

XVI.—Some Tragic Influences in the *Thesmophoriazusae* of Aristophanes

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Of the extant comedies of Aristophanes, the *Thesmophoriazusae* utilizes most extensively, with the possible exception of the *Ranae*, the cardinal device of Aristophanes' fertile genius for humor — parody and paratragedia of the tragic poets, especially Euripides. For, as has long been recognized, three scenes in the latter part of the play (765 ff.) consist very largely of direct quotation from and ingenious tragic imitation of the language and action of three plays of Euripides, the *Helen* and the *Andromeda*, both of which had been exhibited quite recently,¹ and (more briefly) the *Palamedes*. Probably all of the direct parodies of these and earlier tragedies of Euripides which can at present be traced have long since been identified, though the presence in the comedy of additional lines of marked tragic style² suggests that recovery of the lost plays of the tragedian would reveal some other close parodies also. Apart from these, there are, I think, further places in the comedy in which tragic influences have remained unsuspected or undescribed.³ These are passages in which the situation or language or action is based on, or contains a reference to or reminiscence of, the language or incidents of tragedy, and passages in which tragic diction is introduced primarily for the sake of *συνώνυμα ἀπὸ τῶν βελτιόνων*, a prominent technic for creating humor in Aristophanes.⁴ The oppor-

¹ References in *Th.* 850, 1060–1 indicate that both tragedies had been exhibited very recently, if not in the previous year. Besides parodying them closely, the poet could consequently include brief allusions to them, with the assurance of recognition of his allusion by the greater part of his audience.

² Cf., e.g., the meter and style of lines 92, 145, 167, 180, 183, 270–1, 580, 715–6, 732, 1009. However, none of these can be definitely identified as parodies of lines in existing tragedies.

³ The editors and other critics have of course noted many such isolated influences of tragedy, but the play has not been as exhaustively edited as several of the other comedies, and many points have been overlooked. In his editions of the *Nubes* and the *Acharnenses*, Starkie has succeeded brilliantly in illuminating every type of tragic influence, and in reflecting in his translation the peculiar effect which they must have exerted in the original for Aristophanes' audience.

⁴ The *Tractatus Coislinianus* (ch. 3) designates *συνωνυμίαν* as one type of humor, arising from diction. Cf. Kaibel, *Comicorum Graecorum Fragmenta* 1.1.51. Starkie,

tunity for the introduction of such passages arose spontaneously and freely in the *Thesmophoriazusae* especially, since Euripides was himself a character in the comedy and was portrayed by Aristophanes only rarely as speaking colloquially and un-tragically. It is obvious that the recognition of all the influences, however tenuous and elusive, exercised by tragedy upon the style of Aristophanes is very essential to proper appreciation of his comic style, even though it will no doubt remain impossible always for the modern to apprehend this feature of his style as completely as his contemporary audience. It is the purpose of this paper to note a number of passages in the *Thesmophoriazusae* in which tragedy affected the composition of the passage, to indicate the source of the tragic influence, and to analyze its effect upon the style of Aristophanes.

11: *χωρίς γὰρ αὐτοῖν ἑκατέρου 'στὶν ἡ φύσις*. In this, the first line of the passage in which Aristophanes derides Euripides' philosophic style, *χωρίς* does not have its ordinary meaning in comedy,⁵ nor does it parody the tragic use of the adverb, as twice elsewhere in Aristophanes,⁶ but appropriately to the context means "different in kind or essence." This is a philosophical meaning of *χωρίς* which may be illustrated from the *Alcestis*⁷ of Euripides: *χωρὶς τὸ γ' εἶναι καὶ τὸ μὴ νομίζεται*. Later, the adverb is used with this unusual connotation several times in Plato,⁸ as in a line⁹ remarkably similar in structure: *χωρὶς τοῦ μὴ λυπεῖσθαι καὶ τοῦ χαίρειν ἡ φύσις ἑκατέρου*. Mnesilochus' puzzled repetition of the word (13) indicates that Euripides had used it with a meaning strange to him. The scholiast comments on the line: *ταῦτα τῶν φυσικῶν λόγων* (i.e., of Euripides), which testifies to the Euripidean tone of the line, but does not imply, I think, that it is a quotation or parody.

15: *ξυντεκνον*. This word occurs in the verses (14–8) which deride the Euripidean conception of the Ether, a prominent aspect of Euripides' scientific thought¹⁰ and accordingly often ridiculed

Acharnians, xliv–xlv, discusses and illustrates such "synonyms" at length from the *Acharnenses* and elsewhere. The technic consists essentially in the adornment of lowly subjects by the use of highly poetic or tragic language.

