THE HERO
THE HERO

INTRODUCTION

The fragments preserved of this play, though brief, are of unusual significance, as the Cairo papyrus contains a metrical hypothesis and the cast of characters.

A household god or tutelary "Hero," like "Misapprehension" in The Girl who Gets her Hair cut Short, sets in motion the train of circumstances leading to the dénouement.

The plot as given, or inferred, is as follows. Some eighteen years before the action begins Myrrhina, a girl of good family, was wronged by a young man, who was unknown to her, probably at some festival (compare the scene in The Arbitrants). She gave birth to twins, a boy and a girl. Her nurse exposes the children, placing with them birth-tokens, including some object which had belonged to the lover. A shepherd, Tibeius, a freedman of Laches, finds and rears the children in ignorance of their parentage. Meanwhile Myrrhina marries Laches. Later, in a time of famine, Tibeius is compelled to borrow money of his former master, Laches, but dies before he is able to clear off the debt. His foster-son, Gorgias.

Although the title itself is mutilated, the play has been identified with certainty from fragment ιεν, which includes two lines previously preserved (No. 211, Kock: from The Hero.

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INTRODUCTION

and the sister, Plangon, undertake to work it off as servants in the house of Laches and Myrrhina, who, unknown to them, is their own mother.\(^1\) Pheidias, a young neighbour of good family, has a love affair with Plangon, but there can be no thought of marriage with a dowerless girl. Davus, a slave and fellow-servant of Plangon, is also in love with her and is eager to marry her and save her from disgrace. Here the play begins. See hypothesis below.

\(^1\) Probably Laches himself is their father, if a situation similar to that in *The Arbitrants* may be assumed. There is, indeed, no proof of this in the parts preserved, outside of the statement in the somewhat inaccurate hypothesis, but the New Comedy was not grudging in dealing out a general rehabilitation at the end.
'Αρρέν 'τε θηλύ θ' ἀμα τεκούσα παρθένος' 1 ἔδωκεν ἑπιτρόπῳ τρέφειν· εἰθ' ὑστερον ἐγγὺς τὸν φθείραντα. ταῦτα δ' ὑπέθετο ὁ τρέφων πρὸς αὐτὸν ἀγνοῶν. θεράτων δὲ τις ἐνέπεσεν εἰς ἔρωτα τῆς νεάνιδος, ὁμόδουλον εἶναι διαλαβὼν. γείτων δὲ τις προπηδηκήκει μετὰ βίας τὴν μείρακα. τῆν αἰτίαν ἐφ' έαυτὸν ὁ θεράτων στρέφειν ἐβούλετ'· οὐκ εἰδούσα δ' ἡ μήτηρ ἁγαν ἐδυσχέρασε. καταφανῶν δὲ γενομένων, εὑρεν μὲν ὁ γέρων τοὺς ἑαυτοὺ γνωρίσας, ὁ δ' ἡδικηκὼς ἐλαβε τὴν κόρην θέλων.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΟΠΑ

Γέτας Σωφρόνη
Δάος Σαγγάριος
'Ηρως θεός Γοργίας
Μυρρίνη Λάχης
Φειδίας

'Χορός.'

1 For the late origin of this metrical hypothesis betrayed by its language (e.g. the past tenses in narration), see Capps's ed., ad loc.
THE HERO

HYPOTHESIS

A girl gave birth to twin children, a girl and boy, and gave them to a steward to rear. Then afterwards she married her seducer. But he that was rearing them, ignorant (of the circumstances), gave the children, as security for loans of money, to him (i.e. the husband). And a servant-man fell in love with the girl, supposing that she was a fellow-slave. Now a neighbour had already wronged the girl by violence. The servant-man wished to assume the responsibility, but the mother, ignorant of the facts, was enraged at him. When the facts came out, the old man (the husband) found through a recognition-scene that the children were his own, and he that had wronged the girl voluntarily took her to wife.

