

In this paper I present the forthcoming edition of P. Mich. 3498+3250b (verso) and 3250c (verso), fragments which preserve four columns of new lyric verse that I tentatively attribute to Euripides. Their contents and internal topographical references indicate an episode from the Trojan saga. There is evidence of *oratio recta*, veiled references to the completed Wooden Horse, and a series of imperatives directing its lumberjacking and construction. In the third column, the *oratio recta* ends and reveals a narrative framework in which it is implied that the speech is being reported before a Trojan audience by another narrator. In addition to presenting the edition itself, this paper also introduces the vast problems that the fragments, their narrative framework and contents present for interpretation.

My reconstruction argues that the verses are consistent with the style and language of Euripides. I show that the dialect of the text is that combination of literary Doric and Attic native to Attic tragedy, and also introduce philological reasons for suspecting Euripidean authorship: the style is marked by frequent *anadiplosis*, common in Euripides (Breitenbach [1934: 214-21]), and the diction reveals certain fifth-century, if not uniquely Euripidean, ticks: it contains the forms Φρύγιος (with the meaning ‘Trojan’) first ascribed to Aeschylus by the scholiast (Σ A *ad Il.* 2.862) but used more regularly by Euripides, and Δαναΐδαι, which is uniquely preferred by Euripides as a variant for the more common Δαναοί referring to the Achaean army at Troy. Other lexical choices are similarly appropriate to the fifth-century or to tragic poetry in general. After presenting the contents and attribution, I will introduce the problematic issue of the text’s narrative framework: who, exactly, is narrating the episode, and whose instructions does this narrator quote in *oratio recta*?

For all the excitement surrounding the discovery of new lyric verse, the problems raised by the text are vast. This paper also aims to introduce these: for one, not even the attribution to Euripides is certain. It is entirely possible that the text preserves a non-tragic lyric narrative concerning the fall of Troy; the verses do not indicate whether they are choral or solo lyric. The question of narrative framework follows: not only is it entirely unclear whether the speaker is warning the internal audience about the construction of the horse and the fall of the city or recalling these events retrospectively, but furthermore, the identities of both individuals—the narrator reporting the speech, and the original speaker—are not specified. A secure identification of either figure is crucial to situating the text in the mythographic context of the Trojan saga, to say nothing of the literary context of late fifth-century Attic and Euripidean lyric.