⁵ As, e.g., in *Ach.* 714, *Eq.* 1314, etc.

⁶ In *Ach.* 894 (for the tragic force, cf. Starkie *ad loc.*) and *Ra.* 1164.

⁷ *E. Alc.* 528 (a tragedy with which, though early, Aristophanes was quite familiar, as his parodies of it show) and similarly *S. OC* 808.

⁸ Ast in his *Lexicon* to Plato cites seven examples of the adverb with this particular meaning — a rather rare occurrence.

⁹ Plato *Phil.* 44A. Cf. *Prot.* 336B, and the commentators *ad locc.*

¹⁰ Cf. P. Decharme, *Euripides and the Spirit of his Dramas* (Macmillan, 1906) 59–62, 91–2.

by Aristophanes.¹¹ The comedian does not here parody any extant passage in which Euripides expressed his views of Ether, though several cosmogonical fragments exist which were perhaps the inspiration for these verses.¹² The passage is simply travesty. The diction found in these verses is largely commonplace, but the influence of tragedy is apparent in the neologism *ξυνετέκνου*. This word, unique in Greek literature, clearly stems from tragedy, for Aristophanes merely added the preposition *ξύν* to the tragic and Euripidean¹³ *τεκνύω*, in order to express comically the precise idea required in this place.

29: *Ἀγάθων ὁ κλεινός*. The description of Agathon by the use of this tragic adjective *in ore Euripidis* is eminently suitable and was doubtless chosen designedly by Aristophanes, for the adjective was a favorite word with Euripides, in whose extant tragedies it appears at least 75 times. The word is not proper to comic diction, for *κλεινός* occurs in Aristophanes only in parody¹⁴ or lyrics, except where, as in this place, there is some special reason for its use. Euripides is often in this play humorously made to use his own tragic vocabulary in speaking.

36: *ἀλλ' ἐκποδὼν πτήξωμεν*. After the scurrilous verse preceding this line, the tragic rhythm of the line containing these words is pronounced, and the tragic tone is stressed by the introduction of the verb *πτήξωμεν*, which is predominantly tragic and lyric, and common in Euripides.¹⁵ Euripides, speaking in character, uses a tragic locution rather than the prosaic expression.¹⁶ Elsewhere in Aristophanes, the verb *πτήσσω* is found only in a parody of Phrynichus (*V.* 1490), in a lyric (*Av.* 777), in an oracle (*Lys.* 770), and in *Ranae* 315, in a situation similar to that of the present passage.

¹¹ E.g., *Th.* 273, *Ra.* 100, and often in the *Nubes*.

¹² Cf. the fragments quoted by Bakhuizen, *De Parodiā in Comoediis Aristophanis* 107 f., and Van Leeuwen *ad loc.* E. *Helen* 583-4 (mentioned by Rogers on *Th.* 14) contains a cosmogonic idea which may have been the immediate stimulus for the composition of these verses by Aristophanes.

¹³ The simple verb *τεκνύω* does not occur in Aristophanes, but is found in all three tragedians, most commonly in Euripides. The use of the verb here would at once suggest to the Athenian a tragic background for the passage.

¹⁴ On the status of this adjective, cf. E. W. Hope, *The Language of Parody* (Baltimore, 1906) 56. It is used in elevated tragic style in *Aves* 810, 1277, and *Eq.* 1328 (cf. Neil *ad loc.*).

¹⁵ Cf. especially the occurrences of the word in E. *HF* 974, 985, in a famous passage of which the audience must have been reminded by the use of the verb here, particularly since it is spoken by Euripides.

¹⁶ For the contrast, cf., e.g., *Th.* 293, *V.* 1325, *Ra.* 853, etc.

39: εὔφημος πᾶς ἔστω λαός.¹⁷ This is surely an imitation¹⁸ of the formula used in Euripides to invoke silence over the throne: σῆγα πᾶς ἔσται λέως.¹⁹ Aristophanes substitutes the more tragic and Euripidean²⁰ word εὔφημος. The humor deriving from the tragic formula in this comic context is quite apparent.²¹

49: ὁ καλλιπὴς Ἀγάθων. The adjective was coined²² by Aristophanes as the *vox propria* to be applied deridingly to Agathon, just as later Socrates in the *Symposium*²³ ironically expresses the amazement he feels as the result of τοῦ κάλλους τῶν ὀνομάτων καὶ ῥημάτων of Agathon's speech. Whether Aristophanes is not also very subtly deriding Euripides is difficult to decide. But an Euripidean influence is apparent in the coinage of the word, for one of the most prominent facets of Euripides' diction was his fondness for words compounded with καλλι-, many of which he himself apparently coined. In his extant tragedies there appear thirty separate compounds with καλλι-, while such compounds in the other tragedians and in Aristophanes are negligible in occurrence.²⁴