DRAMATIS PERSONAE

GETAS, a slave.
DAVUS, a slave of Laches.
The "Hero," or household god.
MYRHRINA, mother of the children, now wife of Laches.
PHEIDIAS, a young neighbour, lover of the girl.
SOPHRONA, old nurse of Myrrhina.
SANGARIUS, a slave, perhaps of Pheidias.
GORGIAS, the son of Myrrhina, brother of Plagon, the daughter.
LACHES, father of the children, now husband of Myrrhina.
CHORUS, possibly consisting of the group of hunters mentioned in Fragmentum Sabbaticum. See below.

SCENE: the Attic deme of Ptelea (probably on the foothills of Mt. Aegaleus, opposite the south-western end of Mt. Parnes), before the houses of Laches and Pheidias.

1 This hypothesis is inaccurate in several particulars. The children were probably exposed with birth-tokens through the agency of a nurse, not given directly to the overseer to rear. And it was not the steward who pledged the children in payment of debts, but the boy himself, when grown, undertook that he and his sister should work off the debt as servants to their unknown father and mother.

2 In the MS. of Misoumenos G.–H. find the name spelled Getês.

3 Sangarius. This name, also spelled Sangas, reappears in Terence, Eunuchus, as Sanga.
ΧΡΩΣ ΜΕΝΑΝΔΡΟΥ

ACT I

SCENE 1. ΓΕΤΑΣ, ΔΑΟΣ

ΓΕΤΑΣ

Κακόν τι, Δαέ, μοι δοκεῖς πεποηκέναι παμμέγεθες, εἰτα προσδοκῶν ἁγωνίας μυλώνα σαυτῷ καὶ πέδας· εὐδηλος εἰ.

τί γὰρ σὺ κόπτεις τὴν κεφαλὴν οὕτω πυκνά; τί τὰς τρίχας τίλλεις ἐπιστάς; τί στένεις;

ΔΑΟΣ

οἴμοι.

ΓΕΤΑΣ

τοιοῦτον ἐστιν, ὦ πονηρὲ σύ.

εἰτ' οὐκ ἑχρῆν, κερμάτιον εἰ συνηγμένοι

'σοι τυγχάνει τι, τοῦτ' ἐμοι δοῦναι τέως,

'ϊν' ἀπολαβής τὰ κατὰ σεαυτὸν πράγματα

ὅταν καλῶς θῆς; ὡς συνάχθομαι γέ σοι.

'πασχόντει παμπόν'ηρα.

1 Γετ'/ in l. margin, L².  
2 ἁγωνίας, J². / ἁγωνίαν, I.².  
6 Γετ'/ in r. margin, L².  
9 K² suppl.  
10 Wilam. suppl.  
11 . . . . . . . ἀρα: / S², J² suppl.

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ACT I—PROLOGUE

SCENE 1. GETAS, DAVUS

GETAS
You've been and done, I'm thinking, Davus, something bad,
Some great, big mischief; and you're taking on because
You look for gyves and treadmill—plain as plain can be.
If not, what means such frequent beating of your head?
Or why stop short and pluck your hair? Or why these groans?

DAVUS
Ah me!

