

4

Heteros tis eimi: On the Language of
Menander's Young Lovers*

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Confronted with Menander's virtuosity, the flowery exuberance of Plutarch knew no bounds (*Comp. Arist. et Men.* 854A–B):¹

ὁ δὲ Μένανδρος μετὰ χαρίτων μάλισθ' ἑαυτὸν αὐτάρκη παρέσχηκεν, ἐν θεάτροις ἐν διατριβαῖς ἐν συμποσίοις, ἀνάγνωσμα καὶ μάθημα καὶ ἀγώνισμα κοινότατον ὧν ἡ Ἑλλάς ἐνήνοχε καλῶν παρέχων τὴν ποίησιν, δεικνὺς ὅ τι δὴ καὶ ὁποῖον ἦν ἄρα δεξιότης λόγου, ἐπιὼν ἀπανταχόσε μετὰ πειθοῦς ἀφύκτου καὶ χειρούμενος ἅπασαν ἀκοὴν καὶ διάνοιαν Ἑλληνικῆς φωνῆς.

Now Menander, along with the grace of his verses, has above all offered himself as totally sufficient, in theatres, in discussions, in symposia, having provided a poetry which is the most universal reading, instruction and competitive drama of all the beautiful things Greece has produced—demonstrating what skill with language really is, convincing in all he touches, and delicately controlling every sound and shade of meaning in the Greek language.

It is consistent with this that, within the apparently stereotyped and stylized portrayal of young men in the fragments, no more than faintly reflected in the languid or boisterous adaptations of Terence and Plautus, there are individuating touches in character drawing that reveal the poet's

* The original inspiration for this article came from a National Endowment for the Humanities Seminar in Menander and Roman Comedy conducted by Professor William S. Anderson of the University of California at Berkeley. Professor F. H. Sandbach of Trinity College, Cambridge, graciously read earlier drafts of the present text. I must of course bear responsibility for any errors remaining. Thanks are due as well to anonymous reviewers, and in particular to the skillful and meticulous editing of Professor Newman. The Greek in the title was stolen from Chaireas of the *Dyskolos* (65), and given a meaning that is totally unwarranted.

¹ Plutarch, *Moralia* V. 2. 2, ed. B. Häslér (Leipzig 1978), p. 4. Häslér compares the wording of Thuc. II. 41. 1, where Pericles in the Funeral Oration is praising the agile versatility of the Athenian. Evidently Plutarch found this Periclean ideal realized in Menander's style.

creative genius. In this paper, only the most prominent survivors will be considered.²

I. Sostratos and Gorgias in the *Dyskolos*

There is a good deal of contrast in the language of the two. Handley, Sandbach and others have observed the flexibility of Sostratos' urbane speech and the stilted rigidity of attitude and expression in Gorgias.³ Gorgias does not exactly speak in maxims, but his thought is sententious and his mind operates in curious antitheses (271–73, 280–83):

εἶναι νομίζω πᾶσιν ἀνθρώποις ἐγὼ
 τοῖς τ' εὐτυχοῦσιν τοῖς τε πράττουσιν κακῶς
 πέρας τι τούτου καὶ μεταλλαγὴν τινα,
 . . .
 τοῖς δ' ἐνδεῶς πράττουσιν, ἂν μηδὲν κακὸν
 ποιῶσιν ἀποροῦντες, φέρωσι δ' εὐγενῶς
 τὸν δαίμον', εἰς πίστιν ποτ' ἔλθόντας χρόνῳι, . . .

I, indeed, for all men, believe there to be / both for the prosperous and those faring ill / a limit to this and some turn-around, . . .

For those faring less well, if nothing evil / they do, despite being without means, and bear nobly / their *daimon*, in time establishing credit. . . .⁴

In Gorgias' speech here, Sandbach notes a slightly comic formality and pomposity underscored by the strictly regular rhythm of much of the verse and the elaborate period of thirteen lines, ending, however, in anacoluthon.⁵

² At a very late stage it was possible to consult the invaluable dissertation of J. S. Feneron, *Some Elements of Menander's Style* (Stanford 1976), directed by T. B. L. Webster (hereafter referred to in these notes as *Elements*). K. J. Dover, "Some Abnormal Types of Word-Order in Attic Comedy," *Classical Quarterly* 35 (1985), 324–43, attempts in a highly technical treatment to distinguish comedy from control texts of tragedy, comedy and inscriptions, and is not directly concerned with distinctions between individual speakers.

³ W. G. Amott, "The Confrontation of Sostratos and Gorgias," *Phoenix* 18 (1964), 110–23, sees the character portrayal of the *Dyskolos* as fairly sophisticated, but without the complexity and sympathy of the later plays (111): see also "Menander Qui Vitae Ostendit Vitam . . ." *Greece & Rome* 15 (1968), 1–17. S. M. Goldberg, *The Making of Menander's Comedy* (Berkeley 1980; hereafter = *Making*), feels (p. 90) that the play is unable to create the type of dramatic tension found in the later plays, but that it is incipient.

⁴ See Amott, *Greece & Rome* (above, note 3), 14–15. E. W. Handley, *The Dyskolos of Menander* (London 1965), p. 184, takes Gorgias' language as financial. Alain Blanchard, *Essai sur la Composition des Comédies de Ménandre* (Paris 1983), p. 81, note 54, thinks the argument here is logical, but clumsily put (against Sandbach in A. W. Gomme, F. H. Sandbach, *Menander: A Commentary* [Oxford 1973], p. 179). Amott comments on Gorgias' monstrous period that collapses into clumsy anacolutha: "Moral Values in Menander," *Philologus* 125 (1981), 215–27. —In order to clarify the Greek styles of the young men, the translations have been made very literal in certain respects, with consequent loss to familiar English.