58: θριγκοῖς. In referring to Agathon's house, the servant uses θριγκός, a word which Euripides seems to have affected.²⁵ It seems likely that the occurrence here is a reminiscence of its recent use

¹⁷ There is a noteworthy similarity of situation, as well as verbal similarity, in *Acharnenses* 238–40 and *Thesmophoriazusae* 36–9. Cf. the following points: σῆγα πᾶς *Ach.* 238 and *Th.* 39; ἐκποδὼν *Ach.* 240, *Th.* 36; ἐξέρχεται *Ach.* 240, *Th.* 36; θύσων *Ach.* 240, cf. *Th.* 38; ζοικε *Ach.* 240, *Th.* 38. These similarities seem too remarkable in plays fifteen years apart to be due to unconscious iteration on the part of Aristophanes. Rather, it would seem that both passages are based on some common original, which may well have been a scene in the *Telephus* of Euripides, a tragedy which was parodied extensively in the *Acharnenses*, and in at least one scene in *Th.* (cf. Bakhuyzen, *op. cit.* [see note 12] 17 ff.; Starkie, *Acharnians*, Excursus vi, 248 ff.).

¹⁸ Cf. the scholiast, who suggests a tragic origin.

¹⁹ Cf. *E. Hec.* 532. Also imitated in *Ar. Ach.* 238, in a much shortened form, and with the common comic verb εἰφήμew inserted.

²⁰ The word is not comic. It is common in Euripides, but occurs only here and in an elevated passage (*Av.* 1719) in Aristophanes.

²¹ In *Th.* 40, στόμα συγκλήσας seems to be Euripidean. Cf. the expression in *E. Hipp.* 498.

²² Only here, and retorted ironically by Mnesilochus (60) in Aristophanes. Not elsewhere in classical literature.

²³ Plato *Symp.* 198b. Plato, whose familiarity with Aristophanes' comedies is well attested, is perhaps echoing Aristophanes' ironic criticism here.

²⁴ There are four in Aeschylus, only two in Sophocles. Rare in Aristophanes, probably every such compound is used in a parody (e.g., καλλιπάρθενοι *Th.* 855) or shows tragic influence (e.g., καλλιπυργον *Nu.* 1024, cf. Starkie *ad loc.*).

²⁵ Ten times in Euripides, but lacking in Aeschylus and Sophocles.

by Euripides in the *Helen*,²⁶ where the palace is described as a δῶμα περιφερὲς θριγκοῖς. The attention of the spectators would be focused on this unusual word, which occurs only in this passage in Aristophanes, by the jest in the following θριγκοῦ (60).

71: ὦ Ζεῦ, τί δρᾶσαι κτλ. The appeal is not a commonplace, nor is it comic, even though Aristophanes inserts two words proper to comic vocabulary, but imitative of tragic style and appropriate to the content, similar to the tragic²⁷ appeal in *Pax* 62, and to Sophocles, *Oedipus Tyrannus* 738. It is further very similar, in idea, to the appeal in *Equites* 1240, which parodies the *Telephus*²⁸ of Euripides. The *Telephus*, as mentioned above, is parodied elsewhere in this comedy, and this line may well be a reminiscence of the original of *Equites* 1240.

93: τὸ πρᾶγμα κομψόν. The adjective applied here in description of Euripides' "device"²⁹ for extricating himself from his difficulties was shrewdly chosen by Aristophanes to deride Euripides. Euripides was the first to introduce the word into tragedy, and in the *Nubes* Aristophanes frequently used the word in ridicule of the Sophists,³⁰ with whom κομψός was a favorite word. Long before, Aristophanes had coined κομψευρικῶς³¹ in derision of the sophistic quality of Euripides, and he was later to portray Euripides as boasting of having trained Theramenes ὁ κομψός.³² The use of the word here would contain many Euripidean associations for the audience and much irony.

133: ὑπὸ τὴν ἔδραν αὐτὴν ὑπῆλθε γάργαλος. The structure of this line and the meaning of ὑπῆλθε³³ imitate very comically an elevated and tragic manner of speaking, which may be illustrated

²⁶ E. *Hel.* 430, cf. εὐθριγκοὶ *Hel.* 70.