GETAS
Just so. That's what it is, poor rascal, you!
Then ought you not, if you've been lucky and amassed
Some little savings, to have handed them the while
To me, that you might get them back when you've arranged
Your business? For I'm grieved, I too, along with you
Who suffer such distress.
ΔΑΟΣ
σὺ μὲν οὐκ οἶδ' ὅ τι
· 'ληρεῖς· κακῷ γὰρ ἐμπτέπλεγμαι πράγματι.
· ἀλλοίων ἐστι· ἔγωγε δ' ἐφθαρμαί, Γέτα.
ΓΕΤΑΣ
'πῶς γὰρ, κατάρατε;
ΔΑΟΣ
μὴ καταρᾶ, πρὸς τῶν θεῶν.
15 'βέλτιστ', ἐρῶντι.'
ΓΕΤΑΣ
τί σὺ λέγεις; ἐρᾶς;
ΔΑΟΣ
ἐρῶ.
ΓΕΤΑΣ
'πλέον δυνῶν σοι χονίκων ὁ δεσπότης
παρέχει. ποιηρῶν, Δα'. ὑπερδειπνεῖς ἰσωσ.
ΔΑΟΣ
πέπονθα τὴν ψυχὴν τι παιδίσκην ὁρῶν
συντρεφόμενην, ἀκακοῦ, κατ' ἐμαυτόν, ὁ Γέτα.
ΓΕΤΑΣ
20 δούλη 'στίν;
ΔΑΟΣ
οὕτως ἧσυχῇ, τρόπον τινά.
[40] ποιμὴν γὰρ ἢν Τίβειος οἰκῶν ἐνθαδὲ
Πτελέασι, γεγονὼς οἰκέτης νέος ὀν ποτε.
ἐγένετο τούτῳ δίδυμα ταῦτα παιδία,
ὥς ἔλεγεν αὐτός, ἥ τε Πλαγγών, ἥς ἐρῶ,—

11 μὲν L², S². // Δα in r. margin, L².
12 ληρεῖς, Croiset. // κακῷ etc. Capps suppl. / ἐτέρεψεν // σὺμπ., S².
13 Allinson suppl./] . . . - / ἐφθαρμαί (no interpunct.) J²
14 K² suppl. // Δα' in r. margin, J².

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DAVUS
I don’t know what you mean.
That’s nonsense. This affair is bad, quite different,
Wherein I’m coiled. I’m ruined, Getas, utterly!

GETAS
But how, you cursed fool?

DAVUS
Nay, by the gods, good sir,
Curse not a lover.

GETAS
What? A lover, you?

DAVUS
I am.

GETAS
Your master gives you more than double rations, then.
A bad thing, Davus. You, perchance, are oversed.

DAVUS
'Tis somewhat with my heart that’s wrong as I behold
A harmless maiden, Getas, in my station reared.

GETAS
So she’s a slave?

DAVUS
Yes—partly—in a fashion—yes.
You see, Tibeius was a shepherd dwelling here
In Ptelea, though once a house-slave in his youth.
To him, as he gave out the tale, these babies, twins,
Were born—this Plangon, she with whom I am in
love—

15 Leeuwen suppl. // 16 Ad. 444 K. // 18 Δα/ in r. margin.
20 Γεγ/ in r. margin.
ΜΕΝΑΝΔΕΡ

ΓΕΤΑΣ

25 νῦν μανθάνω.

ΔΑΟΣ

tὸ μειράκιον θ’, ὁ Γοργίας.

ΓΕΤΑΣ

ὁ τῶν προβατίων ἐνθάδε ἐπιμελούμενος

υνὶ παρ’ ἡμῖν;

ΔΑΟΣ

οὕτως. δυν ἡδη γέρων

ὁ Τίβειος ὁ πατὴρ εἰς τροφήν γε λαμβάνει

tούτως παρὰ τοῦ μου δεσπότου μνᾶς, καὶ πάλιν—

30 λίμος γὰρ ἥν—μνᾶν, εἶτ’ ἀπέσκη.

ΓΕΤΑΣ

τὴν τρίτην

[50] ὡς οὐκ ἀπεδίδου τυχὼν ὁ δεσπότης ὁ σός;

ΔΑΟΣ

ἰσως. τελευτήσαντα δ’ αὐτόν, προσλαβῶν

ὁ Γοργίας τι κερμάτιον, ἔθαψε καὶ

tὰ νόμμα ποιήσας πρὸς ἡμᾶς ἐνθάδε

35 ἑλθὼν ἀγαγῶν τε τὴν ἀδελφὴν ἐπιμενεὶ

tὸ χρέος ἀπεργαζόμενος.