⁵ Amott's article, *Phoenix* (above, note 3), discusses the language of the two young men. See also F. H. Sandbach, "Menander's Manipulation of Language for Dramatic Purposes," in *Ménandre: Entretiens de la Fondation Hardt sur l'Antiquité Classique* 16 (Vandoeuvres-Genève

There are in fact seven antitheses between lines 271 and 287. The μέν of 274 is widely separated from the δέ of 280.⁶ This rather subtle construction of Gorgias' speech might at first sight appear similar to Sostratos' persuasion of his own father to accept Gorgias as his son-in-law (797–812).⁷ But the formal, apodeictic language betrays rigidity of mind and a simplistic understanding of complicated problems suitable both to a rustic and to a young man.⁸ Commentators in antiquity already noticed that Menander frequently rounds off a narrative passage with a gnome.⁹ This is not the case with those of Gorgias. The incongruity between form and content, sentiment and speaker, is again one of the essential marks of Menander's refined humor.

There is another curious opposition between language and thought. Though the substance of Gorgias' speech is highly moralistic and in a sense theological—the relation of temporal prosperity to ethical conduct—he continually uses the language of τύχη: τοῖς τ' εὐτυχοῦσιν, τῶι μὲν εὐτυχοῦντι, τὴν τύχην, τὸν δαίμον', τοῦ διευτυχεῖν. In the early Hellenistic period, however, τύχη generally expresses blind chance without regard to the gods or moral activity.¹⁰

In contrast with the rigidity of Gorgias' speech, the flexibility of Sostratos' has often been remarked. Both use sententious or proverbial language, but for different purposes. At 797–812 Sostratos, who has

1970) (hereafter = *FH*), pp. 111–37; A. G. Katsouris, *Linguistic and Stylistic Characterization. Tragedy and Menander* (Ioannina 1975), pp. 114–19; and Goldberg, *Making*, p. 79.

⁶ Sandbach notes (*FH*, p. 117), that the μήτε . . . μήτε used by Gorgias at 284–86 appears only 6 times in the poet. *Sikyonios* 176 is in a messenger speech modeled on Euripides, *Orestes* 866–956, and thus represents formal rather than informal style. Feneron (*Elements* [above, note 2], p. 99) agrees with Sandbach in finding Gorgias one of the most consistent speakers in his fondness for antithesis, and observes a lack of emotional color in his use of *ploke*, as defined in note 35 below.

⁷ See Sandbach, *FH*, pp. 118–99. Feneron, *Elements*, p. 10, finds only two examples of real antistrophe in Menander, both emphasizing a positive / negative antithesis: *Dyskolos* 833–34, where the verses end in ἄξιον, and 338–39, where the verse ends in ἔχε and the sentence in ἔξεις.

⁸ Sandbach (*FH*, p. 118) believes Gorgias only uses the trite oaths νῆ Δία and μὰ Δία. He attributes Πόσειδον at 777 to Sostratos. On this matter, see now K. J. Dover (above, note 2), 328–32, who notes that oaths are not very usual in tragedy; and the very extensive treatment in Feneron, *Elements*, pp. 65–81, and 141–47, especially p. 67. He notes that Sostratos uses 22 oaths, while Gorgias and Knemon have only 8 each. M. H. de Kat Eliassen, "The Oaths in Menander's *Samia*," *Symbolae Osloenses* 50 (1975), 56–60, argues that, with the exception of νῆ Δία, oaths are frequently used for humorous effect, e.g. μὰ τὸν Ἀπόλλω in *Samia* 309, 455, 596, when the speaker is lying (56). On swearing by Adrasteia (*Perik.* 304; *Samia* 503), see Sandbach, *Commentary*, pp. 485, 599.

⁹ N. Holzberg, *Menander. Untersuchungen zur Dramatischen Technik* (Nürnberg 1974), p. 82.

¹⁰ Feneron (*Elements*, p. 35) notes this paronomasia as stylistically appropriate to Gorgias and Habrotonon (*Epitrepontes*), that both are applied etymologically and emphasize only the words in question, but that Habrotonon's is less formal, more intelligent and artificial: . . . τρόφιμος / τρεφόμενον . . . ("master / . . . reared," 468–69).

decided to marry Knemon's daughter, realizes the need to secure acceptance for her relatives. His speech to his father is relentlessly tailored to this end. His special pleading that friends are worth more than money, designed to win an argument, ends (811–12) with the proverbial

πολλῶι δὲ κρεῖττον ἔστιν ἐμφανῆς φίλος
ἢ πλοῦτος ἀφανῆς, ὃν σὺ κατορύξας ἔχεις.

Better by far is a friend in sight / than wealth unseen, which you keep buried.¹¹

The mutability of prosperity is a theme identical to that of Gorgias in his speech, but the language Sostratos employs corresponds to the pragmatic, non-theological world of business in which his father operates. Prosperity is dependent on τύχη, the vagaries of luck. There is always the possibility that one may slip, or as the Greek puts it "stumble." Also characteristic of Sostratos' speech, in opposition to the third-person moralizing of Gorgias, is the use of the second person, occurring 18 times in the short passage and even concluding the final adage.¹²

II. Moschion in the *Samia*

The perfection of the role of adopted son may be seen in the *Samia*. Menander's gift for variation is also evident. We found in the *Dyskolos*, not an adopted son, but something close, a stepson who lived independently of his stepfather. In the *Adelphoi* an adopted boy is raised by his uncle. In this play, Moschion's mysterious origins focus our attention on his overriding concerns—adoption and his introduction into a life of luxury.

