίκει Μοσχίων σε' παράβολος ὁ λόγος ἱσως ἐστ', ἀνδρες, ἀλλ' ἀληθινός. εἰ μὲν γὰρ ἡ βουλόμενος ἡ κρατούμενος ἔρωτι τοῦτ' ἐπραξέν ἢ μισῶν ἐμὲ,]

120 ἣν ἀλ' ἐπὶ τῆς αὐτῆς διανοϊῶς ἡς τὸτε ἐμοὶ τε παρατῆταγμένος. νυνὶ δὲ μοι

118 Körte, Leeuw. suppl. /δουλόμενος, S².
120 (end) σιγτ. = ἦς τὸτε, J², S². 121 Jensen.
THE GIRL FROM SAMOS

PARMENON
God grant the rest remain concealed.

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

PARMENON
No, by the gods!

DEMEAS
By Helios! Now I'll tattoo you.

PARMENON
Me? Tattoo?

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

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

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

[120] ἀπολελόγηται τὸν φανέντ’ αὐτῷ γάμον
ἀσμενος ἀκούσας· οὐκ ἔρων γάρ, ὡς ἐγὼ
tότ’ φόμην, ἐσπευδεν, ἀλλὰ τὴν ἐμὴν
125 Ἐλένην φυγεῖν βουλόμενος ἐνδοθέν ποτε·
αὔτ’ ἡ γὰρ’ ἔστιν αὐτία τοῦ γεγονότος.
τὰ κατέλαβεν αὐτὸν που μεθύσαντα δηλαδή,
οὐκ ὅντ’ ἐν ἑαυτοῖ· πολλὰ δ’ <ἐργ’> ἐργάζεται
τοιαύτ’ ἀκρατος καὶ νεότης, διὰν λάβη
130 καὶ ὑπερβολεύσαντά του τοῖς πλησίον.
οὔδενι γ’ τρόπῳ γὰρ πιθανὸν εἶναι μοι δοκεῖ,
τὸν εἰς ἀπ’ αὐτὰς κόσμον καὶ σώφρονα
[130] τοὺς ἀλλ’ ὁπλωρίους εἰς ἐμὲ τοιοῦτον γεγονέναι,
οὐδ’ εἶ δεκάκις ποιήσης ἔστι, μὴ γάρνου,
135 ἐμὸς υἱός· οὐ γάρ τούτο, τὸν τρόπον δ’ ὀρὼ.
χαμαίτυπη δ’ ἀνθρωπος, ὅλῃ ταῖ; οὐ γὰρ περίεσται, Δημέα.
νῦν ἄνδρα χρῆ εἶναι σ’. ἐπιλαθοῦ τοῦ πόθου, πέπαυσ’ ἔρων,
καὶ ταῦτ’ ἵματ’ μὲν τὸ γεγονὸς κρύφθ’ ὅσον
140 ἐνεστί, διὰ τὸν υἱόν, ἐκ τῆς δ’ οἰκίας
ἐπὶ τὴν κεφαλὴν εἰς κόρακας ὅσον τὴν κακὴν
Σαμίλιαν. ἔχεις δὲ πρόσφατον δι’ τὸ παιδίον
[140] ἀνείλετ’. ἐμφανίσῃς γὰρ ἄλλο μυθὲ ἐν,
δακῶν δ’ ἀνάσχου: καρτέρησον εὐγενῶς.

Scene 3. ΔΗΜΕΑΣ, ΜΑΓΕΙΡΟΣ

ΜΑΓΕΙΡΟΣ

145 ἀλλ’ ἄρα πρόσθεν τῶν θυρῶν ἐστ’ ἐνθάδε,
παῖ, Παρμένων; ἀνθρωπος ἀπορέδρακε με
ἀλλ’ οὔδε μικρὸν συλλαβῶν.

128 <ἐργ’>, Leo inserted.
130 καὶ ὑπερβολεύσαντά του τοῖς πλησίον γεγονέναι, Leo inserted.
131 οὔδενι τρόπῳ, J² from ……. — . τω, pap.
135 F¹,quat.y,p.5.139Pap.hasταυμημεν.
THE GIRL FROM SAMOS

He's cleared himself, for when this marriage scheme was broached
He eagerly gave ear. For not because in love,
As then I thought, was he so eager, but because
He wished at last to shun my "Helen" there within.
For her I hold responsible for what has chanced.
She came upon him, we'll suppose, when drunk,
forsooth,
And not himself. Many a deed like this is wrought
Through youth's incontinence, when Opportunity,
Who plots against his neighbour, gets the upper hand.
For not at all does this seem credible to me
That he, so orderly, and continent towards all
Outsiders, now should prove to be like this towards me;
Not though he ten times were adopted, not my son
By blood. For I don't think of that. His character
I mark. But she's a common woman of the slums,
A pest, a—nay, why rage? By that, O Demeas,
You'll get no further. Now you needs must be a man;
Forget your longing; cease from loving; and conceal,
As far as may be, for your son's sake, this mischance
That has occurred, and thrust headforemost to the crows,
Out of your house, this evil Samian. You have
A pretext, too, because she took that baby in.
For you must not make clear a single thing beside.
Endure and set your teeth. Bear up like high-bred man.

[Enter Caterer, with an attendant from the house.

SCENE 3. DEMEAS, CATERER

caterer (to his slave)

Now isn't he somewhere here outside the door—say, boy—
That Parmenon? The fellow's run away from me
And helped me not one little bit.
MENANDER

ΔΗΜΕΑΣ

ἐκ τοῦ μέσου

ἀναγε σεαυτόν.

ΜΑΓΕΙΡΟΣ

'Hράκλεις, τί τούτο, παῖ; μανιγμένος εἰσδεδράμηκεν εἰςω τὶς γέρων,—

η τί τὸ κακὸν ποτ' ἔστι; τί δὲ μοι τούτο, παῖ; νὴ τὸν Ποσειδᾶ, μαίνεθ', ώς ἐμοὶ δοκεῖ κέκραγε γοῦν παμμέγεθες. ἀστείον πάνυ εἰ τὰς λοπάδας ἐν τῷ μέσῳ μοῦ κειμένας ὀστρακα πονᾶσαι πάνθ' ὡμοια.—τὴν θύραν

155 πέπληκεν. ἐξώλης ἀπόλοιο, Παρμένων, κομίσας με δεύρο. μικρὸν ὑπαποστήσομαι.

[150]

SCENE 4. ΔΗΜΕΑΣ, ΧΡΥΣΙΣ

ΔΗΜΕΑΣ

οὐκοῦν ἀκούεις; ἀπιθι.

ΧΡΥΣΙΣ

ποὶ γῆς, ὡ τάλαν;

ΔΗΜΕΑΣ

eἰς κόρακας ἤδη.