ΓΕΤΑΣ

ἡ Πλαγγὼν δὲ τί;

ΔΑΟΣ

μετὰ τῆς ἐμῆς κεκτημένης ἐργάζεται

ἐρια διακονεὶ τε.

ΓΕΤΑΣ

παιδίσκη;

25 Δα/ in r. margin. 27 Δα/ in r. margin.
30 Γετ/ in r. margin. 36 Γετ/ in r. margin.
37 Δα/ in l. margin.
38 τέ: παιδίσκη: παν, L2 Capps. // Δα in r. margin.

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THE HERO

GETAS
Ah, now I understand.

DAVUS
—and Gorgias, the lad—

GETAS
The one now here with us who has our sheep in charge?

DAVUS
Yes, he. Tibeius, then, the father, being old,
Receives a mina\(^1\) from my master as a loan
For their support, and then a second one—for times
Were hard—and then he dried up, skin and bone.

GETAS
Yes, when
Your master, haply, would not give him number three?

DAVUS
Perhaps. However, when he died, this Gorgias
Secured some little cash and buried him, and then,
When he had done what custom calls for, came to us
And brought along his sister and is living here
And working off the debt.

GETAS
But Plangon, what of her?

DAVUS
She's living with my mistress. As her task she works
The wool and serves.

GETAS
A maiden serves!

\(^1\) For Greek money values see note on page 18 above.
ΔΑΟΣ
πάνυ—
Γέτα, καταγελᾶς;

ΓΕΤΑΣ
μὰ τὸν ’ Ἀπόλλω.

ΔΑΟΣ
πάνυ, Γέτα,

40 ἐλευθέριος καὶ κοσμία.

ΓΕΤΑΣ
τί οὖν σὺ; τί

[60] πράττεις ὑπὲρ σαυτοῦ;

ΔΑΟΣ
λάθρα μὲν, Ἡράκλεις,
οὐδ’ ἐγκεκείρηκ’, ἀλλὰ τῷ μῷ δεσπότῃ
εἰρήκ’, ὑπέσχηται τ’ ἐμοὶ σύνυνκιεῖν
αὐτὴν, διαλεχθεῖς πρὸς τὸν ἄδελφόν.

ΓΕΤΑΣ

λαμπρὸς εἰ.

ΔΑΟΣ
45 τί λαμπρὸς; ἀποδημεῖ τρ’ ἵμμηνον ἐπὶ τινὰ
πράξειν ἵδ’ ιαν εἰς Δήμον. ἐλπίδος δὲ νῦν
ἔχωμεν τῆς αὐτῆς· ἐκείθεν, εὐχομαι,
σῶζοιτο.

ΓΕΤΑΣ

χρηστὸς ὅντοςί· θυσιῶν τάχ’ ἄν

δὴνῃς εἰη.

43 εἰρήκ’, Capps corr. / εἰρήκ’, L².
44 λαμπρὸς εἰ, Wilam. 46 Sonnenburg suppl.
47 ἐκείθεν, Allinson. / C . . I. C . εἰκεῖνος εὐχομαι, Sonnenburg, S².
48 γοντοσί θυσιῶν, S². // τάχ’ ἄν, Capps. / τέ μοι, S².

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DAVUS
She’s perfectly—
You’re laughing at me, Getas?

GETAS
By Apollo, no!

DAVUS
She’s perfectly the lady, Getas, modest too!

GETAS
But what of you? What are you doing for yourself
In your affair?

DAVUS
Clandestinely, good Heracles,
I’ve made her no advances, but have said my say
To master and he’s promised she shall be my mate
When with her brother he has talked it out.

GETAS
Well, then,
That’s fine for you.

DAVUS
You call it fine? Why, he’s from home
In Lemnos three months now on business of his own.
May he come safe from there! For now to this same
hope
We’re clinging still.