The dramatic technique of the *Samia* is utterly different from that of the *Dyskolos*. In contrast to the speeches of Sostratos in the earlier play, the speeches of Moschion in the *Samia* are filled with introspection and elegance. There are daydreams, and speeches rehearsed but never delivered. The expository value of the speeches and dialogue is clearly subordinated to the expression of complex feelings and the subtle interchange of minds. Indirection, omission, and verbal hints become more important than explicit statements. Of about 900 lines in the *Samia*, apparently 370 were given to

¹¹ The distinction for tax purposes in Athenian law between "visible" and "invisible" property makes Sostratos' adage more pointed. See the note by Amott, *Menander I* (Cambridge, Mass. 1979), p. 319.

¹² Feneron (*Elements*, p. 100) considers the "absurd" number of oaths used by Sostratos as designed to represent unrestrained emotionalism. However, in general, he finds no prominent stylistic features, but rather variety, informal structure and minor qualifying parentheses. He cites E. W. Handley (above, note 4, p. 248, ad vv. 683 seqq.), and Sandbach, *FH* (above, note 5), p. 137, to contrast Sostratos with Gorgias (p. 101).

monologue.¹³ Sandbach sees the monologue as composed with assured mastery, an indication of technical maturity. He particularly points to Menander's habit of letting the speaker reveal more about himself than intended.¹⁴ The characters not only have greater depth, but are genuinely more humorous.

Menander dispensed with a prologue, and opened instead with a monologue, perhaps for the sake of greater realism, but also with the aim of immediately bringing the central character on the stage and directing the audience's attention to the problems as the young hero sees them. Logically, the monologue should contain the information necessary for the understanding of the play: Moschion's adoption, his unusual relationship with his father, caused by the introduction of the Samian *hetaira* into the home, the rape of a neighbor's daughter by Moschion, the birth of a child, or removal of a child by Chrysis—assuming her parturition (a debate among scholars)—and the substitution or introduction of Moschion's child.¹⁵

Menander has handled this, however, in a highly subjective way. The speech, while conveying the essential facts, takes us fully into the young man's mentality, as explicit and implicit details, omissions and repetitions lay bare his soul. First, the whole exposition is set in terms of Moschion's fall from grace (ἡμάρτηκα γάρ, 3), and his partial attempt to make matters right.¹⁶ Beginning with his relationship to his father, he passes over his adoption lightly.¹⁷ Instead, he stresses the luxury of his upbringing, and the

¹³ D. M. Bain, *Menander. Samia* (Warminster 1983), p. xxi. J. C. B. Lowe, "Notes on Menander," *Institute of Classical Studies Bulletin* 20 (1973), 94-95, regards the *Samia* as slightly longer than the *Aspis*.

¹⁴ *Commentary*, pp. 542-43. On Moschion, Feneron, *Elements*, pp. 117-19.

¹⁵ The meaning of line 56 is uncertain. Sandbach prints ἔτικτε]ν, but Austin and Amott prefer (ἔτ)εκεν. This engenders a dispute among scholars over Chrysis. Sandbach (*Commentary*, p. 555) believed that the child died, but others (C. Dedoussi, T. B. L. Webster, K. Gaiser) denied its existence: see K. Gaiser, "Die 'Akedeia' Menanders," *Grazer Beiträge* 5 (1976), 112 and note 33. Sandbach has returned to a defense of his position recently: "Two Notes on Menander (*Epitrepontes* and *Samia*)," *Liverpool Classical Monthly* 11 (1986), 158-60. He would now reconstruct lines 54-56 as:

τὸ παιδίον γινόμενον εἴληφ' οὐ πάλαι—
ἀπὸ ταυτομάτου δὲ συμβέβηκε καὶ μάλα
εἰς καιρόν—ἢ Χρυσίς· καλοῦμεν τοῦτο γάρ

with εἴληφ' as first, not third person (Gaiser). He argues convincingly that Chrysis and Plangon must be suckling the child, that Moschion had no intention of later claiming the child as his and Plangon's, and that Chrysis was probably using the child as leverage for support of herself by Demeas.

¹⁶ I. Gallo, "MENAND. SAM. 1 ss.S.," *Museum Criticum* 18 (1983), 199-201, would improve Sandbach's text of *Samia* 1-3 to the following:

] περ[
],νε· τί λυπησαί με δεῖ [

.....ὀδ]υνηρόν ἐστιν· ἡμάρτηκα γάρ.

¹⁷ Line 10 poses several problems: see Sandbach, OCT and *Commentary*, p. 546. Following Kasser, Sandbach now believes that about 11 lines are missing at the beginning of the play, in which Moschion might have spoken of his adoption. E. Keuls, "The *Samia* of

impression he made upon society in an extravagant display of wealth (13–15):

. . . τῶι χορηγεῖν διέφερον
καὶ τῆι φιλοτιμίαι· κύνας παρέτρεφέ μοι,
ἵππους· ἐφυλάρχησα λαμπρῶς· . . .

. . . as *choregos* I excelled / and in generosity. He raised dogs for me, / [horse]s. I was a splendid *phylarchos*. . . ¹⁸

This past glory contrasts with his present state of shame. His relationship with his father is not revealed as one of mutual love, but (in Sandbach's reconstruction) one in which the father is viewed as his "benefactor" (εὐεργέ]τει γὰρ ταῦτά μ' οὐ φρονοῦντά πω, 9), to whom appropriate external signs of thanks have been given.¹⁹ Both shallowness of character and some redeeming features are displayed, but in the light of the boy's own self-justification and value-system.