²⁷ As is shown by the form δρασείεις, cf. Van Herwerden *ad loc.* and Starkie on V. 168. The prosaic form of the appeal in *Pax* 58 makes the tragic form in line 62 more obvious.

²⁸ Nauck has accepted the line as a fragment of the *Telephus* (Frg. 700 N²).

²⁹ Cf. *Th.* 87, a line which may have been inspired by E. *Helen* 813 f., the most recent example of such a μηχανή in Euripides' plays, and still fresh in the memory of the audience. There is, of course, much verbal ridicule in *Th.* of Euripides' excessive use of μηχαναί. Cf. especially τεχνάζειν (*Th.* 94), τεκνάσμασιν (*Th.* 198), and *Th.* 927, as well as the three "devices" from his own plays attempted by Euripides and Mnesilochus in the latter part of the comedy.

³⁰ Cf. *Nu.* 649, and Starkie *ad loc.*; *Nu.* 1030, etc.

³¹ *Eq.* 18.

³² *Ra.* 967.

³³ The word occurs elsewhere in Aristophanes only in *Eq.* 269, 459, but in a very different construction and meaning.

by Medea's ὥσθ' ἕμερος μ' ὑπῆλθε.³⁴ The scurrilous ἔδραν and the comic γάργαλος are inserted γέλωτος ἔνεκα into an elevated context by the *scurra senex*, with consequent incongruity.

159: ἄμουσον. The influence of Euripides is clearly discernible here, for Euripides seems to have originated this word,³⁵ which occurs only once again in Aristophanes,³⁶ in a parody of the *Stheneboea* of Euripides. The present passage, I believe, contains a reminiscence or an adaptation of the same passage of the *Stheneboea*, which was quite famous. When Plato in the *Symposium* (196E) puts into the mouth of Agathon a paraphrase of the same passage of the *Stheneboea*, he may have been thinking of Agathon's use of ἄμουσον here, where it is applied to a ποιητήν.

173: βαῦζων. There is surely some special significance, not now fully recoverable, in the use of this rare tragic word in the *Thesmophoriazusae*. The word is found nowhere else except in the lyrics of Aeschylus.³⁷ Here spoken by Euripides, it reappears in a line (895) which is parodic or perhaps even a quotation from Euripides.³⁸ The two uses of such a rare word in such circumstances suggest that it had appeared in a recent play of Euripides, now no longer extant, which Aristophanes is parodying in his uses of the word in this comedy.

209: ἀπόλωλ' Εὐριπίδης. The use of his own name by Euripides, in place of the pronoun, is tragic in style. The same tragic feature had been used by Aristophanes earlier in the comedy (77), in a line which Nauck placed among the tragic fragments.³⁹

243: καταπεπυρπολημένος. This tragic-sounding word is used here in a comic situation and context for an intentional comic effect.

³⁴ E. *Medea* 57. The same type of expression is also found in E. *Hipp.* 1089, *El.* 748; S. *El.* 928, 1128, etc.

³⁵ Although it is found once in Empedocles (Diels B.74), in a different sense. Euripides uses the word six times, the other tragedians not at all. Cf. ἄμουσία, in Euripides alone, *Frg.* 407 N², *Frg.* 1033 N². The word is unusual enough for the connection with Euripides to be assured, fairly certainly, for the audience.

³⁶ Ar. *V.* 1074, parody of E. *Frg.* 663 N²: ποιητήν δ' ἄρα "Ἐρως διδάσκει κἄν ἄμουσος ᾗ τὸ πρῖν.

³⁷ Cf. A. *Ag.* 449, *Pers.* 13, cf. 574. In Aristophanes, the word occurs only in the two citations in *Th.*

³⁸ Nauck has placed *Th.* 895 among the *adespota* (*Frg.* 66), and Van Leeuwen (*ad loc.*) believes the line quoted directly from a lost tragedy. The periphrasis τοῦμόν σωμα is additional evidence of Euripidean authorship (cf., e.g., E. *Hel.* 67, 297, 588, 1100).

³⁹ Van Leeuwen (*ad loc.*) has assigned the proper name to another speaker, but without Ms authority and on inconclusive grounds. Cf. Van Leeuwen on *Th.* 77, for the tragic elements in the line.

The verb compounded with the preposition, which Aristophanes added, occurs only here. The simple verb *πυρπολέω* is twice used for the same comic incongruity,⁴⁰ while in another place⁴¹ *ὁ βάρβαρος . . . ἄπασαν τὴν πόλιν . . . πυρπολῶν* shows how serious the force of the word actually was. The verb does not occur in extant tragedy,⁴² but it was not foreign to tragedy, as *κεραυνῶ πυρπόλω καταθαλοῖ* in Euripides⁴³ and the unique word *πυρπολήματα* in the *Helen* (767) show.