GETAS
(aside) Good fellow this! (To Davus)
But it were well
To sacrifice. ’Twould help, perhaps.
MENANDER

ΔΑΟΣ

πολύ π' ρεπόντως καὶ καλῶς ἤ

50 φρονεῖς. ἔγώ γὰρ καὶ ῳ ὑπότατος σφόδρ' ἀν

θύσαιμ' ἀνόητον ἐστὶν ἀμελεῖν τῶν θεῶν—

ὁ ξυλοφόρ', ὅς ἐμὲ δεύο ἐφέρε πλῆθος ξυλῶν.

ΔΑΟΣ

. . . . . . . . . . . οὐπώστο τ' ἡράσθης, Γέτα;

ΓΕΤΑΣ

55 οὐ γὰρ ἐνεπλήσθην. . . . . . . .

OTHER FRAGMENTS

ΗΡΩΣ ΘΕΟΣ

No. 1

οὐκ εἰμὶ τοῦτων τῶν ἡρῶων 'κακῶν.'

No. 2

209 Κ δέσποιν', Ἐρωτὸς οὐδὲν ἑγαντεὶ πλέον,

οὐδ' αὐτὸς ὁ κρατῶν τῶν ἐν οὐρανῷ θεῶν

Ζευς, ἀλλ' ἐκεῖνῳ πάντ' ἀναγκασθεὶς ποιεῖ.

49 Capps suppl. 50 Allinson suppl.
51 ἀνόητον, L², S², J². // ἑστιν, S². // ἀμελεῖν τ. θ. Allinson.
52 Allinson suppl., see Capps. / χυλοφοροῖ. σπ., -φ χυλο-

φορῶ, or χυλοφορῶν ἐπιτρίβομαι, S². (For other fragments

inserted here by S², see below, p. 300).
55 Fr. 345 Kock.

No. 1 Frag. Zenob. 5. 60, assigned to Hero by Capps,

Kock. // 'κακῶν', Capps suppl.

No. 2, line 2, <τῶν> Grotius add.

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OTHER FRAGMENTS OF "THE HERO"

DAVUS

'Twere very fit; A happy thought! For now most opportune would be My sacrifice. 'Tis senseless to neglect the gods—

(to a peasant passing by)

Hey! Faggot-bearer! [Bring me here a lot of wood]

...(Perhaps belonging to this same dialogue is another fragment from "The Hero.")

DAVUS

(perhaps resuming after his request for faggots)

... Oh, Getas, have you never loved?

GETAS

No, for I never had my belly full.

OTHER FRAGMENTS OF "THE HERO"

1.

Part of a line which seems to belong to a prologue postponed, as in the "Periceiromene," until after the opening scenes. The Hero-god is speaking and says:

"I am not one of these (malignant?) 'Heroes.'"

2.

A fragment, preserved for its sententious commentary on the power of Love, may belong to a later dialogue between Davus and Myrrhina.

DAVUS

Than Love, my mistress, there exists no greater force. Nay, even Zeus himself, who over heaven's gods Holds sway, to Love's compulsion yields in everything.
MENANDER

No. 3
210 Κ ἔχρην γὰρ εἶναι τὸ καλὸν εὐγενέστατον, τοῦλεύθερον δὲ πανταχοῦ φρονεῖν μέγα.

No. 4
212 Κ χοūς κεκραμένου οἶνου· λαβῶν ἐκπίθη τοῦτον.

No. 5
213 Κ πεφαρμάκευσαι, γλυκύτατ', ἀναλυθεῖσ μόλις.

No. 6
ΓΟΡΓΙΑΣ
νυνὶ δὲ τοῖς ἐξ ἄστεως κυνηγέταις ἥκουσι περιηγήσομαι τὰς ἀχράδας.

No. 7
214 Κ εὖ ἵσθι, καγὼ τοῦτο συγχωρήσομαι.