In the second part of his monologue, Moschion turns to the relationship of Demeas and the *hetaira*. This must have been a startling new development for him, both disrupting the claim he had on his adoptive father's affection and introducing temptation into his own life, if not threatening the relationship between father and son completely.²⁰ Menander exquisitely presents this in the words of the youth. He does not speak of Demeas' love for Chrysis, but rather of sexual desire, excused as something human:

Σαμίας ἑταίρας εἰς ἐπιθυμίαν τινὰ
ἔλθειν ἐκείνον, πρᾶγμα ἴσως ἀνθρώπινον.

Into some passion for the Samian *hetaira* / that one came, something perhaps human.

Concentrating on Demeas' real or imagined shame (ἔκρυπτε τοῦτ', ἠισχύνετ', 23), and on his concealment of the matter, Moschion conveys

Menander. An Interpretation of its Plot and Theme," *Zeitschrift für Papyrologie und Epigraphik* 10 (1973), 1–20, stresses the adoption motif.

¹⁸ The position of *phylarchos* apparently involved more leading of parades than military action: see Sandbach, *Commentary*, p. 546; Blanchard (above, note 4), p. 128, note 16; Bain, *Menander, Samia*, p. 113. The *ephebeia* is discussed by S. Humphreys, "Lycurgus of Butadae: An Athenian Aristocrat," in J. W. Eadie, J. Ober, eds. *The Craft of the Ancient Historian. Essays in Honor of Chester G. Starr* (Lanham, Maryland / London 1985), pp. 206–09.

¹⁹ The importance of the term κόσμιος applied to Moschion is examined by H. J. Mette, "Moschion. ὁ κόσμιος," *Hermes* 97 (1969), 432–39.

²⁰ On the need for visible signs of understanding, see H. D. Blume, *Menanders "Samia"* (Darmstadt 1974), p. 13; on the paratragic Amyntor / Phoenix theme, P. Rau, *Paratragödie (Zetemata 45 [Munich 1964], p. 195);* on the brilliant subjectivity of the monologue, N. Holzberg, *Menander* (above, note 9), p. 33. Goldberg (*Making*, pp. 94–95) analyzes Moschion as egotistical, cowardly and foolish, unable to see the implications of his actions or to take responsibility for them. The conflict between father and son as a theme is discussed by R. L. Hunter, *The New Comedy of Greece and Rome* (Cambridge 1985), pp. 103–05.

his own reasoning at the time, that unless his father "got control of her" (ἄν μὴ γένηται τῆς ἑταίρας ἐγκρατῆς, 25) Demeas might suffer from the rivalry of younger men for her affection.

In the final section of the monologue, Moschion explains the rape with the greatest delicacy. We would expect a description of the girl and of his admiration for her beauty (as we find with Sostratos in the *Dyskolos*), then acknowledgment of the force of passion and a mention of the regretted act of violence, followed by the embarrassment caused by the child, the promise to wed the girl, and the introduction of the baby into Chrysis' house. In fact, the explanation, after a lacuna of 22 lines, is more complex. Menander sets up a relationship between the mother of the girl (Plangon) and the Samian, perhaps as an explanation of Chrysis' later willingness to assist in the situation. There follows mention of the Adonis festival, which offered occasion for the rape. Moschion suggests that, but for the noise caused by the women, he would have slept on innocently, and never have committed the shameful act. When he comes to the essentials, he moves from admission of his own shame, to the pregnancy (47-49). The sequence is "I am ashamed" / "she got pregnant"—as though he were unwilling to mention the preceding biological process, then returned to it but only as if to a necessary afterthought (49-50):

. . . τοῦτο γὰρ φράσας λέγω
καὶ τὴν πρὸ τούτου πρᾶξιν, . . .

. . . For by noting this, I mention / as well the deed before that, . . .

Self-revelation is thus clothed in an almost conscious attempt at self-justification.²¹ The highly impressionistic and subjective quality of this dramatic narrative is in accordance with some of the best Hellenistic narrative style, but it also admirably suits the character portrayed, with its good intentions, but also instability and tendency towards rationalization after the fact.²²

Moschion's other speeches reveal the gulf between the monologues and dialogues of the *Dyskolos* and those of the *Samia*. His contemplated suicide at 86-95 has to be seen in the light of his rehearsal of speeches delivered only to the empty air:

βο]ύλομαι
λά]βοις
γ]ὰρ ἀθλιώτερον

²¹ S. Ireland notes comic inversion in the prologue: "Menander and the Comedy of Disappointment," *Liverpool Classical Monthly* 8 (1983), 45-47; cf. E. Keuls (above, note 17), 5.

²² The problems with text and meaning here are discussed by Sandbach, *Commentary*, pp. 545-46, and de Kat Eliassen (above, note 8), 61-65. A. G. Katsouris, *Linguistic and Stylistic Characterization. Tragedy and Menander* (above, note 5), p. 105, notes the aristocratic vocabulary. Lowe (above, note 13) would prefer ὄρ' to οἷς at v. 48, a suggestion made by Post and supported somewhat by Terence, *Andria* 638 and Plautus, *Epidicus* 166-68.

ἵπάντων· οὐκ ἀπάγξομαι ταχύ;
 ῥ]ήτωρ μόνος γὰρ φιλόφρονος.
 ἵότερός εἰμ' ἔν γε τοῖς νυνὶ λόγοις.

ἀ]πελθὼν εἰς ἐρημίαν τινὰ
 γυμν]άζομ'· οὐ γὰρ μέτριος ἀγὼν ἐστὶ μοι.

... I wish ...

... you might take ...

... for most wretched ...

... of all. Should I not hang myself on the spot?

... a speaker alone and of one kindly disposed.

more <miserable?> am I in the present discourses.

... going off into some wilderness ...

I intend to [train]. For no small contest lies before me.