270: *τί χρῆμα*; Aristophanes most humorously puts into Euripides' mouth one of Euripides' characteristic phrases.⁴⁴ This is not an Aristophanic usage, despite the colloquial tone. Only here without the verb, the same phrase occurs twice elsewhere in Aristophanes with the verb expressed, in both cases under the influence of tragedy.⁴⁵

275: *ἄρδην*. This is a tragic word which Aristophanes uses only here, in the repetition by Euripides of his oath. The word occurred first in the *Prometheus Vinculus*⁴⁶ of Aeschylus, occurs thrice in Sophocles, but is most common in Euripides.

348: *τὸ νόμισμα διαλυμαίνεται*. This expression occurs in the comic parody of the *Ara* (331–52), in which a curse was laid upon *τοῖς μὲν τὸ νόμισμα διαφθείρουσι*, according to Demosthenes (20.167). In this technical expression, here introduced into the most trivial context for comic purposes, Aristophanes has substituted a verb which derives from tragedy.⁴⁷ The tragic verb is a source of comic incongruity.

393: *προδότιδας*. Doubtless all the opprobrious names applied to women in lines 392–4 are inspired indirectly or directly (though they cannot now be traced) by Euripides, but *προδότιδας* probably is included with special reference to the *Helen*, in which it had been

⁴⁰ *Th.* 727 (in a line containing *καταθεῖν*, which is Euripidean, cf. Hope, *op. cit.* [see note 14] 11), *Nu.* 1497 (cf. Starkie *ad loc.*).

⁴¹ *Ar. V.* 1079. Very likely a reminiscence of Herodotus 8.50, where almost the same expression occurs. The word is not only serious, but unusual.

⁴² But found once in a fragment, Nauck³, *Adesp.* Frg. 311.

⁴³ *E. Supp.* 640, parodied by *Ar. Av.* 1248.

⁴⁴ Cf. P. T. Stevens, "Colloquial Expressions in Euripides," *CQ* 31 (1937) 190, who cites examples of this phrase in Euripides, both with and without a verb.

⁴⁵ *V.* 266, *Nu.* 816. For the tragic force of the phrase in these places, cf. Starkie *ad locc.*

⁴⁶ *A. PV* 1051. The word is rare in prose.

⁴⁷ The verb is alien to classical prose. Once in Herodotus, it occurs first in tragedy in Euripides, in *Hipp.* 1344, 1349 (lyrics), *Or.* 1515. In *Ar. Ra.* 59 and 1062, the verb recurs in passages of obvious tragic feeling.

applied to Helen three times.⁴⁸ Euripides apparently coined the word, since it is found elsewhere only in this place in Aristophanes.

418: *καὶ ταῦτα μὲν ξυγγνώσθ'.* It seems highly probable that these words were borrowed or at least imitated, with irony on the part of the speaker, from Euripides. The word *ξυγγνωστός* occurs only here in Aristophanes, is foreign to classical prose, and, with the exception of one fragment (352) of Sophocles, is found in tragedy only in Euripides, in whose tragedies it appears ten times. Expressions very similar to this verse are found in Euripides.⁴⁹

438: *ἐβάστασεν.* The occurrence of this verb, which is tragic and lyric, is noteworthy, for the diction of the passage is markedly prosaic.⁵⁰ The metaphorical sense of the word may be illustrated elsewhere only in Aeschylus (*PV* 888).

468: *ἐπιζέειν τὴν χολήν.* This metaphorical and tragic⁵¹ phrase is contained in Mnesilochus' speech (466–519) which parodies or imitates the *μακρὰ ῥήσις* of the *Telephus* of Euripides, as does also the speech of Dicaeopolis in the *Acharnenses* (496–556).⁵² It is not merely a parody of situation, for both Aristophanic speeches contain several lines which parody the same source in the *Telephus*,⁵³ while in the *Acharnenses* Aristophanes introduced parodies from the *Telephus* throughout the comedy. The verb *ἐπιζέω* also recurs in the *Acharnenses* (321), in a line similar to the present verse, even though there a jest is involved.⁵⁴ All the circumstances suggest that both lines containing *ἐπιζέω* are imitations of an original line in the *Telephus*.

691: *φροῦδος.* The adjective is tragic (especially Euripidean)⁵⁵ and appears in Aristophanes chiefly in paratragedy or parody.⁵⁶

⁴⁸ E. *Hel.* 834, 931, 1148, and three other times in Euripides.

