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ILLUSTRATIONS

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

The beardless comic poet of the relief, who holds in his left hand one of the masks\(^3\) apparently set

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

\(^2\) Furnished by the courtesy of Mr. L. D. Caskey of the Museum.

\(^3\) Carl Robert (*Szenen aus zwei Komödien des Menandros*, Halle, 1908) suggests the identification of the three masks with Moschion, Chrysis, and Demeas in the *Girl from Samos*. 

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out by his companion from the cupboard behind her, has on the table before him the excerpted rôle (?) belonging to the mask. Above is the lectern-frame to hold the open scroll. The fingers of the poet's right hand seem to beat accompaniment to the recitation. (See Studniczka, op. cit. p. 26.)

THE TRANSLATION

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

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

2 The translator wishes to express his indebtedness for valuable help received from his colleague, Professor W. C. Bronson.

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

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

THE TRANSMISSION OF MENANDER

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

\(^1\) R. Browning's long poem, *Fifine at the Fair*, might be cited as a precedent. In that poem, however, the sixth stress is chaperoned by rhyme.
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perhaps, inevitable. Exaggerated or uncritical praise provokes unmerited depreciation.\(^1\) The off-hand pairing\(^2\) of Menander and Aristophanes is a mis-mating not only in rank, but also in literary purpose and method.

The verdict\(^3\) passed upon Menander by Greeks

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\(^1\) As in 1897 with the rediscovered Bacchylides.

\(^2\) This juxtaposition of the protagonists of the Old and the New Comedy came to a concrete embodiment in the double *hermae* of the two poets; cf. the example in the Museum at Bonn. For a double *herm* of M. and Homer see Studniczka, *op. cit.* p. 16.

\(^3\) *e.g.* Aristophanes of Byzantium, some thirty years after Menander’s death, crystallized the opinion that reappears nearly three centuries later in Quintilian’s more reasoned diagnosis. Julius Caesar, master of the word as well as of the world, in his famous reference to Terence (*O dimidiate Menander*, etc.; see Suetonius, *Vita Terenti*), was fully aware of Menander’s qualities. For Ovid’s reaction cf. Schwering (see Bibliography). In the first century after Christ, Plutarch and Dion Chrysostom actually preferred (for reasons not far to seek) Menander to Aristophanes, a verdict which weakens, indeed, our respect for their literary objectivity but, none the less, indicates the dominant influence of Menander as the “bright and morning star of the New Comedy” (*σελασφόρος ἀστήρ*, *Greek Anthol.* L.C.L. vol. i. p. 86). Their contemporary, Quintilian, avoiding this error, selects unerringly the vital quality of Menander (see below, *The Arbitrants*, p. 2).

In the next century Aulus Gellius in his learned mosaic (*Noctes Atticae*, ii. 23, 12, 15, 21; iii. 16, 3), gives us detailed additional contacts with Menander’s continued popularity. Lucian, his contemporary, has imbedded in his text two of the fragments (see below, p. 126, *Epitrep.* fr. 7; and p. 482 [Lucian *Amores* fr. 535 k]), and his explicit reference (*Pseudol.* 4) to the prologues of Menander indicates, what is otherwise clear enough (*e.g.* *Dial. Meretric.* 8, 1; *9*; *Piscator* 17; and cf. Kock on fr. 962), the presence of the Menandrean x
and Romans who possessed the great corpus of his unmutilated works, if due allowance for the personal equation be made, is probably not out of accord with some portions, at least, of what we now have at our disposal.

Down to the fourth or fifth century of our era Menander was read in the Nile valley and, in fact, throughout the Roman world. That he formed part of the standard literature in western Europe we know from Sidonius Apollinaris, bishop of Auvergne, 472 A.D., who draws\(^1\) a comparison between the *Epitrepontes* of Menander and the *Hecyra* of Terence. When Menander disappeared from first-hand knowledge in Europe is uncertain. Possibly Psellus, the accomplished philologist and litterateur of the eleventh century in Constantinople, may still have had access to complete plays. His allusion, however, to "Menandreia" is suggestive rather of extensive *florilegia* than of the "twenty-four comedies"\(^2\) unabridged, which he is said to have edited.

\(^1\) Ep. iv. 2. For the contemporary reading of only Homer and Menander, see *Den Graeske Litteraturts Skaebne*, Ada Adler (cited by Poulsen, *op. cit.* p. 40).