When Demeas (135–36) complains about the bastard son brought into the house, our knowledge of Moschion's feelings of insecurity over his origins and status in the family lends intelligibility and humor to his otherwise high-minded and moral statement, worthy of a philosopher, that character, not birth, makes one a bastard (139–42).²³ Moschion's statements about birth are, of course, special pleading, triggered by the same defense mechanism that made him reticent about the events leading up to the girl's pregnancy.²⁴ His elegant diction contributes even more to the impression that the medium is the Menandrian message.

Menander continually demands inference from the audience listening to Moschion's speeches. An example is the humorous monologue in Act V (616–40), where Moschion toys with the idea of running off somewhere as a mercenary in order to punish his father. In its elaborate diction reminiscent of tragedy, this monologue recalls the opening soliloquy. The purpose again is not primarily to give factual information to the audience, but to reveal the character of the youth. It takes Moschion some time to master his rhetorical self. In the meantime, he indulges in a series of meditative starts and stops, notional possibilities opening and closing, punctuated by words denoting mental states (ὑπέλαβον, ἔννοους γίνομαι, λαμβάνω λογισμὸν, ἐξέστηκα νῦν τελέως ἐμαντοῦ καὶ παρῶξυμμαι σφόδρα) and guilt (ἡμαρτηκέναι) (616–29):

²³ Moschion could not have been legally adopted at Athens since he was a foundling of unknown birth: see Sandbach, *Commentary*, p. 473; A. R. W. Harrison, *The Law of Athens. The Family and Property I* (Oxford 1968), pp. 87–89; D. M. MacDowell, *The Law in Classical Athens* (London 1978), pp. 99–108. Sandbach doubts that the situation was any different at Corinth. MacDowell notes that the adoption was not really for the benefit of the son but for the parent—care in old age and continuance of the *oikos* after death (pp. 100–01).

²⁴ See W. G. Arnott, "Moral Values in Menander," *Philologus* 125 (1981), 215–27, who seems however not to notice the bias in these lines. Sandbach (*FH*, p. 117) observes that the construction here, built around μὲν ... δέ, is paralleled in Gorgias' lines at *Dyskolos* 170–87. See also Sandbach, *Commentary*, p. 559.

ἐγὼ τότε μὲν ἤς εἶχον αἰτίας μάτην
 ἐλεύθερος γενόμενος ἠγάπησα καὶ
 τοῦθ' ἱκανὸν εὐτύχημ' ἔμαντῶι γεγόνεαι
 620 ὑπέλαβον· ὡς δὲ μᾶλλον ἔννοους γίνομαι
 καὶ λαμβάνω λογισμὸν, ἐξέστηκα νῦν
 τελέως ἔμαντοῦ καὶ παρώξυμμαί σφόδρα
 ἐφ' οἷς μ' ὁ πατήρ ὑπέλαβεν ἡμαρτηκέναι.
 εἰ μὲν καλῶς οὖν εἶχε τὰ περὶ τὴν κόρην
 625 καὶ μὴ τοσαῦτ' ἦν ἐμποδῶν, ὄρκος, πόθος,
 χρόνος, συνήθει', οἷς ἐδουλούμην ἐγώ,
 οὐκ ἂν παρόντα γ' αὐτίς ἠιτιάσατο
 ἀτόν με τοιοῦτ' οὐδέν, ἀλλ' ἀποφθαρεῖς
 ἐκ τῆς πόλεως ἂν ἐκποδῶν εἰς Βάκτρα ποι
 ἢ Καρίαν διέτριβον αἰχμᾶζων ἐκεῖ·

I then from the accusation I falsely endured / being liberated, was well
 content, and / that in this a great enough stroke of fortune had occurred / I
 supposed. But now as I become more self-possessed / and take account, I
 am / quite beside myself and irritated mightily / over where my father
 supposed that I had sinned. / If then all were well—the business of the
 girl— / and not so much were in the way—the oath, longing, / time,
 habit—by which enslaved was I, / not to my face could he again have
 accused / myself, me, of any such thing, but vanished / from the city, out
 of the way, to Bactra somewhere / or Caria, I would bide, shouldering the
 lance there.

Sandbach notes that he begins with colloquial language, then becomes
 more rhetorical.²⁵ But he ends with the Homeric αἰχμᾶζων. Menander has
 other fun. The expression τὰ περὶ τὴν κόρην is rather curious in a poem
 concerned with love, and the monosyllabic ποι and the adverb ἐκεῖ at the
 ends of the last two lines quoted, which form the crescendo of the first half
 of the monologue, are humorously deflating. Other touches of humor may
 be the positioning of ἐγὼ at the beginning of 616 and the end of 625, the
 unexpected meaning of ἠγάπησα in 617, the skewed parallelism of
 ἐμποδῶν (624) and ἐκποδῶν (628), and the reversal of the expected order of
 Caria and Bactra. One can add such expressions (referring to his father and
 the Samian) as (26; 47–48):

ὑπ' ἀντεραστῶν μεираκίων ἐνοχλήσεται,
 by rival lad-lovers he will be mobbed,
 . . . ἴσως δ' αἰσχύνομαι

²⁵ *Commentary*, p. 618. Feneron, *Elements*, p. 117, regards Moschion's language as difficult
 to analyze, but remarks on its variety and avoidance of rhetorical devices, though asyndeton is
 prominent in the opening speech. He regards lines 616–40 as Menander's most notable use of
 amplification, basically consisting of doublets, and with "nothing said once if it can be said
 twice" (p. 118).

. . . ὄμως αἰσχύνομαι.²⁶

. . . perhaps I am ashamed / . . . still I am ashamed.