ΧΡΥΣΙΣ

dύσμορος—

ΔΗΜΕΑΣ

ναί, "δύσμορος;"

ἐλεείνων ἀμέλει τὸ δάκρυον. παύσω σ' ἑγώ,

160 ὡς οἰόμαι—

1 S* adds Μάγειρος to Sc. 4.

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

154
THE GIRL FROM SAMOS

DEMEAS (to the cook)

Be off with you!
Out of my way. (Demeas rushes into the house.)

CATERER (to his slave)
Good Heracles! What means it, boy?
Some old man in a frenzy burst in at a run,
Now what the mischief, boy? What does it mean, I say?

(Hears a clamour within.)
He's crazy, by Poseidon, as I think. At least
He's roaring mightily. Nice thing 'twould be indeed
If he should take my platters, lying there exposed,
And smash them all to shards. He's banging at the door.
May utter ruin seize you, Parmenon, who brought Me here. I'll stand off, so—a little to one side.

(Withdraws into the angiportus or alley-way between the houses, to watch Demeas, Chrysis, and nurse with the child come from the house. Demeas is speaking.)

Scene 4. DEMEAS, CHRYYSIS

DEMEAS

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

CHRYYSIS

But where, poor dear?

DEMEAS

Straight to the crows.

CHRYYSIS (weeping)

Unhappy—

DEMEAS

Oh, "unhappy," yes!

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

ΧΡΤΣΙΧ
τί ποιύσαν;

ΔΗΜΕΑΣ

οὐδὲν. ἀλλ' ἔχεις
tὸ παιδίον, τὴν γραῦν ἀποθείρου τάχυ.

ΧΡΤΣΙΧ

ὅτι τούτ' ἀνειλόμην;

ΔΗΜΕΑΣ
diὰ τούτο καὶ—

ΧΡΤΣΙΧ
tί "καὶ;"

ΔΗΜΕΑΣ

[160] diὰ τούτο. τοιοῦτ' ἢν τὸ κακὸν, <εὖ> μανθάνω.

τρυφᾶν γὰρ οὐκ ἡπίστασ'.

ΧΡΤΣΙΧ

οὐκ ἡπιστάμην;

165 τί δ' ἐσθ' δ' λέγεις;

ΔΗΜΕΑΣ
cαίτων πρὸς ἐμ' ἡλθες ἐνθάδε
eν συνδονίτη, Χρυσί,—μανθάνεις;—πάνυ

λυτῷ.

ΧΡΤΣΙΧ
tί οὖν;

ΔΗΜΕΑΣ
tότ' ἢν ἐγὼ σοι πάνθ', ὦτε

φαύλως ἐπράττεσ.

ΧΡΤΣΙΧ

νῦν δὲ τίς;

163 <εὖ> insert and continue to Demeas, Allison./<εὖ> insert Ell., Wil., and give <εὖ> μανθάνω to Chrysis. There is no (:) and no paragraphus.

156
THE GIRL FROM SAMOS

CHRYSIS
From doing what?

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

CHRYSIS
Because of his adoption?

DMEAS
That, and—

CHRYSIS
Well, why "and"?

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

CHRYSIS
"Knew not how—?"

What's this you say?

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

CHRYSIS
Well, what of that?

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

CHRYSIS
And who is now?
ΜΕΝΑΝΔΕΡ

ΔΗΜΕΑΣ ἡ μὴ μοι λάλει.

γ' ἔχεις τὰ σαυτῆς πάντα· προστίθημι σοι,
170 ἰδοὺ, θ' ἑραπαίνας, χρυσ'· ἕκ τὴς οἰκίας ἀπιθι.

ΧΡΤΙΣΕ
tὸ πρᾶγμ' ὀργή τῆς ἑστ' προστέεν.

βέλτιστ', ὅρα—

ΔΗΜΕΑΣ
tί μοι διαλέγει;

ΧΡΤΙΣΕ

μὴ δακῇς.

ΔΗΜΕΑΣ

[170] ἑτέρα γὰρ ἀγαπήσει τὰ παρ' ἐμοῖ, Χρυσ', νῦν,

καὶ ταῖς θεοῖς θύσει.

ΧΡΤΙΣΕ
tί ἑστ'ν;

ΔΗΜΕΑΣ

ἀλλὰ σὺ

175 ὑὸν πεπόηκας· πάντ' ἔχεις.

ΧΡΤΙΣΕ

οὔπω· δάκνει.

ὁμως—

ΔΗΜΕΑΣ

κατάξω τὴν κεφαλὴν, ἀνθρώπε, σου,

ἀν μοι διαλέγῃ.

171 προστέεν: pap. The punct. indicates an asić F², quat. y, p. 6.
THE GIRL FROM SAMOS

DEMEAS (impatiently)  Don’t talk to me.
You’ve all that is your own. Then too I give to you—
Here, see—maidservants, gold. Out of my house.
Begone!

CHRYYSIS (aside)
This thing’s some gust of wrath. I must make up to him.
(To Demes, pleadingly)
Dear sir, look here—

DEMEAS
Why talk to me?

CHRYYSIS
Nay, don’t be vexed.

DEMEAS
Another woman, Chrysis, now will gladly take
My gifts and thank the gods besides.

CHRYYSIS (bewildered)  What’s up?

DEMEAS  But you,
You’ve got yourself a son, you’ve all you want.

CHRYYSIS  Not yet;
You’re grieved.
(Once more appealing to him)
Yet still—

DEMEAS
I’ll break that headpiece, wench, of yours,
If you talk on to me!

159
MENANDER

ΧΡΥΣΙΣ
καὶ δικαίως: ἀλλ' ἰδού,
eἰσέρχομ' ἡδ.

ΔΗΜΕΑΧ
τὸ μέγα πρᾶγμ'. ἐν τῇ πόλει
ὀψεi σεαντήν νῦν ἀκριβῶς ἦτις εἰ.
180 αἱ κατὰ σε, Χρυσί, πραττόμεναι δραχμᾶς δέκα
μόνας ἐταίραι <dia>τρέχουσιν ἐπὶ δεῖπνα καὶ
πίνουσιν ἄκρατον ἄχρις ἀποθάνοσιν,—ἡ
πεινῶσιν ἀν μὴ τούθ' ἐτοίμως καὶ ταχὺ
pοῶσιν. εἴσει δ' οὐδενὸς τοῦτ', οἶδ' ὅτι,
185 ἦττον σὺ, καὶ γνώσει τίς οὕσ' ἡμάρτανες.
ἐστάθι.

ΧΡΥΣΙΣ
τάλαιν' ἔγω<γε> τῆς ἐμῆς τύχης.

Scene 5. ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΝΙΚΗΡΑΤΟΣ

touti to próbaton tois theois mén ta nómmma
άπαντα ποιήσει θυθέν καὶ ταῖς theaiς.
aíma gandr éxei, xolhìn ikanhìn, óstá kала,
190 σπλήνα μέγαν, òn xreía sòi tois 'Olymptiónis.