⁴⁹ E. *Andr.* 955, *Ph.* 944, *Heracl.* 435, cf. *Ba.* 1039, *Heracl.* 981.

⁵⁰ The verb only here in Aristophanes. In the same passage, the tragic *πολυ-πολωτέρας* (434) is doubtless inspired by Euripides, here and in its repetition in 463, as Rogers (*ad loc.*) suggests.

⁵¹ The verb *ἐπιζέω* has a very restricted occurrence—once each in Hdt., A., and S., twice in Euripides and Aristophanes. On the status of this word, cf. Rutherford, *New Phrynichus* 17.

⁵² Cf. Bakhuyzen, *op. cit.* (see note 12) 17 ff.; Starkie, *Acharnians*, Exc. vi.

⁵³ For some reason, the editors of the *Th.* do not direct attention to the almost certain parodies of the *Telephus* in these lines which occur in both comedies. They are: *Th.* 470, cf. *Ach.* 509; *Th.* 472, cf. *Ach.* 504, 507; *Th.* 474, cf. *Ach.* 514. The scholiast states that *Th.* 518–9 are from the *Telephus*.

⁵⁴ Cf. Starkie (*ad loc.*) on the use of the verb. Dicaeopolis parodies the *Telephus* with great frequency.

⁵⁵ At least 35 times in the extant plays.

⁵⁶ Cf. Starkie on *Nubes* 718–22, and Hope, *op. cit.* (see note 14) 60.

The line in which it here occurs is not parodic, but the tragic adjective seems to have been introduced through the influence of the following obviously tragic lines. Van Leeuwen thinks that lines 693b–695a are parodied closely from the *Telephus* and points out tragic phrases in lines 696–7, which he believes to have been extracted from the *Telephus*.⁵⁷ The whole scene parodies in action the snatching of Orestes by Telephus in Euripides' play, and *φροῦδος* may well have been used in the original scene in that play.

704: *τὴν ἄγαν αἰθαδίαν*. The phrase is either quotation or imitation of tragedy, for *αἰθαδία* (only here in Aristophanes) is not proper to comic diction, but fully tragic, and the usage of *ἄγαν* is tragic.⁵⁸ In the *Ranae*, *αἰθαδόστομον* (837) and *αἰθαδῶς* (1020) are applied to Aeschylus, with clear reference to his use of *αἰθαδία* and related words in the *Prometheus Vincitus*.⁵⁹ The word is commonly used by Euripides also. This phrase would be very appropriate to the role of Telephus, after the seizure of Orestes in Euripides' play, the action of which this scene imitates.

730: *ὑφαπτε καὶ κατάιθε*. Mnesilochus' retort is couched in Euripidean language, for *κατάιθε*⁶⁰ is poetic and tragic, and *ὑφαπτε* is grandiloquent and mainly Euripidean.⁶¹ Both these unusual words stand in close conjunction in the *Orestes*⁶² of Euripides.

743: *τί μ' ἡργάσω;* This phrase is modelled after a similar tragic expression,⁶³ and may have been suggested by *τί ποτέ μ' ἐργάσει*,⁶⁴ a parody, according to the scholiast, from the *Telephus*.

751: *ὅτι χρῆζεις*. This is an elevated phrase in tragic style which Aristophanes interpolates here appropriately in the emotional context. The verb *χρῆζω* is predominantly poetic and tragic, and not uncommon in Euripides.⁶⁵ There is always some special reason for its use by Aristophanes. In *Nubes* 891, it occurs in a parody from

⁵⁷ Cf. Van Leeuwen *ad loc.*

⁵⁸ Cf. Starkie on *Nubes* 1120, and references there.

⁵⁹ Eight times in *PV*, and not elsewhere in Aeschylus.

⁶⁰ Cf., for the background of this word, Hope, *op. cit.* (see note 14) 11, and Ar. *Th.* 727, cf. 246.

⁶¹ Not in classical prose, except once each in Hdt. and Thuc. Of the tragedians, only in Euripides, always of the burning of a city or palace.

⁶² E. *Or.* 1618–20. However, the *Orestes* is later than the *Th.* and there can therefore be no direct influence.

⁶³ Cf. Van Leeuwen on *Aves* 323 (where the phrase recurs), and the tragic passages adduced there in illustration.

⁶⁴ Ar. *Eq.* 1240 = E. *Frg.* 700 N².

⁶⁵ Though more common in the other two tragedians than Euripides. The same phrase occurs in A. *PV* 609.

the *Telephus*; in *Nubes* 359, it stands in a passage which parodies the Orphic Mysteries,⁶⁶ and in *Nubes* 453 in anapaests. The strong force of the expression may readily be perceived when it is contrasted with the prosaic *ὅτι βούλει* (*Th.* 212).