Moschion, in spite of all his practice, is no Demosthenes. Rather, with subtle parody and sympathy, Menander used Euripidean language in gentle satire of the pretensions of the ingenuous aping the speech of the educated.²⁷

III. Moschion and Polemon in the *Perikeiromene*

The Moschion of the *Perikeiromene* is cut from quite a different piece of cloth. He is lecherous, gullible, and given to boasting, though later in the play he begins to win our understanding, or at least our sympathy. Menander employs the adoption theme again, but his clever use of variety this time centers our interest on a mother as step-parent rather than on a father.²⁸ In the usual Menandrian parallelism, he is contrasted with his opposite, the soldier Polemon. He certainly shows traits suited to a delicately introspective youth, but Menander also provides a surprise by transferring to him many of the features of the *alazon* we expect in the soldier.²⁹ At home in a military play, the transference blends quite naturally into the spoiled character.

Alazones are also deluded about women, and this too is characteristic of Moschion. When his sister, who has recognized her long-lost brother, kisses him, he presumes it is due to his irresistible attraction. Somewhat *mal à propos* he swears by Athena, virgin and patron of the military, that he must follow the course of destiny. His language is marked by the most flamboyant terms (304):

τὴν δ' Ἀδράστειαν μάλιστα νῦν ἄρ[. . . προσκυν]ῶ.

Adrasteia now then indeed [I bow before].³⁰

²⁶The interpretation of these lines is very difficult: see Sandbach, *Commentary*, p. 550. Menander may be teasing with the words of Eteocles (*Phoenissae* 510): πρὸς δὲ τοῖσδ' αἰσχύνομαι. For Euripidean overtones in the αἰδώς theme, see S. Jäkel, "Euripideische Handlungsstrukturen in der Samia des Menander," *Arctos* 16 (1982), 21, and A. Pertusi, "Menandro ed Euripide," *Dioniso* 16 (1953), 34, 40. He takes (39) line 632 (ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἐρωῶς) as Euripidean (fr. 136, 269, 431; *Hippolytus* 350 ff.).

²⁷W. S. Anderson, "The Ending of the *Samia* and Other Menandrian Comedies," *Studi Classici in Onore di Quintino Caudella II* (Catania 1972), edd. S. Costanza et al., pp. 155-79, especially pp. 177-79, shows how Menander exploited the characters of Moschion and Demeas to produce a rather unexpected and unpredictable ending for the *Samia*.

²⁸On Moschion, Feneron comments (*Elements*, pp. 113-14): "the accumulation of grand effects. . . ." On Polemon: ". . . probably the most consistently emotional young man in Menander" (p. 115).

²⁹So W. T. MacCary, "Menander's Soldiers: Their Names, Roles, and Masks," *American Journal of Philology* 93 (1972), 282. He cites as names in the extant fragments: Thrason, Thrasonides, Thrasyleon, Bias, Polemon, Stratophanes, and Kleostratos.

³⁰For the oath by Adrasteia, see above, note 8.

Inflated, bombastic, military language, typical of the *alazon*, is used by Moschion in addressing the slave Daos (e.g. 217–20). But he ends this sally with language befitting a mommy's boy (295–96):

... ποῦ 'στιν ἡ μήτηρ, ἐμὲ
... where's my mother, me³¹

However, what constitutes the uniqueness of Moschion is the skillful mixture of military bombast with the rhetoric—or false rhetoric—and introspection of more noble-minded youths.³² This can be recognized in the long speech at 526–50, constituting a sizable part of what remains of the third act.³³ He begins with *alazon* language (528–29), but shifts to a previous moment of disillusion, introduced with an expression of his lamentable condition.³⁴ The lines recall the Moschion of the *Samia* (532–36):

πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον
τὸν νῦν—φορὰ γὰρ γέγονε τούτου νῦν καλὴ
ἐν ἅπασιν τοῖς “Ἕλλησι δι’ ὅ τι δὴ ποτε—
οὐδένα νομίζω τῶν τοσούτων ἄθλιον
ἄνθρωπον οὕτως ὡς ἐμαυτὸν ζῆν ἐγώ.

Of many wretches begotten in this time / now—and a fine harvest of this
now exists / in all of Greece, for some strange reason or another— / none I
account of all the lot so wretched / a mortal to live, as my very self.

Sandbach comments on the unusual artificiality of the word order.³⁵ Most striking is the dislocation of the personal pronoun ἐγώ in the last line quoted. Though Menander likes this position of ἐγώ for his young men, the word order here is an unparalleled *tour de force*.

³¹ Feneron (*Elements*, p. 114) notes the “artificial rhetoric” of the three rising tricola, culminating in the unique circumlocution εἰς τὸ προσδοκᾶν ἔχουσι πῶς (297).

³² Moschion is described by Feneron (*Elements*, pp. 44–45) as employing rhetorical “homoiokatarcton and homoioteleuton” in *Perikeiromene* 313–14:

εἰσιόντ’ εὐθύς φιλησάμει δει μ’, ἀνακτήσασθ’ ὄλωσ,
εἰς τὸ κολακκεῦειν τραπέσθαι, ζῆν τε πρὸς ταύτην ἀπλῶς.

He notes that Moschion only has 57 full lines, but displays a clear style in them, “the most likably ridiculous . . . accumulation of ‘grand’ effects . . .” (pp. 113–14), and further that, as Moschion becomes unsure of himself, his style begins to break down, changing to paratactic, short units, parentheses and shifts of thought (p. 137, note 86).

³³ Sandbach (*Commentary*, p. 510) points to the recollections of Aristophanes, Euripides and Demosthenes in lines 527–36.

³⁴ Goldberg (*Making*, p. 50) observes how, by allowing Polemon to retain a simple and impetuous nature, but transferring the *alazoneia* to Sosias (and in the *Misoumenos* to Daos and Moschion), Menander is able to retain the comic potential of the *alazon* play.