178 ἡδ: pap. / Continued to Chrysia, K2, S3.
181 Capps restored. / ἐταίραι τρέχουσιν ἐπὶ τὰ δείπνα καὶ, L2. / Sudh. conjec. omission of line after ἐταίραι.
186 ἔγω<γε>, Leo insert.
THE GIRL FROM SAMOS

CHRYYSIS
And serve me right. But, see,
I'm going in now.

Demeas (blocking her way)
High and mighty business, this!
Now you, when on the town, will know just what
you are.
The girls of your sort, Chrysis, earn as courtesans
Their scant ten drachmas¹ as they run now here, now
there,
To dinners, drinking to excess until they die
Or slowly starve, if they don't find death ready-made
And quick. You'll find this out as soon as anyone,
I'll warrant, and you'll know yourself and your
mistake.

(As Chrysis approaches the door and tries to enter)
Keep off! Stand back!

(Goes in. Chrysis, leaning against the portico, weeps.)

CHRYYSIS
Ah, wretched me, what fate is mine!

[Enter Niceratus from the market. A slave accompanies
him with a skinny old sheep.]

Scene 5. NICERATUS, CHRYYSIS

NICERATUS (soliloquizing)
This sheep here, when it's sacrificed, will furnish all
That's called for by the gods—and goddesses to boot.
For it has blood; has bile a-plenty; handsome bones;
A spleen full big—just what Olympians require.

¹ For Greek money values see table, p. 18 above.
πέμψω δὲ γεύσασθαι κατακόψας τοῖς φίλοις
τὸ κόδιον· λοιπὸν γάρ ἐστὶ τοῦτό μοι.

ἄλλ', Ἡράκλεις, τί τούτο; πρόσθε τῶν θυρῶν
ἔστηκε Χρυσίς ἤδε κλάουσ'; οὐ μὲν οὖν

195 ἄλλη. τί ποτε τὸ γεγονὸς;

ΧΡΤΣΙΣ

ἐκβεβληκέ με

ὁ φίλος ὁ χρηστός σου· τί γὰρ ἄλλ';

ΝΙΚΗΡΑΤΟΣ

ὁ Ἡράκλεις,

τίς; Δημέας;

ΧΡΤΣΙΣ

ναὶ.

ΝΙΚΗΡΑΤΟΣ

diὰ τί;

ΧΡΤΣΙΣ

diὰ τὸ παιδίον.

ΝΙΚΗΡΑΤΟΣ

ἡκουσα καυτὸς τῶν γυναικῶν ὅτι τρέφεις
ἀνελομένη παιδάριον. ἐμβροντησία.

200 ἄλλ' ἔστ' ἐκεῖνος ἡδύς, οὐκ ὁργίζετο
εὐθὺς, διαλιπῶν δ' ἀρτίως.

195 τί ποτε τὸ γεγονὸς; Head., Leeuw., etc. to avoid

200-201 οὐκ—ἀρτίως continued to Niceratus, Allinson.
There is a : after ἀρτίως, a paragraphus under εὐθὺς, and only
one point after ἡδύς.

162
THE GIRL FROM SAMOS

And for my friends I’ll chop up and will send to them
The fleece to taste. For that is what is left to me.
(The slave takes the sheep into the house of Niceratus.
Niceratus becomes aware of Chrysis in front of the
next-door house.)

But, Heracles, what’s this? Is’t Chrysis standing here
Before the door a-weeping? It is she, none else.

(Accosting her)
Why, what on earth’s the matter?

CHRYYSIS

That fine friend of yours
Has turned me out. What would you more?

NICERATUS

Good Heracles!

Who? Demeas?

CHRYYSIS

Yes.

NICERATUS

Why?

CHRYYSIS

Upon this child’s account.

NICERATUS

Now from my women-folk myself I’d heard of this,
That you’ve adopted and are bringing up a child.
A crack-brained scheme! But he’s an innocent, he is.
He didn’t fly off at the start—no, not till now,
After an interval.
At the end of the preceding scene Niceratus offered Chrysis the shelter of his house, into which they retired, with the child and nurse. At this point the unfounded suspicions which Demeas harbours against Moschion and Chrysis were cleared up (vv. 412 ff.). Probably Moschion has heard of them from Parmenon, whom he has met in the city. We must assume, further, that after Demeas retired into his house to resume the interrupted arrangements for the wedding Moschion and Niceratus held a conversation, in which the latter, curious concerning the quarrel between Demeas and Chrysis, questioned the young man about the baby which Chrysis had taken to rear, and that Moschion declared that it was a foundling of unknown parentage. The scene between Demeas and

Scene. ΔΗΜΕΑΣ, ΝΙΚΗΡΑΤΟΣ

ΔΗΜΕΑΣ

345 ἀλλὰ πάλιν ἐλθὼν—

ΝΙΚΗΡΑΤΟΣ
tὸ δεῖνα "μικρὸν;" ὁ τὰν, οἶχομαί.
πάντα πράγματ' ἀνατέτραπται, τέλος ἔχει.

345 F³, quat. y, p. 11. /οἶχομαί, Wil. /οἶχος, pap. /οὶχεται, Lef., Capps.


164
THE GIRL FROM SAMOS

CHRYSIS
Yes, when he'd bidden me
Make all things ready for the wedding in the house,
He burst in like a madman in the midst of all
And barred me out of doors.

NICERATUS
Can Demeas be mad?

(Lacuna of about 140 lines.)

Niceratus, into which we are introduced in F⁴, then ensues. Demeas has learned that his suspicions were unfounded as regards his son and, incidentally, has apparently learned also the true explanation of the situation which (v. 54) originally led him to suspect Chrysis, and he is now eager enough to receive her back into his home (v. 367). As to his quarrel with Chrysis, he cannot divulge to Niceratus the real reason for it. But in answer to the latter's inquiries concerning it he probably refers to the "foundling" as the cause of the trouble and then informs Niceratus that it is a bastard child of Plagon, without, however, saying who the father is. He tries to persuade Niceratus that it is, after all, a "trifling" matter.

SCENE. DEMEAS, NICERATUS

DEMEAS

.............................
..................................<all that was a mere trifle>
Nay, return now¹. . .

NICERATUS
What's that? "Trifling"? O my friend,
I'm done-for quite.
Everything has gone to ruin. All is over.

(Rushes within.)

¹ The livelier trochaic measure (ll. 345-413) is intended to reflect the greater excitement. The frequent changes of speakers within a single line, usual in Greek, is mechanically difficult in English verse.
ΜΕΝΑΝΔΡΟΣ

ΔΗΜΕΑΣ

νὴ <τὸν> Δία.

οὕτοι τὸ πράγμ’ ἀκούσας χαλεπανεῖ, κεκράζεταί.