No. 8
215 Κ τῶν <δὲ> παιδισκῶν τινὶ δοὺς

No. 9
216 Κ ὃ δυστυχῆς, εἰ μὴ βαδιεῖ.

No. 10
868 Κ = ποῆσεις ἀστικῶν σαυτὸν πάλιν

No. 3, line 2, rejected by W. Meyer (Sitz. berichte d. ba Acad. 1890).
No. 5, πεφαρμάκευσαι or ἐπεφαρμάκευσω, Photius (Berli p. 115, 19, and Suidas.
No. 6, Fr. Sabbaticum.
No. 8, <δὲ> Meineke inserted.

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OTHER FRAGMENTS OF "THE HERO"

3.

To Davus, likewise, may probably be given the following sententious expression of noblesse oblige:
'Twere right that Honour's beauty stamp the nobly-bred
And that the free-born everywhere think lofty thoughts.

4.

. . . . . . . . . . . . . . . . . . of well-mixed wine
A pitcher-full. Now take and drink it down . . .

5.

An allusion to the power of Love (made, perhaps, by Davus to Pheidias):
Scarce from the spell set free, dear sir, you're drugged again.

6.

In the following the young Gorgias may, perhaps, be alluding to the band of hunters who are to take the rôle of chorus:
. . . Now round our pear-trees I will guide
These hunters from the city who have just come up.

7.

Be well assured, I too will yield in this.

8.

. . . . . To some one of the slave-maids giving (it).

9.

O luckless you, unless you'll go . . . . . . . . .

10.

. . . you'll make yourself a city-man again.

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MENANDER

No. 11

Fragments from Cairo MS.¹

Fr. δεκτριοτιμπελομεμφω, ου...  ισοι... τουτο του...

ΧΟΡΩΤΙ

ACT

SCENE. ΔΑΧΗΣ, ΜΥΡΡΙΝΗ

(Δαχης.) Ἡρώκλεις, έα μ' ἀμάρτυρον λέγειν

5... διδωμι νύμφη... μα...

Fr. θ...

σι' α... ι γύνηται...

...ιστι της... πολλης...λ...

...ἐγὼ... "

10...

Fr. Ω...

σι... τούτω: πο... 'την μητέρα...

μᾶλλον δι'ηγοῦ τίς πῶτ' ἔστι. (Μ.) φασί μεν...

την Θράτταν. (Λ.) ἀλλ' οὐκ ἔστι. (Μ.) τίς δ'...

ἔστιν ποτε.

15 (Λ.) σύ, τάλαμα. <(Μ.) τί;> (Λ.) φανερῶς γε νη...

Δἵ', ὁ γύναι.

ἐς κόρακας, ἔξεστηκας; (Μ.) οϊα γαρ λέγεις.

¹ These fragments are combined in this order by S² (see also J²) and added to Act I. Suppl. not otherwise accredited are by S² or J². Other conjectures of S² are omitted.

4 ὡ Ἡρώκλεις, Jensen./... καθισ, Λ², Κ²/ἀμάρτυρον, Κ²/λέγειν, J².

15 τί; transferred from r. margin by S² (J²) and assigned to Myrrhina. // συντάλαμαφ.. ιερουγενηδιαγεναί τί: Λ²/φανερῶς νη Δἵ' ὁ γύναι. (Μyrr.) τί <γαρ>, Κ².

16 Whole line to Myrr., S²/: οϊα γαρ λέγεις: to Myrr., Λ².
OTHER FRAGMENTS OF "THE HERO"

11.

Several fragments of the Cairo papyrus, preserved in a very mutilated condition, apparently belong to this play. The arrangement and interpretation can be only tentative. Laches, if he is assumed as one of the speakers, has now, as it would seem, returned safely from Lemnos.

Lines 1–12.—Three mutilated lines close an "Act." There follows the usual interlude of a "chorus." ¹

Lines 13 ff.—Myrrhina is having a dialogue, perhaps with Laches. Plangon's affairs are discussed, and Myrrhina's own past history is disclosed.