³⁵ *Commentary*, p. 511. Feneron (*Elements*, p. 14) designates Thrasionides and the *Perikeiromene* Moschion as the main characters employing *ploke* (the repetition of a word, especially in different cases, for purely emotional effect). He sees it as adding formality. Two of his examples are in prayer form. Moschion (532–35) uses it in a grand, traditional manner (p. 15).

From bombastic abuse of an abortive attempt by the soldier and his friends, accompanied by the *hetaira* Habrotonon, to abduct the girl Glykera, Moschion suddenly shifts into introspective speech reminiscent of tragedy. *Katagelos*, ridicule of others, turns to recognition of his own helplessness as he realizes the slave's treachery, and the true reason for the girl's arrival in the house. This is certainly one of the finest comic passages in the fragments of Menander, set in the subjective, stream-of-consciousness style used for the *Samia* Moschion. It is perhaps of note that both Moschions are described as practicing speeches intended for their parent.

In the recognition scene, Moschion's egocentricity reappears. Even if successful, his courtship of the girl would hardly have been in the best romantic tradition. Other comic youths seldom win their brides in a completely honorable fashion, but Moschion's conduct leaves even more than usual to be desired. One would, however, expect an expression of joy at the reunion with one's long-lost sister. Menander's gentle touch of irony and unwillingness to totally redeem a character at the end of a play appear in Moschion's unexpected reaction to the discovery of his sibling—a tragic expression of grief at his misfortunes (777–78):

εἰ δὲ γεγένηται τοῦτ', ἀδελφῆ δ' ἔστ' ἐμῇ
αὕτη, κάκιστ'] ἔφθαρμ' ὁ δυστυχῆς ἐγώ.

If this has happened] and sister she is mine, / I'm ruined [utterly,] o luck-
less me!

Of all Menander's young men, Polemon is the most inarticulate. He must be persuaded by Pataikos to dismiss his irregular crew, which is accompanied by the *hetaira* Habrotonon, and probably inspired by the slave, Sosias. He is slow to grasp that Glykera is not his "wife" as he terms her (γαμετὴν γυναικῶν, 487, 489). He resorts to shouting at Pataikos, knows little about legal procedure, and, when at a loss for words, suggests hanging himself. Only seven lines long, his speech nevertheless is a masterpiece of *ethopoia* (504–10):

οὐκ οἶδ' ὅ τι
λέγω, μὰ τὴν Δήμητρα, πλὴν ἀπάγξομαι.
Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με
Γλυκέρα, Πάταικ'. ἀλλ' εἶπερ οὕτω σοι δοκεῖ
πράττειν—συνήθης ἦσθα γὰρ καὶ πολλακίς
λελάληκας αὐτῇ πρότερον—ἐλθὼν διαλέγου,
πρέσβευσον, ἱκετεύω σε.

I know not what / to say, by Demeter, except that I will hang myself. / Glykera—me she has left, she has left me— / Glykera, Pataikos. But if you approve / the move, you were her friend, and often / chatted with her before—go and converse, / be my ambassador, I beseech you.³⁶

³⁶ Related by E. W. Handley, "Recent Papyrus Finds: Menander," *Institute of Classical Studies Bulletin* 26 (1979), 82, to *Epitrepontes* 126 (302S). He sees the repetition as a

Some other lines reflect the simplest thought and expression. Lines 507–10, the coda to the outburst about Glykera, end in anxious impetuosity. Menander spices Polemon's speech only with the faintest aroma of military language. Perhaps line 513 is to be categorized as such:

αὕτη 'στιν ἡ σωτηρία τοῦ πράγματος.

This is the salvation of the affair.

A peculiarity of his speech is a certain ambivalence in the diction. In the lines that follow (514–16):

ἐγὼ γὰρ εἴ τι πάποτ' ἠδίκηχ' ὄλωσ—
εἰ μὴ διατελῶ πάντα φιλοτιμούμενος—
τὸν κόσμον αὐτῆς εἰ θεωρήσαις—

I, if I have ever injured her in any way— / if I continue not in everything
to treat her lavishly— / her finery if you could just observe—

the φιλοτιμούμενος of 515 both means “to treat lavishly” and “to strive for honor.” Thus there is a very special and appropriate *double entendre* of the military and the romantic. Menander again reveals himself as a master of variation, skillfully alternating word-position, repetition and tenses. His language is studiously beautiful, but apparently stylized rhythms and rhetorical flourishes, with a chiasmus unusual in the poet, convey a sense of the spontaneous expression of inarticulate grief. The phrasing reduces Polemon's complaint to its barest essentials:

Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με
Γλυκέρα, Πάταικ'.

The poetic, but exaggerated, use of liquid sounds in alliteration, the repetition, including that of the beloved's name, and the obviously rhetorical effects contribute to a pathos à l'outrance, constituent of the scene's humor.³⁷ Menander has used these tricks both to produce elegant verse, and yet to produce also an effect of military ungainliness in the realm of Eros.

Some other peculiarities of Polemon's speech deserve attention. At 519 he adduces the expensive clothing given Glykera as a reason for forgiveness. A soldier's mystification with women's fashions could have belonged to the

characteristic device for expressing great emotion. D. Del Como, “Alcuni Aspetti del linguaggio di Menandro,” *Studi Classici e Orientali (Università di Pisa)* 24 (1975), 1–48, takes the repetition to represent “popular eloquence,” following E. Fraenkel, “Two Poems of Catullus,” *Kleine Beiträge zur klassischen Philologie* II (Rome 1964), p. 119.