752: *φιλότεκνός τις εἰ φύσει*. This adjective is exclusively Euripidean, except for one instance in Ionic prose.⁶⁷ This is hardly parody of any extant line in Euripides, but undoubtedly the use of the adjective is reflected from Euripides, and the use of *τις* is tragic.⁶⁸ The addition of *φύσει* is thoroughly Euripidean. Mnesilochus uses Euripidean vocabulary quite out of harmony with the comic context, and the answering exclamations using the tragic *τέκνον* (754-5) are especially humorous.

757: *φθονερός εἰ καὶ δυσμενής*. *Δυσμενής* is predominantly, though not exclusively, a tragic word, particularly common in Euripides.⁶⁹ Otherwise in Aristophanes it is met only in a parody of Euripides.⁷⁰ Less common in tragedy, *φθονερός* has a poetic background, and its rarity in Aristophanes shows that it is not proper to common diction, as it occurs otherwise only in a lyric and an oracle.⁷¹ There appears, consequently, to be some tragic influence here. This may well be a reminiscence of the words *φθόνον . . . δυσμενῇ* (*E. Medea* 297), since Aristophanes later in this comedy (1130-1) parodies Euripides' *Medea* 298-9.

765: *τίς ἔσται μηχανῇ σωτηρίας*. The tragic imitation in this line is apparent, for, although *πόρος* (cf. 769)⁷² is perhaps the peculiarly Euripidean word, *μηχανή* occurs at least as often in Euripides, and more commonly in Aeschylus. This same phrase recurs several times in tragedy.⁷³ This tragicose line prepares for the tragic expressions in the next verse and the following burlesque of the *Palamedes*.

872: *ποντίῳ σάλῳ*; 873: *ναυαγίαις*. Line 871 is of course a direct quotation from Euripides' *Helen* (68), and some critics have suggested that lines 872-3 are quoted from some other source in

⁶⁶ Cf. Starkie (*ad loc.*) on the occurrences in *Nubes*.

⁶⁷ *E. HF* 636, *Ph.* 356, 965, *Fr.* 1015 N². Cf. *Hdt.* 2.66.

⁶⁸ Cf. *Ar. V.* 135, Jebb on *S. Ant.* 951, and Tyrrell on *E. Ba.* 882.

⁶⁹ 30 times in Euripides, less frequently in the other tragedians.

⁷⁰ *Ar. V.* 1160, cf. Starkie *ad loc.*

⁷¹ *Ar. Ra.* 827 (describing Euripides) and *Eq.* 1051.

⁷² Which, in this context, is inspired by imitation of Euripides, as is *πλάτας* (*Th.* 770, cf. 771-2) in the comic caricature of the *Palamedes* which follows.

⁷³ In *E. Helen* 1034, *Ph.* 890, and *A. Th.* 209.

tragedy.⁷⁴ Despite the highly tragic meter and style of the two lines, they clearly are not quotations from tragedy but were composed by Aristophanes in tragic imitation of Euripides. Two expressions display the immediate inspiration of the *Helen* of Euripides. The phrase *ποντίῳ σάλῳ* is one that occurs only in the tragedies of Euripides.⁷⁵ The word *ναναγίας* was certainly suggested by the occurrence in the *Helen* of *ναναγίας* (1070), *νανάγιον* (410, 507), and *ναναγός* (408, 449, 539),⁷⁶ generally spoken by Helen or Menelaus. Though the diction of the rest of the two lines is commonplace, *καμώντας* may be reflected from *Helen* 771 and *χειμών* from *Helen* 128.

877: *σκάφει*. Although there is no direct original of this line in Euripides' *Helen*, this tragic and Euripidean word appears in the line doubtless in paratragedia under the influence of its frequent recurrence in the *Helen* (232, 1068, 1216, 1381, 1544), always of Menelaus' ship.

889: *τάσδε τυμβήρεις ἔδρας*. Lines 889–90 are obviously in paratragedia.⁷⁷ This phrase was, I think, inspired by the diction of the *Helen*, in which Helen's refuge at the tomb is four times referred to by the tragic and Euripidean word *ἔδρας*.⁷⁸ Cf. *τάφου τοῦδ' εἰς ἔδρας* (*Helen* 528, and similarly 315, 797, and 1178).