τραχὺς ἀνθρώπος, σκατοφάγος, αὐθέκαστος τῷ

τρόπῳ.—

ἐμὲ γάρ ὑπονοεῖν τοιαῦτα τὸν μιαρὸν ἔχρην, ἐμὲ;

350 νὴ τὸν "Ηφαιστον, δικαίως ἀποθάνοιμ’ ἄν. Ἡρά-

κλεῖς,

ἡλίκον κέκραγε. 1 τοῦτ’ ἦν. πῦρ βοᾷ. τὸ παιδίον

φησὶ ῥαχίειν, εἶτα πρήσειν. νιώδουν ὀπτώμουν

ὀψομαί. πάλιν πέπληκε τὴν θύραν.—στρό-

βιλὸς ἦ γιourney

σκηντός, οὐκ ἀνθρωπός ἐστι.

ΝΙΚΗΡΑΤΟΣ

Δημέα, συνισταται

355 ἐπ’ ἐμὲ καὶ πάντεινα ποιεῖ πράγμαθ’ ἡ Χρυσίς.

ΔΗΜΕΑΣ

τί φης;

ΝΙΚΗΡΑΤΟΣ

τὴν γυναικά μον πέπεικε μηδὲν ὀμολογεῖν ὅλως

μηδὲ τὴν κόρην. ἔχει δὲ πρὸς βίαν τὸ παιδίον

οὐ προῆσθεθαί τέ φησιν. ὡστε μὴ θαῦμαζ’ ἐὰν

αὐτόχειρ αὐτῆς γένωμαι.

ΔΗΜΕΑΣ

τῆς γυναικὸς αὐτόχειρ;

352 φησὶ... εἰὲ... ἐμπρήσειν, Jens. / ῥαχίειν, Körte. // εἶτα

πρήσειν, Leo. // νιώδουν from νιώδουν, Rich., corr. for νιώδουν, pap.

353 ὀψο... πα... pap./ὀψομαι, Wil./πάλιν, J².// ἦ, add. Lef.
THE GIRL FROM SAMOS

DEMEAS

Yes, by Zeus.
If this fellow hears what's happened, vexed he'll be,
he'll bawl and bawl.
Why, the man is savage, swinish, obstinate in character—
Cursed me, did it behoove me thoughts like that to entertain?
By Hephaestus, I'd be justly done to death.

(Hears an outcry in Niceratus's house.)

Good Heracles!
How he's roaring! I was right. He shouts for fire;
says that he
First will chop, then burn the baby. Roasting grandson I shall see.
Now again the door he's banging. Cyclone he, or thunderbolt,
Not a trace of human in him.

NICERATUS (at the door)

Demeas, 'gainst me is leagued Chrysis in outrageous action.

DEMEAS

What is this you say to me?

NICERATUS

Chrysis has my wife persuaded not a single fault to own;
What is more, my daughter neither. She by force the baby holds;
Says she will not hand him over. Hence you need not be surprised
If this hand of mine shall slay her.

DEMEAS

Slay the woman with your hand?
MENANDER

ΝΙΚΗΡΑΤΟΣ

360 πάντα γὰρ σύνοιδεν αὕτη.

ΔΗΜΕΑΣ

μηδαμῶς, Νικήρατε.

ΝΙΚΗΡΑΤΟΣ

σοι δ’ ἐβουλόμην προειπεῖν.

ΔΗΜΕΑΣ

οὕτως μελαγχολᾶ.

εἰσπεπτήδηκεν. τί τούτως τοῖς κακοῖς τις χρήσεται;

οὐδεπώποτ’ εἰς τοιαύτην ἐμπεσών, μὰ τοὺς θεοὺς,

οίδα ταραχὴν. ἐστὶ μέντοι τὸ γεγονὸς φράσαι

σαφῶς

365 πολὺ κράτιστον.—ἀλλ’, Ἀπολλων, ἡ θύρα πάλιν

ψοφεῖ.

Scene. ΔΗΜΕΑΣ, ΧΡΥΣΙΣ, ΝΙΚΗΡΑΤΟΣ

ΧΡΥΣΙΣ

ὅ τάλαιν ἐγὼ, τί δράσω; ποῖ φύγω; τὸ παιδίον

λήψεται μου.

ΔΗΜΕΑΣ

Χρυσί, δεύρο.

ΧΡΥΣΙΣ

τίς καλεῖ μ’;

168
THE GIRL FROM SAMOS

NICERATUS
Yes, for she knows all about it.

DMEAS
Don't do that, Niceratus.

NICERATUS
Yes, I wanted to forewarn you.

(Rushes back into the house.)

DMEAS
Sure, he's melancholy mad.
With a jump indoors he's vanished. In this mischief what's to do?
Never, by the gods, no never, have I known myself till now
Caught in such a hurly-burly. After all, 'twere far the best
Clearly to explain the matter—Phoebus! There's the door again.

'Chrysis comes running from the house of Niceratus, the baby in her arms. Niceratus, a club in his hand, is in hot pursuit. He has overheard enough to infer that Moschion is father of the child.)

SCENE. DMEAS, CHRYSIS, NICERATUS

CHRYSIS
What am I to do, unhappy? Where escape to? From me now
He will wrest the child.

DMEAS
Here! Chrysis!

CHRYSIS (bewildered)
Who is calling?
ΜΕΝΑΝΔΡΟΣ

ΔΗΜΕΑΣ

εἴσω τρέχε. 

ΝΙΚΗΡΑΤΟΣ

ποί σύ, ποί φεύγεις;

ΔΗΜΕΑΣ

Ἀπολλοὺν, μονομαχήσω τήμερον,

ως ἔοικ', ἐγώ. τί βούλει; τίνα διώκεις;

ΝΙΚΗΡΑΤΟΣ

Δημέα, 

370 ἐκποδῶν ἀπελθ'. ἔα με γενόμενον τοῦ παιδίου

ἐγκρατή τὸ πράγμ' ἀκοῦσαι τῶν γυναικῶν.

ΔΗΜΕΑΣ

μαίνεται.

ἀλλὰ τυπτήσεις μ';

ΝΙΚΗΡΑΤΟΣ

ἐγώγη.

ΔΗΜΕΑΣ

θὰττον εἰσφθάρηθι σύ.

[380] ἀλλὰ μὴν κ' ἀγωγῇ. φεύγε, Χρυσί. κρεῖττων ἐστὶ

μου.

πρότερος ἀπτεῖ μου σὺ νυνί.

ΝΙΚΗΡΑΤΟΣ

ταῦτ' ἐγώ μαρτύρομαι.

374 πρότερος—νυνί : pap. / Continued to Demeas, L, J2. //

tαῦτ', J2./toûr', L2.

170
THE GIRL FROM SAMOS

DEMEAS (pointing to his own house)

Here! Run in!

NICERATUS

(to Chrysis as she runs toward the house of Demeas)

You, now! Where—where are you running?

(Tries to intercept her, but Demeas intervenes.)

DEMEAS (to himself)

By Apollo, as it seems, I am in for single combats, that's the order of the day.

(To Niceratus)

What d'ye want? Whom are you chasing?

NICERATUS

Demeas, stand off! Away! Once my hands are on the baby I will hear the women's tale.

DEMEAS (aside, trying to hold Niceratus)

He is crazy. (To Niceratus) What! You'll hit me?

NICERATUS

Yes, sir!

