**The Curious Incident of the Intertextual Debt in the *Frogs***

Donna Zuckerberg

zuckerberg@paideia-institute.org

March 17, 2016

**1. Aristophanes, *Frogs* 836-9**

ἐγᾦδα τοῦτον καὶ διέσκεμμαι πάλαι,

ἄνθρωπον ἀγριοποιὸν αὐθαδόστομον,

ἔχοντ᾽ ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα,

ἀπεριλάλητον κομποφακελορρήμονα.

I know this man and I’ve watched him for a long time. He’s a creator of savage characters, stubborn-mouthed, with an unbridled, uncontrolled, ungated mouth, uncircumlocuitous, brag-bundle-voiced.

**2. Euripides, *Phoenissae* 751-2**

ὄνομα δ᾽ ἑκάστου διατριβὴ πολλὴ λέγειν,

ἐχθρῶν ὑπ᾽ αὐτοῖς τείχεσιν καθημένων.

It would be a great waste of time to tell the name of each man when the enemy are set up at our very walls.

**3. Aristophanes, *Frogs* 1021-2**

Αἰσχύλος: δρᾶμα ποιήσας Ἄρεως μεστόν.

Διόνυσος: ποῖον;

ΑI: τοὺς ἕπτ᾽ ἐπὶ Θήβας:

ὃ θεασάμενος πᾶς ἄν τις ἀνὴρ ἠράσθη δάιος εἶναι.

Aeschylus: I wrote a drama full of Ares.

Dionysus: Which one?

Aeschylus: The *Seven Against Thebes*. Every man who saw it fell in love with being fierce.

**4a. Cratinus, *Pytine* fr. 213 (= Σ *Kn.* 531a)**

ταῦτα ἀκούσας ὁ Κρατῖνος ἔγραψε τὴν Πυτίνην, δεικνὺς ὅτι οὐκ ἐλήρησεν· ἐν ᾗ κακῶς λέγει τὸν Ἀριστοφάνην ὡς τὰ Εὐπόλιδος λέγοντα.

After hearing [that Aristophanes called him a babbler] Cratinus wrote the *Pytinē*, showing that he wasn’t a babbler; in it he attacks Aristophanes for using Eupolis’ material.

**b. Eupolis, *Baptai* fr. 89 (= Σ *Cl.* 554a)**

Εὔπολις ἐν τοῖς Βάπταις τοὐναντίον φησίν, ὅτι συνεποίησεν Ἀριστοφάνει τοὺς Ἱππέας. λέγει δὲ τὴν τελευταίαν παράβασιν. φησὶν δέ·

†κἀκεῖνος† τοὺς Ἱππέας ξυνεποίησα τῷ φαλακρῷ <—×> κἀδωρησάμεν.

Eupolis says the opposite in the *Baptai*, that he wrote the *Knights* (that is, the final parabasis) with Aristophanes. He says:

“And as for *The Knights*, I wrote it together with the bald one and made a gift of it to him.”

**c. Aristophanes, *Clouds* 551-6**

οὗτοι δ᾽, ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος,

τοῦτον δείλαιον κολετρῶσ᾽ ἀεὶ καὶ τὴν μητέρα.

Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν

ἐκστρέψας τοὺς ἡμετέρους Ἱππέας κακὸς κακῶς,

προσθεὶς αὐτῷ γραῦν μεθύσην τοῦ κόρδακος οὕνεχ᾽, ἣν

Φρύνιχος πάλαι πεποίηχ᾽, ἣν τὸ κῆτος ἤσθιεν.

And these guys, as soon as Hyperbolus gave them a grip, are always trampling on that poor guy and his mother. First Eupolis draffed out his *Maricas*, turning my *Knights* inside out, adding to it for the sake of the *cordax* a drunk old woman who Phrynicus once wrote about, the one who the sea monster ate.

**5. Aristophanes, *Frogs* 71-9**

ΔI: δέομαι ποιητοῦ δεξιοῦ.

οἱ μὲν γὰρ οὐκέτ᾽ εἰσίν, οἱ δ᾽ ὄντες κακοί.

Ἡρακλῆς: τί δ᾽; οὐκ Ἰοφῶν ζῇ;

ΔI: τοῦτο γάρ τοι καὶ μόνον

ἔτ᾽ ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ᾽ ἄρα:

οὐ γὰρ σάφ᾽ οἶδ᾽ οὐδ᾽ αὐτὸ τοῦθ᾽ ὅπως ἔχει.

ἩR: εἶτ᾽ οὐχὶ Σοφοκλέα πρότερον Εὐριπίδου

μέλλεις ἀναγαγεῖν, εἴπερ ἐκεῖθεν δεῖ σ᾽ ἄγειν;

ΔI: οὐ πρίν γ᾽ ἂν Ἰοφῶντ᾽, ἀπολαβὼν αὐτὸν μόνον,

ἄνευ Σοφοκλέους ὅ τι ποιεῖ κωδωνίσω.

Dionysus: I need a clever poet. There aren’t any now, all the ones alive are worthless.

Heracles: What, isn’t Iophon alive?

Dionysus: Then he’s the only good one left, even if so; and I don’t know for sure if he’s any good.

Heracles: Why not bring back Sophocles, Euripides’ elder, if you need to bring someone back?

Dionysus: Not before I take Iophon aside on his own, and I test what he does without Sophocles.

**Works Cited:**

Aélion, R. (1983) *Euripide, héritier d’Eschyle*. 2 vols. Paris: Les Belles Lettres.

Bakola, E. (2008) “The Drunk, the Reformer and the Teacher: Agonistic Poetics and the Construction of Persona in the Comic Poets of the Fifth Century.” *PCPS* 54: 1-29.

Biles, Z. (2006-2007) “Aeschylus’ Afterlife: Reperformance by Decree in 5th C. Athens?” *ICS* 31-32: 206-242.

Foley, H. (2008) “Generic Boundaries in Late Fifth-Century Athens,” in Revermann and Wilson eds. *Performance, Iconography, Reception*. Oxford: 15-36.

Halliwell (2012). *Between Ecstasy and Truth: Interpretations of Greek Poetics from Homer to Longinus*. Oxford.

Ruffell, I. (2011) *Politics and Anti-Realism in Athenian Old Comedy: The Art of the Impossible.* Oxford: Oxford University Press.