(LACHES)²

Good Heracles! Let me talk without anyone to overhear.

After some, now unintelligible, sentences, Laches perhaps is saying:

LACHES

Explain who in the world is her mother.

MYRRHINA

They say it is the Thracian woman.

LACHES

But it isn't.

MYRRHINA

Well, who is it then?

LACHES

'Tis you, unfortunate!

MYRRHINA

What!

LACHES

Yes, clearly, you my wife, by Zeus. Crows pick you! You're astonished?

MYRRHINA

Why—I—what things you say!

¹ See fragment No. 6, above.
² "Heracles" is not an expletive for a woman.
MENANDER

(Λ.) δα καὶ ποίσω, καὶ δέδοκται μοι πάλαι.
(M.) ἰδρός, ἀπορία. (Λ.) νη Δῇ εὐ γ', ὁ Μυρίνη,
ἐπ' ἐμαυτὸν ἐλαβον ποιμέν, ὃς βληχώμενον—

(Lacuna of circa 14 lines.)

Fr.δε' 20 Ον τρ........
(Λ.) 'τι πέπονθας; ὡς γὰρ ἀνδράς παρίστασαι.ι
(M.) ὡς οἰκτρόν, ἢ τοιαύτα δυστυχῶ μόνη,
211 Κ ἀ μηδὲ πεθανάς τάς ὑπερβολάς ἔχει.
(Λ.) 'ιάσεται μὲν τὸν πάθος ἡ γυνώμη σφόδρα;
25 ὅλλ' ἡδίκηκεν εκ βίας σὲ τὸς ποτὲ;
(M.) ναιχλι........ο: (Λ.) ὑπονοεῖς ὃς περὶ ποτ' ἵνι,
..............τιτημ..........

Fr. θι

ψχυνθ' ὁυτως
30 Ἀλέας Ἀθανᾶς........
.............τα και μ

Fr.Οι

................i γε σύ
................σ' ὅτι
..........................χερέστατον:
35 .....................πρώτων λέγε.
OTHER FRAGMENTS OF "THE HERO"

LACHES
That which I shall also make good. I've settled that long since.

MYRRHINA
Sweat and confusion!

LACHES
Yes, good, by Zeus, my Myrrhina, I took unto myself a shepherd who (. . . adopted?) a bleating (baby?).

(Lacuna of some 14 lines.)

LACHES
What is the matter with you? Nay! You stand there like a statue!

MYRRHINA
How pitiable! I who all alone have such misfortunes as have no believable climax beyond them!

LACHES
Your resolve will bring efficient healing. But did someone by violence once wrong you?

MYRRHINA
Yes.

LACHES
Do you guess who in the world it was

. . . She was thus brought to shame (at the festival of?) Alea Athena.

_After some unintelligible verse-ends the conversation continues at line 35:_

(LACHES?)

. . . . . . . . . . . . . first tell.
39. οπρι. πεσών σε; πώσ δ' ἀπὸ γλώλε; η πηνίκα—

S² and J² refer to this play also the verse-ends in fragment η. These (revised by J²) are:

Recto

. . . . . . άσωτο . . .
. . κ' αι συνδοκ' ει . .
. . τ' ει δ' αύτ' φ' α.
. . φ' τινα . . . .
. . . . . . . ον κ . . .

Verso

ε' δηδηλ' ον . . . . .
ε' λθείν ἐκείνον . . . .
νη τ' δν Ποσειδ' ω .
λαβείν ολο . . .
ἐλθείν . . . . . . .
OTHER FRAGMENTS OF "THE HERO"

(MYRRHINA ?)
She is eighteen years old.

(LACHES ?)
She is not the only one .... But granted, if you agree ....

MYRRHINA
...... this thing happens.

LACHES
How without your knowledge does .... fell upon you? How did ....? When ....?

......