DEMEAS (aside to Chrysis)

Quick now! Curse you, in!

(To Niceratus)

Well, then, here is one from me, sir.

(Returns the blow and grapples with Niceratus while he calls to Chrysis.)

Chrysis! He's the stronger. Run!

(Chrysis makes her escape into the house of Demeas. The men separate. Demeas continues.)

You began it first and seized me.

NICERATUS

I protest that is not so.
MENANDER

ΔΗΜΕΑΣ

Συκοφάντεις.

ΔΗΜΕΑΣ

καὶ σὺ γάρ.

ΝΙΚΗΡΑΤΟΣ

τὸ παιδίον

γέλοιον· τούμον;

ΝΙΚΗΡΑΤΟΣ

ἀλλ' οὐκ ἔστι σῶν.

ΔΗΜΕΑΣ

'περίμεν'. ὠνθρωποί,

ΝΙΚΗΡΑΤΟΣ

κέκραξθεί· τὴν γυναῖκα ἀποκτενῶν·

εἰσιῶν· τί γὰρ ποῆσω;

ΔΗΜΕΑΣ

τοῦτο μοχθηρὸν πάλιν

οὐκ ἔσω. ποῖ σὺ; μένε δή.

ΝΙΚΗΡΑΤΟΣ

μὴ πρόσαγε τὴν χειρὰ μοι.

376 Suppl. Robert.
377 οὐ δίδωσ', S².
378 /.../; J² suppl.
379 τί γὰρ ποῆσω (: ?) cont. to Niceratus, J². // πάλιν, J². //
F⁴, quat. y, p. 12.

172
THE GIRL FROM SAMOS

DEMEAS
And against a free-born woman you would take and use your stick?
You would chase her?

NICERATUS
This is blackmail.

DEMEAS
That description just fits you.

NICERATUS
She, refusing me the baby—

DEMEAS
Nonsense! Mine?

NICERATUS
Nay, yours 'tis not

(Tries to push him aside.)

DEMEAS
Wait a bit, sir. Help me, people!

NICERATUS
Bawl! I'll kill the woman though, Once inside. For what else can I?

DEMEAS (aside)
Here's a sorry mess again.

I'll prevent him.
(To Niceratus, threateningly, again blocking his way)
Where now? Stop there!

NICERATUS
Don't you lay your hand on me!
MENANDER

ΔΗΜΕΛΑΣ

κάτεχε δή σ' ε'λαυτόν.

ΝΙΚΗΡΑΤΟΣ

ἀδικεῖς, Δημέα, με, δήλος ει, καὶ τὸ πρᾶγμα πᾶν σύνοισθα.

ΔΗΜΕΛΑΣ

τουγαροῦν ἐμοῦ πυθοῦ, τῇ γυναικὶ μὴ νοχλήσας μηδέν.

[240] ΝΙΚΗΡΑΤΟΣ

ἀρ' ὁ σὸς με παῖς ἐντεθρίωκεν;

ΔΗΜΕΛΑΣ

φλυαρεῖς. λήψεται μὲν τὴν κόρην 385 ἐστὶ δ' οὖ τοιοῦτον. ἀλλὰ περιπάτησον ἐνθαδὶ μικρὰς μετ' ἐμοῦ.

ΝΙΚΗΡΑΤΟΣ

περιπατήσω;

ΔΗΜΕΛΑΣ

καὶ σεαυτὸν σύλλαβε. οὖκ ἀκήκοας λεγόντων, εἰπέ μοι, 'Νικήρατε, τῶν τραγῳδῶν ὡς γενόμενος ἥχους ὁ Ζεὺς ἔρρη διὰ τέγους, κατειρμήνην δὲ παῖδ' ἐμοίχευσέν πτοτε';

ΝΙΚΗΡΑΤΟΣ

390 εἶτα δὴ τί τοῦτ';

384 Hesych.
386 σύλλαβε, Ell., Wilam./ἀνάλαβε, Le Strange./κατάλαβε, Leo.
388 χρυσός ὁ Ζεὺς, transposed, Crön./ὁ Ζεὺς χρυσός, L².

174
THE GIRL FROM SAMOS

Demeas

Calm yourself.

Niceratus

You do me mischief, Demeas. You're shown up plain.
You know all about the matter.

Demeas

Well, then, get your facts from me.
Leave the woman unmolested.

Niceratus (suspiciously)

Yes, but there's your son, I say.
Was I not by him bamboozled?

Demeas

Nonsense! He will wed the girl.
No, there's no such thing the matter. Come and walk a bit with me—
Just aside here.

Niceratus

I go walking?

Demeas

Yes, and take yourself in hand.

(The two men talk as they stroll up and down.)

Haven't you heard the actors telling, answer me, Niceratus,

How that Zeus a golden shower once in bygone days became,
Through a roof he trickled downward, tricked a maid imprisoned there?

Niceratus

What of that, pray?
ΔΗΜΕΑΣ

ἐσως δει πάντα προσδοκάνυ σκόπει
tου τέλγους ει σοι μέρος τι ρει.

ΝΙΚΗΡΑΤΟΣ

tο πλεῖστον. ἀλλὰ τι
tοῦτο πρὸς ἐκεῖν' ἔστι;

ΔΗΜΕΑΣ

tοτὲ μὲν γίνεθ' ὁ Ζεὺς χρυσίον,
tοτὲ δ' ύδωρ. ὁρᾶς; ἐκείνου τοῦργον ἔστιν. ὥς ταχὺ
eὑρομεν.

ΝΙΚΗΡΑΤΟΣ

καὶ βουκολεῖσι με;

ΔΗΜΕΑΣ

μὰ τῶν 'Απόλλων, γω μὲν οὐ.
395 ἀλλὰ χείρων οὐδὲ μικρὸν Ἀκρισίου δήποτεθεν εἰ:
εἰ δ' ἐκείνην ἥξιωσε, τήν γε σή—

ΝΙΚΗΡΑΤΟΣ

οἶμοι τάλας,

Μοσχίων ἐσκευακέν με.

ΔΗΜΕΑΣ

λήψεται μὲν· μή φοβοῦ
tοῦτο. θείον δ' ἔστ', ἀκριβῶς <οἴδα,> τὸ γεγεν-
<v>ημένον.

μυρίους εἰπεῖν ἔχω σοι περιπατοῦντας ἐν μέσῳ
400 οὕτας ἐκ θεῶν, σὺ δ' οἰεὶ δεινὸν εἶναι τὸ γεγονὸς.
Χαρεφῶν πρώτιστος οὕτος, ἰν τρέφουσ' ἀσύμ-
βολον,

οὐ θεός σοι φαίνετ' εἶναι;

397 Hesych.
398 Order of words and <οἴδα>, suppl. Ell., Leo, Wilam./
estinakribos to geganymenon, pap. // gegan<v>ημένον, corr.
Leeuw.

176
THE GIRL FROM SAMOS

DEMEAS
One must, haply, watch, look out for everything. Look and see if your roof's leaking.