\(^2\) See Krumbacher, *Byzant. Litteraturgesch.*\(^2\), pp. 437,
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Life

The Attic poet Menander was born in the year 343/42 B.C. and died in 292/91 B.C.¹ His father was Diopeithes of Cephisia. When Philip crushed Greek independence at Chaeronea the boy was only five years old. At twenty-one he saw a Macedonian garrison placed on the harbour acropolis by Antipater, the successor of Alexander. In the same year Demosthenes, by a self-inflicted death, brought to a close his long struggle against Macedon, and Aristotle bequeathed to Theophrastus the headship of the Peripatetic school. As fellow-pupil with Menander

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

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

¹ For this antedating by one year the current dates for Menander’s life, see W. E. Clark, Menander: Chronology, C.P. i. 313–328 (1906); W. S. Ferguson, The Death of Menander, C.P. ii. 305–312 (1907), confirms this revised date.
under Theophrastus was the versatile Demetrius of Phalerum, and from him, when he became the Macedonian viceroy in Athens, the handsome\(^1\) young poet secured official protection and participated, we are told, in the gaieties of contemporary Athenian life.

Before this Menander had been the companion-at-arms (συνέφηβος\(^2\)) of Epicurus, his junior by one year, and when he was in his “thirties” Zeno\(^3\) the Stoic was already in Athens developing the philosophy of the Porch. Suggestions of the influence of Theophrastus\(^4\) reappear now and again in Menander’s character-drawing, but the impact of the creed of his companion Epicurus is obvious, and the philosophic “impassiveness” (ἀταραξία) of the Epicureans seems occasionally\(^5\) tempered to an even finer edge of Stoic courage.

\(^1\) The portrait-bust (frontispiece), if correctly identified as Menander, re-enforces this tradition.

\(^2\) For Menander’s lost play, entitled Συνέφηβοι (see list infra, p. 309), cf. Kock, Com. Att. Fragm. p. 131, with Cicero’s comments on Caesilius, Terence and Menander.

\(^3\) It is uncertain when Zeno began his public teaching, and the apparent echoes of Stoic doctrine in Menander yield only elusive indicia.

\(^4\) Le Grand, Daos, p. 324, cites six titles from the “Characters” of Theophrastus as identical with titles of Menander’s plays.

\(^5\) See fragments infra, e.g. Nos. 247/8, p. 364; No. 481, p. 443; No. 549, p. 491; No. 556, p. 495; No. 762, p. 530; and cf. Epitrep. lines 693-697, pp. 96, 98; and Epitrep. 862-887, pp. 116, 118. (cf. Post, Dramatic Art of Menander, p. 124, on Epitr. 887 etc.)
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Menander, however, was born to be a playwright, not a philosopher. Whatever impulse was needed may well have come from his uncle Alexis, whose long life spans the century from Aristophanes to the death of Menander and whose two hundred plays bridge easily the transition from the Old to the New Comedy. This rate of productivity was exceeded by the younger poet, who wrote more than one hundred plays in about thirty-three years.

Menander’s first play, the “Self-Tormentor” (q.v. infra, p. 349), was written in his nineteenth or twentieth year,¹ and he gained his first victory with “Anger” (infra, note p. 416) in 316/15 B.C. His activities were cut short at the age of fifty-two by drowning, it is said,² in the harbour of Piraeus. By the road from Piraeus to Athens Pausanias saw the tomb³ of Menander and the cenotaph of Euripides, a juxtaposition which, perhaps, over-emphasized in

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

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

THE NEW COMEDY IN MENANDER

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

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

¹ In Menander’s fragments, as we know them—barring the ubiquitous courtesan and the recurring theme of a virgin betrayed—there is scarcely an allusion to offend modern taste, and the few instances of personal satire seem to be confined to his earlier plays. (cf. Le Grand, Daos, p. 38.)
² The vogue for Philemon continued, indeed, into late Byzantine times; see above, p. xi, note 2.
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The Plots.—A certain monotony in the framework of the plots is the first, and, to some extent, the last impression received in studying the remains of the New Comedy. We are by repetition familiarized with the seduction or violation of a maiden; with abandoned infants; with the ultimate recognition scene, brought about by birth-tokens—rings, trinkets, vestments; reconciliation; happy marriage. But there are a thousand and one variants in developing these plots, and, as Le Grand has pointed out, in evaluating any ancient work of art it is essential to bear in mind what the Greeks regarded as primary and not as merely secondary: “la comédie grecque n’a été ni plus ni moins monotone que la tragédie, la poésie narrative, la sculpture ou l’architecture.” Menander’s own plots, as we now know or infer them, were reinforced and developed by side scenes and by well executed delays which led up to the dénouement through an ingenious piecemeal surrender of contributory details.

2 See Le Grand, Daos, especially pp. 644 ff. This monumental and detailed study of the New Comedy may serve to fill out the necessarily inadequate observations possible in this brief sketch. Compare the English translation of the same work by James Loeb (see Bibliography below).
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Character-Drawing.—Menander's fame is due to the delicacy and the verity of his character-drawing and his spirited dialogue.