900: *κασιγνήτω*. The use of this Ionic⁷⁹ and highly tragic word in this tragicose line (the word occurs only here in Aristophanes) is probably prompted directly by Helen's use of the word in Euripides' play.⁸⁰

904: *ἀφασία τίς τοι μ' ἔχει*. It is doubtless correct to suppose, as Van Leeuwen suggests on this line, that the impetus for the paratragedia here was given by Menelaus' words in Euripides' *Helen* (550 ff.), where he mentions his *ἀφασίαν*. However, Aristophanes chose not to parody the phrases found in those lines, but rather to

⁷⁴ Nauck assigned part of the two lines to the tragic *adespota* (Frg. 64). Van Leeuwen (*ad loc.*) says: "sequentia (i.e., 872–3) aut aliunde sumsit comicus aut ipse finxit."

⁷⁵ E. *IT* 1443, *Hec.* 28, *Or.* 994. Cf. the similar phrases in *Helen* 129, 400. Both words are common in Euripides.

⁷⁶ None of these words occurs in the other tragedians, nor elsewhere in Euripides, except *νανάγιον* once.

⁷⁷ Nauck², *Adesp.* Frg. 65, includes parts of the two lines among the tragic fragments as a quotation from tragedy, but their composition by Aristophanes seems certain.

⁷⁸ On the nature of the word, cf. Hope, *op. cit.* (see note 14) 21.

⁷⁹ Cf. Rutherford, *New Phrynichus* 15, footnote 11.

⁸⁰ E. *Helen* 898, 1019, 1664.

substitute a peculiarly Euripidean expression, found twice elsewhere in the extant plays.⁸¹

919: τὴν Τυνδάρειον παῖδ'. Lines 918–9 are clearly tragic imitation composed by Aristophanes, despite the fact that tragic diction is lacking. But the expression quoted is genuinely Euripidean,⁸² and was surely inspired by the use of ἡ Τυνδαρίς παῖς in the *Helen* (472, 1179, 1546, cf. 620, 494) and ἡ Τυνδάρειος παῖς (of Helen) in other plays of Euripides (cf. *IA* 1532, *Or.* 1512).

935: ἱστιοράφος. Whatever may be the full comic significance of this word,⁸³ which is an Aristophanic coinage under tragic influence,⁸⁴ it contains a reference to the appearance of Menelaus in Euripides' *Helen*, as well as to the appearance of Euripides-Menelaus in the scene just finished. In the *Helen*, the raggedness of Menelaus' attire, stitched together from the sails of the wreckage, is mentioned repeatedly. His clothing is ἀμφίβληστρα σώματος ῥάκη (1079), and he draws attention to the ναὸς ἔκβολ' οἷς ἀπίσχομαι (422, cf. further 416, 554, 1282, 1382). Euripides' costume in the past scene must have been similar to that of Menelaus in the *Helen*, and in keeping with the reference in *Thesmophoriazusae* 872–3, and this is a final allusion to the *Helen*.

945: ὦ κροκῶθ' οἶ' εἶργασαι. After the tragicose address to the κροκῶτά, in imitation of such addresses in Euripides, Aristophanes inserts a tragic expression⁸⁵ which may best be illustrated in tragedy by οἶά μ' εἶργασαι in Sophocles.⁸⁶ The following line (946) has a tragic tone, and ἐλπὶς . . . σωτηρίας in lines similar to this one, though unique in Aristophanes, is almost a tragic commonplace in Euripides.⁸⁷

⁸¹ E. *IA* 837, *HF* 515. The word ἀφασία is rare, only in these three places in Euripides, and in the one citation in Aristophanes, in dramatic literature.

⁸² The adjective Τυνδάρειος does not occur in tragedy except in Euripides (at least eight times), nor elsewhere in literature. Τυνδαρίς is also restricted to Euripides.

⁸³ Cf. the scholiast, Van Leeuwen, and Rogers, *ad loc.*, as to its comic interpretation. Only here in literature.

⁸⁴ Like δικορραφεῖν *Nu.* 1483, *Av.* 1435. Both were modelled after similar formations in tragedy—μηχανορραφεῖν *A. Cho.* 221, the noun in *S. OR* 387 and *E. Andr.* 447, 1116.

⁸⁵ Not elsewhere in Aristophanes. A somewhat similar expression is found in *Ach.* 461, which Starkie (*ad loc.*) thinks from Euripides.

⁸⁶ *S. Tr.* 1203. Similar phrases in *Ant.* 1228, *Ph.* 786, 928, 1172; *E. Med.* 1353, *Hipp.* 683.

⁸⁷ E.g., *E. Alc.* 146, *IT* 1413, *HF* 80, 84, *Hel.* 1031, *Heracl.* 452.