NICERATUS
Aye, it's leaky everywhere. What has that to do with this case?

DEMEAS
Zeus at one time turns to gold, Next to water. See? His doings! We have found the leak quite soon.

NICERATUS
Me like silly sheep you're cheating.

DEMEAS
By Apollo! No, not I. Why, you're not one whit less honoured, mark you, than Acrisius. Just as Zeus that maiden favoured, so your daughter—

NICERATUS
Woe is me! Moschion has tricked me, tricked me—

DEMEAS
He will take her, never fear! 'Tis a thing that comes from heaven, I know well, this child that's born. I can name you by the thousand persons strolling in our midst Who are sprung from gods, yet you, sir, think this chance a dreadful thing. Chaerephon here, first and foremost, never has to pay his scot— Seems he not like an immortal?
MENANDER

NIKHAPATOS

φαίνεται· τι γὰρ πάθω;

[260] οὐ μαχοῦμαι σοι διὰ κενῆς.

ΔΗΜΕΑΣ

νοῦν ἔχεις, Νικήματε.

'Ανδροκλῆς ἔτη τοσάυτα ζῇ, τρέχει, παιῶν ἐπολὺ
405 πράττεται, μέλας περιπατεῖ λευκός· οὐκ ἂν ἄπο-
θάνοι,

νοῦ ἄν εἰ σφάττοι τις αὐτόν. οὐτὸς ἐστιν οὐ θεός;

ἄλλα ταύτ' εὐχοὺς γενέσθαι συμφέροντα· θυμία.

'πρόσαγε· τῇ κόρην μὲ τελειῷν ὁμοῖον νῦς αὐτίκα

ἐξ ἀναγκής· ἐστὶ γὰρ τὰ πολλὰ γ' ἦ' μὲν νοῦν

ἔχειν.

410 εἰ δ' ἐλήφθη τότε π' ἀ' ῥοξυ, μη παροξύνοντι.

NIKHAPATOS

π' ἀπαὶ.

ΔΗΜΕΑΣ

τάνυδον εὐτρεπῆ;

NIKHAPATOS

ποῆσω.

ΔΗΜΕΑΣ

tὰ παρ' ἐμοὶ δι' οἰστρεφῆ.

404 παιῶν, Leo, Capps./παιῶν, L² = σ or ∵ πηδῆ, Crön., Wilam., S².

408 πρόσαγε τῇ, J², S².//κόρην μέτεισων, Leeuw., J², S².

409 εστὶ. - Δ[P]. \πολλ. - ΜΙ. \NGY(.)\CX(., \J² suppl.

410 παροξυ, J².//μη παροξυνον, Leeuw.//παταί, Allinson.//

/τοτε\11.\0M.\C.(\.)\παρ\C.\M.\O\(,"\., \. \P., J².

411 /: ποῆσω: J², L².//Paragraphus reported under both

410 and 411.//δι' οἰστρεφῆ or ? δ' ε Δανάιδῶν, Allinson.

178
THE GIRL FROM SAMOS

NICERATUS
Seems so, yes. What’s that to me?
I’ll not fight you on a quibble.

DEMEAS
You have sense, Niceratus.
Androcles these years a many lives and gads, is much with boys;
Raven-haired, though gray,¹ he saunters. He will never die at all,
Not though one should cut his gullet. Is he not in truth a god?
So, then, pray that this prove lucky. Incense burn.
Now hasten, go.
He will come to fetch your daughter—yes, my son will come forthwith—
He will have to, for compulsion chiefly helps us to have sense—²
But if he was then caught headstrong, don’t be headstrong, you—

NICERATUS (interjects)  Tut! Tut!

DEMEAS
Your things ready?

NICERATUS
I’ll prepare them.

DEMEAS
Mine are ready-made—by—Zeus.³

¹ Or, perhaps, “fair,” “blond.”
² Text, meaning, and division of parts in 409–11 are doubtful.
³ The missing joke (?) apparently harks back to the allusion to Danaë in lines 388–396. Perhaps “Mine’s a nest of Danaës!”
MENANDER

ΝΙΚΗΡΑΤΟΣ

κομψός εἰ.

ΔΗΜΕΑΣ

χάριν δὲ πολλὴν πᾶσι τοῖς θεοῖς ἔ;

οὐδὲν εὕρηκώς ἄληθὲς ὤν τὸτ' ὀμην ἑκατανοεῖν

ΧΩΡΟΤ

ACT III

Scene 1. ΜΟΣΧΙΩΝ

ΜΟΣΧΙΩΝ

ἐγώ τότε μὲν ἂς εἰχον αἰτίας μόλις

415 ἐλεύθερος γενόμενος ἡγάπησα κἂν

τοῦθ᾽ ἰκανὸν εὐτύχιμ᾽ ἐμαυτῷ φινεγούνέν τε ἧνομαι

ὑπ᾽ ἐλαβοῦν. ὡς δὲ μᾶλλον ἐννοοῦν γυνομαι

καὶ λαμβάνω λογισμόν, ἔξεστηκα

τελέως ἐμαυτοῦ καὶ παρώξυμαι σφίδρα

420 ἐφ᾽ οἷς μ᾽ ὁ πατὴρ ὑπέλαβεν ἡμαρτηκέναι.

εἰ μὲν καλῶς οὖν εἰχε τὰ περὶ τὴν κόρην,

καὶ μὴ τοσαύτ᾽ ἦν ἐμποδῶν—ὄρκος, πόθος,

χρόνος, συνήθεις', οἷς ἐδουλούμην ἔγω—

οὐκ ἀν παρόντα γ᾽ αὐτὶς ἦτιάσατο

425 αὐτὸν μὲ τοιοῦτ᾽ οὐδὲν, ἀλλ᾽ ἀποφθαρεῖς

1 11, quat. y., p. 13.

413 Hense suppl. 415 s.
416 J. s. 417 K.
THE GIRL FROM SAMOS

NICERATUS

Ha, quite subtle!

[Exit Niceratus into his house to prepare for the wedding.]

DMEAS (alone)

Very grateful now I feel to all the gods. I've found true no single item out of all I then supposed.

[Exit Demeas into his house. A band of revellers enters and gives a performance.]

CHORUS

ACT III

(Enter Moschion from the house of Demeas.)

SCENE 1. MOSCHION (alone)

MOSCHION

At that time from the blame, which then was laid on me,
Set free with difficulty, I was well content,
And counted quite enough for me, as great good luck,
The way things stood. But as I grow more self-
possessed
And as I cast up my accounts, I'm utterly
Beside myself and bitterly enraged when I
Reflect on how my father thought that I had sinned.
If all the girl's affairs were now in first-rate shape
Nor obstacles so many—oaths, desire, and time,
And habit, whereunto I made myself a slave,
He never would have had the chance a second time
To blame me so, unto my very face at least,

1 See above, Introduction, page 133, note 1.
MENANDER

ἐκ τῆς πόλεως ἄν ἐκποδῶν εἰς Βάκτρα ποι ἦ Καρίαν διέτριβον αἰχμάζων ἐκεῖ.