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

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

¹ *cf. infra*, p. 443, fragm. No. 481.
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characters are no mere marionettes. Many\(^1\) of his characters live in the memory and emerge from their conventional types. The sordid is relieved by elements of generosity and unselfishness and by romantic love,\(^2\) to which Ovid bears testimony while perhaps appreciating its quality only imperfectly. Menander’s artistic fidelity to Life secured his post-humous fame.

Prologue.—The wooden device of the isolated prologue, conventionalized by Euripides, was shrewdly adapted by Menander, who postponed\(^3\) it until after the audience had been won\(^4\) by dramatic dialogue. Whether Menander, and others, regularly made use of a postponed prologue is, at present, only a matter of inference.

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

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

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

\(^4\) Post, op. cit. p. 131.
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Chorus.—The "chorus" ¹ noted here and there in the MSS. as a stage direction marks off the quasi-"acts."² No actual words are transmitted. Innovations, perhaps begun by Agathon, resulted, in the New Comedy, in a "Comus" performance probably accompanied by song and dance and given by groups of persons sometimes to be identified by words of the actors before or after the performance.

GREEK VOCABULARY AND STYLE ³

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


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


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

Sources and Legatees

The patent familiarity of Menander with Euripides\(^1\) must not be allowed to obscure his contacts with the other great writers of Tragedy, nor with Aristophanes himself, whose fervid vigour still crops out in Menander although "in Plautus and Terence the lineaments of this kinship have been effaced . . . Even if the New Comedy is the adoptive child of the Tragedy of Euripides its mother was, after all, the Old Comedy."\(^2\) But even less must we forget that the main source of Menander's vitality was Life\(^3\) itself—the daily life in Athens.

The use, or abuse, of Menander by writers of Roman\(^4\) Comedy—ranging from actual translation

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\(^1\) See bibliographies, *passim*.

\(^2\) Fr. Leo, "Der neue Menander," *Hermes*, 43 (see context).

\(^3\) See H. W. Prescott (*op. cit. supra*, p. xviii, note 2) and, *inter alia*, his suggestion of the influence of the Sicilian-Attic type of comedy (C.P. 13, p. 118). With this might be compared the double herm, thought by Poulsen (*op. cit.* p. 43) to be Menander and Epicharmus (?)

\(^4\) *e.g.* Attilius, Caecilius, Afranius, Luscius, Plautus, Terence, Turpilius (Christ, *Griech. Litt. Gesch.*\(^5\), p. 373).
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to the telescoping of plots or free selection of material—is a problem to which many\(^1\) writers have given detailed attention. Terence, four\(^2\) of whose six extant plays are frankly attributed to the Greek of Menander, seems to offer the best points of contact. In at least three comedies Terence made use of "contaminatio" of plots or even blending of the material, but, as fortune has preserved no one of these Menandrean plays, we are still unable to estimate the exact meaning, and justice, of Caesar's apostrophe (see above, p. x, note 3) and whether the alleged lack of "vis comica" in Terence means lack of inventiveness\(^3\) in the necessary remaking of material to suit the exigencies of the Roman theatre. Meanwhile Terence's beauty of diction and vivid charm remain unimpeached.

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

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

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

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

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

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

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1 Not included in this edition — various other Byzantine anthologies were current.
2 For details see the text and introductions below.
3 To these must be added now (1920–21) a fragm. of 27 broken lines and a few verse-ends, published in Ox. pap. vol. xiii. No. 1605. The word Ἐπαυγώνδη in col. ii. 25 seems to identify this fragm. with the Misounemos.
lines of the *Phasma*, identified by Jernstedt and included in Körte's edition, and two other fragments here included in the *Epitrepolites* (see below, p. 10) but printed by Körte as Unidentified Comedy No. II., and one other fragment assigned to the *Canephorus*; and, finally, an important fragment of the *Epitrep.* published in 1914, *Ox. pap.* vol. x. No. 1236 (see below, p. 12).

3. Two other finds may be mentioned here, although not accepted in this edition: (a) in the papyri from Ghorân (see Körte, *Hermes*, 43, p. 48) an attempt has been made to identify certain fragments with the "*A wszystos* of Menander. This is rejected both by Körte, *op. cit.*, and by Le Grand, *op. cit.* p. 222. (b) In the *Papii Greci e Latini*, vol. ii. (P.S.I. 128), is published *Frammenti di una Comedia di Menandro*. Körte (N. Jhrb. 39, 1917) accepts this as written by Menander.

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

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

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THE TEXT

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

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

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

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

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

\textsuperscript{1} See \textit{infra}, Bibliography.
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[To save space the following selected list is given of the names of important contributors to the establishing of the text of Menander previous to 1910. For details see footnotes, passim, of this edition or the bibliographies in Capps (1910) and Körte (1912).]


Subsequent to 1910:—

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Note.—C.P. = Classical Philology; H.S.C.P. = Harvard Studies in Classical Philology.