νῦν δ’ οὐ ποίησις διά σε, Πλαγγῶν ψιλτάτη, ἀνδρεῖον οὖδέν· οὐ γὰρ ἐξέστ’, οὐδ’ ἐξ

430 ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἐρως.

οὐ μὴν ταπείνως οὐδ’ ἀγεννώς παντελῶς παρ’ απεμπτέου τοῦτ’, ἀλλὰ τῷ λόγῳ μόνον,

[290]

εἰ μηδὲν ἄλλ’, αὐτὸν φοβήσαι βούλομαι,

φάσκων ἀπαίρειν· μᾶλλον εἰς τὰ λοιπὰ γὰρ

435 φυλάξει’ αὐτὸς ὁ μὴ δεν εἰς μ’ ἁγιωμονεῖν,

ὅταν φέροντα μὴ παρέργος τοῦτ’ ἵδη.

ἀλλ’ οὔτοσι γὰρ εἰς δέοντά μοι πτάν’ ἐν

440 καὶ ῥον πάρεστιν δὲν μάλιστ’ ἐβουλόμην.

Scene 2. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

νὴ τὸν Δία τὸν μέγιστον, ἀνόητον τε καὶ

440 εὐκαταφρόνητον ἔργον εἰμ’ εἰργασμένος·

οὐδὲν ἄδικων ἔδεισα καὶ τὸν δεσπότην

ἐφυγον. τί δ’ ἦν τούτου πεποικῶς ἄξιον;

[300]

καθ’ ἐν γὰρ οὕτως σαφῶς σκεψῶμεθα·

ὁ τρόφιμος ἔξημαρτεν εἰς ἐλευθέραν

445 κόρην· ἄδικει δὴπουθεν οὐδὲν Παρ’ ῥμένων.⁷

ἐκύψειν αὐτῆ· Παρμένων οὐκ αὐτίος.⁷

tὸ παιδάριον εἰςήλθεν εἰς τὴν οἰκίαν⁷

432 J², S² from pap.: παρ(desc.) C/... eo. tout.

182
THE GIRL FROM SAMOS

But from this city vanishing, I'd go far off
To Bactria or Caria, and dwell out there
As warrior. But, as it is, on thy account,
My dearest Plagon, no heroic deed I'll do.
For 'tis not practicable, nor will Eros now,
The present lord and master of my will, consent.
And yet no tamely nor like low-born man must I
Ignore this altogether, but in word, at least,
If nothing more, I'd like to scare him and pretend
I'm making off. For in the future rather more
He'll check himself from doing what's unkind to me
Again, when once he sees me counting this no joke.
Enough! For at the very time most opportune
For me, look, here's the fellow whom I wished for
most.

[Re-enter Parmenon. Moschion conceals himself.]

SCENE 2. MOSCHION, PARMENON

PARMENON (to himself)

By Zeus the highest, I have been and done a deed
That's senseless and contemptible. Not one thing
wrong
I'd done and yet I feared and from my master ran.
Pray, what was there that I had done to warrant this?
Come, point by point, just let us clearly face the facts.
First item: "My young master wronged a free-born
girl."
But Parmenon, I take it, surely does no wrong.
"She's found with child." But Parmenon is not to
blame.
"The little baby made its way into the house—

183
ΜΕΝΑΝΔΡΟΣ

τὴν ἡμετέραν ἑνεγκ’ ἐκείνον, οὐκ ἔγω.  
τὰν ἐνδοὺν ὁμολόγηκε τούτο τις: τί δ’ ή;  
450 τί Παρμένων ἐνταῦθα πεπόθκεν κακον;  
οὐδέν. τί οὖν ἐφυγες σ’; τί’; π’ ὁδ’, ἀβέλτερε;  
καὶ δ’ ἥ κόβει μ’. γέλοιον. ἥπειλησέ μοι.  
[310] στὶ’ ξειμ’ ὁνο’ μα θε’ σει.  
455 διαφέρει δ’ οὐδὲ γ’ ἀδίκως παθεῖν ταῦτ’ ἢ δικαίως. ἔστι δὲ  
p’ ἀντα τρόπον οὐκ ἀστείον.

ΜΟΣΧΙΩΝ

οὔτος.

ΠΑΡΜΕΝΩΝ

χαῖρε σύ.

ΜΟΣΧΙΩΝ

ἄφεις ἄ φλυαρεῖς ταῦτα θάττον εἰσιθι  
eisω.

ΠΑΡΜΕΝΩΝ

tί ποήσων;

ΜΟΣΧΙΩΝ

χλαμύδα καὶ σπάθην τινὰ  
enegke’ mou.

ΠΑΡΜΕΝΩΝ

σπάθην ἔγω σοι;

ΜΟΣΧΙΩΝ

καὶ ταχύ.

449 J², S². 450 I², quat. y, p. 14.  
451 σύ; π’ χι, Capps. /σ’; κ’; L².  
452 Allinson suppl. καὶθ . . . . . ε’; L². /J² reads τε at  
hence δειλότατε, K², S².  
453 / . . 1ω ειλα . . . μαθ . . . , J². /S² suppl.  
184
THE GIRL FROM SAMOS

Our house." 'Twas he that brought it in, not I.
"Some one
Of those within has owned to this." Now what of
that?
How here has Parmenon done wrong? In not one
thing.
Why did you run away then? What is that, you fool?
"Well, then, he scared me." That's absurd. "He
threatened me,
Said he'd tattoo me. Brand a name." It makes no
whit
Of difference if 'tis justly or unjustly done;
Say what you will, tattooing's not polite!

MOSCHION (suddenly showing himself')

Hey, you!

PARMENON (startled)

Well. Hail, yourself!

MOSCHION
You drop your nonsense. Go within.

Be quick!

PARMENON
My errand, what?

MOSCHION
Bring out a cloak for me

And sword.

PARMENON
I? Bring a sword for you?

MOSCHION
And quickly too!

456 ἄφελς, J2, L2.
ΜΕΝΑΝΔΕΡ

ΠΑΡΜΕΝΩΝ

ἐπὶ τί;

ΜΟΣΧΙΩΝ

βαδίζε καὶ σιωπῆ τούθ᾽ ὁ σοι

460 εἰρηκα ποίει.

ΠΑΡΜΕΝΩΝ

τί δὲ τὸ πράγμα;

ΜΟΣΧΙΩΝ

εἰ λήψομαι

ιμάντα—

ΠΑΡΜΕΝΩΝ

μηδαμῶς βαδίζω γῦρ.

ΜΟΣΧΙΩΝ

τί οὖν

μέλλεις; πρόσεισι νῦν ὁ πατὴρ. δεησεὶς ταῖ,

[320]

'δεησεθ'᾽ οὖτος καταμένειν μον δηλαδή

ἀλλως—μέχρι τινὸς· δεὶ γὰρ. εἰθ', ὅταν δοκῇ,

465 πειλοθήσομ' αὐτῷ. πιθανὸν εἰναι δεὶ 'μόγνον—

ὁ, μὰ τὸν Δίονυσον, οὐ δύναμαι πο'εῖν ἑγὼ.

τοῦτ' ἔστων ἐφώρηκε προϊὼν τὴν θ'ύραν.

463 'δεησεθ', first omitted as dittography, then placed margin, J². Transposed by S². // μον δηλαδῆ, J², S².

186
THE GIRL FROM SAMOS

PARMENON

What for?

MOSCHION

Off with you, hold your tongue and do just this
That I have told you.

PARMENON

What is up?

MOSCHION

If I can find

A strap—

PARMENON

No, no! I'm off.

MOSCHION

Why, then, do you delay?
(Exit Parmenon into the house.)

My father now will come and he'll be begging me
To stay. But quite in vain he'll beg, that is, up to
A certain point. For that's the programme. When
that's reached
And it seems best, I'll then give in. Now plausible
Is all I need be. Dionysus! That is just
The thing I can't be. Hark! The door now. Out
he comes.

(Parmenon, not Demeas, comes out of the house, but
without the cloak and sword.)
MENANDER

Scene 3. ΜΟΣΧΙΩΝ, ΠΑΡΜΕΝΩΝ

ΠΑΡΜΕΝΩΝ

υστερίζειν μοι δοκεῖς σὺ παντελῶς τῶν ἐνθαδὲ πραγμάτων, εἰδῶς δ’ ἀκριβῶς οὐδὲν οὐδ’ ἀκηκοῦσθ’
470 διὰ κενῆς σαυτῶν ταράττεις: εἰσιθ’ ἥδη τ’ οὖτ’ ἀγαπεῖσ.

ΜΟΣΧΙΩΝ

οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

π’ ὥσπερ γὰρ σοι τοὺς γάμους κεράννυται,
430 ὑμματ’, ἀνάπτεται ‘τε’ θύμαθ’ Ἡφαίστου

‘φιλογί.

ΜΟΣΧΙΩΝ

[330] οὖτος, οὐ φέρεις—;

ΠΑΡΜΕΝΩΝ

σὲ γὰρ τ’ οὖν περιμένουσ’ οὖτοι πάλαι.

μετιέναι τὴν παίδα μέλλεις; εὐτυχεῖς οὐδὲν κακὸν

475 ἐστὶ σοι θάρρει. τί βούλει;

ΜΟΣΧΙΩΝ

νουθετήσεις μ’, εἰπέ μοι,

ιερόσυλε;


471 No paragraphus, but there is one point after φέρεις.

(S² indicates paragraphus.) // γάμους οίνος νυταί, K².

472 Pap. confused: θυματι.. ματ’ ἀνάπτεται θυματ’ ἡφαιστοῦ. Λ. γι. // For various restor. see Capps. // Ἀφιλογί, pap., J². / βίο, L².
SCENE 3. MOSCHION, PARMENON

PARMENON
You, it seems to me, have fallen hopelessly behind the times,
Naught you know and naught from others you have heard that's accurate.
You excite yourself for nothing. Leave all this now. Go within.

MOSCHION
Do you bring—?

PARMENON
Nay, wine is mixing and your wedding's going on;
Incense rises; and Hephaestus laps the victim with his flame.

MOSCHION
You, I say, are you not bringing—?

PARMENON
No, for they await you long.
You've naught to fear.
Cheer up now. What will you further?

MOSCHION
Tell me, temple-looter, you—
You'd advise me! (Strikes him.)

474 No division in line, J.
476 ἅρπαξ : παῖ, L. J reports only the upper point but accepts : and assigns the following to Demeas. παῖ only to Demeas, Allinson.
ΜΕΝΑΝΔΕΡ

ΔΗΜΕΑΣ

παι:

ΠΑΡΜΕΝΩΝ

τί ποιεῖς, Μοσχίων;

ΜΟΣΧΙΩΝ

οὐκ ἐἰσδραμὼν

'θᾶττον ἐξοίσεις ἀ φημ;

ΠΑΡΜΕΝΩΝ

diακέκομμαι τὸ στόμα:

ΜΟΣΧΙΩΝ

ἐτὶ λαλεῖς, οὗτος;

ΠΑΡΜΕΝΩΝ

βαδίζω, νη Δί, ἐξεύρηκά τε

μέγα κακόν.

ΜΟΣΧΙΩΝ

μέλλεις;

ΠΑΡΜΕΝΩΝ

ἀγοῦσι τοὺς γάμους οὗτος, ἵδοι.

ΜΟΣΧΙΩΝ

480 ἰ σπεύδοντων, ἐξαγγελλέ μοὶ τι. νῦν πρόσεισιν. ἄν
dὲ μον

'μὴ δέητ', ἀνδρεῖς, καταμένειν, ἀλλ' ἀποργίσθεις ἐὰ

'ἀπίναιν;',—τοῦτι γὰρ ἀρτι παρέλιπον,—τί δεῖ

ποεῖν;

190
DEMEAS (calling from within)
Slave, O!

PARMENON
Moschion! What are you up to?

MOSCHION
In!
Quickly run, fetch what I tell you. ( Strikes him again. )

PARMENON
You have cut my lip in two!

MOSCHION
You! Still talking?

PARMENON
I am going. Zeus! I've gained for all my pains
Mickle mischief.

MOSCHION
Still delaying?

PARMENON ( opening the door and pointing within )
Look, in truth the wedding's on.

MOSCHION
Hurry, bring me news about it.
(Exit Parthenon into the house. Moschion speaks to the
audience.)

Now he'll come; yet, should he fail,
Sirs, to urge that I remain here, but, enraged, would
let me go—
(I just now ignored that item)—what on earth am I
to do?

191
MENANDER

[340] ἑκότως οὐκ ἂν πορεψί οὖν τοῦ, ἐὰν δὲ—πάντα γὰρ
γίνεται—γέλωσις ἔσομαι, νῦν Δι', ἀνακαμπτῶν
πάλιν.

* * * * * * * * *

FRAGMENT

487 Κ φέρε τήν λιβανωτόν. σὺ δ' ἐπίθες τὸ πῦρ, Τρύφη.

* * * * * * * * *
THE GIRL FROM SAMOS

'Tis not likely he would act so, but, if so—for all things chance—
Then, by Zeus, my course retracing I shall be a laughing-stock.

End of the MS.

From one of the last scenes, describing the wedding ceremony, we have one line preserved.

Frankincense bring and, Trypha, heap the fire high.

(We may assume that Moschion in the end is completely reconciled with Demeas, his adoptive father. Chrysis, too, the supposed foreigner from Samos, perhaps by the timely intervention of some new character, is probably found to be of pure Attic birth and therefore an eligible wife for Demeas, so that the play closed with a double wedding.)

1 Or trans. "My throw revoking"; cf. Eubulus, The Gamblers, fragm. 57 K.