³⁷ Feneron (*Elements*, p. 13) regards this type of phrasing (*kyklos*) as indicating loss of emotional control (see Demeas at *Samia* 465: Μοσχίων, ἔα μ', ἔα με, Μοσχίων) unbecoming to an old man, and possibly loss of dignity where a woman is concerned. Thrasionides (*Mis.* A10) and Polemon (*Perik.* 506–07) would be similar cases. “Glykera” was used in *Glykera*, *Misogynes* and *Perik.* The invented story that she was Menander's mistress is discussed by Amott, *Menander I* (above, note 11), p. xvii.

alazon language of Middle Comedy, now redirected to less obvious ends. But he adds an allusion to her height (τὸ μέγεθος, 521).³⁸ This is the language not of the lover so much as of the recruiting officer.

At 975, in the midst of love's desperations—though speaking to the maid Doris, and therefore with some persuasive intent—Polemon is ready to “snuff himself out” (ἴν' ἑμαυτὸν ἀποπνίξαιμι). The principle of transferring the traits of the lovers to the soldiers underlies the *Misoumenos* as well, yet this phrase is peculiar to Polemon. The term used by the more delicate Moschion of the *Samia* is “hang myself quickly” (οὐκ ἀπάξομαι ταχύ; 91). Towards the end of the play, his friend Pataikos urges him to forget his military nature, lest he do something rash (1016–17):

τὸ λοιπὸν ἐπιλάθου στρατιώτης [ᾧν, ἴνα
προπετές ποιήσης μηδὲ ἐν]

For the remainder, forget you [are] a soldier [so that] / a rash deed you may not perform, not even one!³⁹

In his reply, Polemon echoes Pataikos' words (1019):

πάλιν τι πράξω προπετές; . . .

Again will I do a rash deed? . . .

The tone of the utterance depends on the director and actor. If pronounced timidly, it could humorously contrast with the expected impetuosity of a soldier. Even though Agnoia in the prologue warns the spectator that Menander intends to undercut this expectation, Menander playfully toys with such a contrast throughout the play.

IV. Thrasonides in the *Misoumenos*

Unfortunately, the fragments of the *Misoumenos* are even less extensive than those of the *Perikeiromene*, but they are sufficient to reveal a world of difference in the treatment of the soldier. Though in the beginning of the plays the situations of Polemon and Thrasonides are similar, their initial actions are not at all alike.⁴⁰ In the *Misoumenos*, the girl turns cool towards Thrasonides on the presumption that his possession of her brother's sword is proof Thrasonides has killed and despoiled him. There is no preliminary act of violence leading to remorse of the kind that triggers Polemon's expressions of violence against himself. Thrasonides' initial

³⁸ Amott (*Greece & Rome* 15 [1968], 16) demonstrates the improvement in technique here over that used in the *Dyskolos* for Sostratos.

³⁹ W. W. Fortenbaugh, “Menander's *Perikeiromene*: Misfortune, Vehemence, and Polemon,” *Phoenix* 28 (1974), 430–43, takes 1016–17 to mean that Polemon should literally give up a military career. More likely is his relinquishment of the military ethos that has caused so much of his trouble.

⁴⁰ On Thrasonides, see Feneron, *Elements*, pp. 112–13.

attitude is rather one of reflection. Pacing back and forth in the rain in front of the house, he puzzles over the girl's conduct and his own reaction. Only later does he contemplate suicide.

A further contrast is to be found in the modes of self-extermination considered by the two soldiers. In his conversation with Pataikos in Act III of the *Perikeiromene*, Polemon looked forward to death by hanging, a solution to life's problems normally employed only by tragic heroines. In fact, Polemon uses the same word (*ἀπάγξομαι*, 505) as does the highly theatrical and not very military Moschion of the *Samia*, except that Moschion is more decisive (*οὐκ ἀπάγξομαι ταχύ*; 91). Later, in Act V, speaking to Doris, he uses the word *ἀποπνίξαιμι* (*ἴν' ἑμαυτὸν ἀποπνίξαιμι*, 975), which probably means "hanging," though in the *Dyskolos* and the New Testament it means "drowning."⁴¹

The threatened suicide of Thrasonides, however, which is somewhat more essential to the plot, is less trivial. At some point in the play, probably in Act II, the hero asks someone, undoubtedly Getas, for a sword. Getas' felicitous non-compliance, leading him to remove all the swords from the house, forestalls Thrasonides, who then sets about recovering the girl's affections by less spectacular means. But later, in Act IV, Getas reports a scene in which Thrasonides again hints darkly at suicide. Krateia's father, Demeas, has come to rescue his daughter. Thrasonides threatens, in the presence of Krateia and her father, to take his own life. This is at least the implication of 309. Despite the self-serving nature of the threat, and the later ransom of Krateia without serious consequences for Thrasonides' continuation in this life, the self-destructive tendency is based on more reflection and applied to two different situations. These developments in the plot can hardly be suspected from the opening monologue.

In that monologue, Menander adapts the discourse of the *paraclausithyron* to the soldier, who thus of necessity acquires greater eloquence. But the speech is undercut by infelicities of language similar to those of Polemon. The overall texture or matter is quite different, resembling in tone neither that of Polemon nor of any other young lover we have seen (A1-A14):

ὦ Νύξ—σὺ γὰρ δὴ πλείστον Ἀφροδίτης μέρος
 μετέχεις θεῶν, ἐν σοί τε περὶ τούτων λόγοι
 πλείστοι λέγονται φροντίδες τ' ἐρωτικάι—
 ἄρ' ἄλλον ἀνθρώπων τιν' ἀθλιώτερον
 ἐόρακας; ἄρ' ἐρῶντα δυσποτμώτερον;
 πρὸς ταῖς ἑμαυτοῦ νῦν θύραις ἔστηκ' ἐγώ,
 ἐν τῷ στενωπῷ περιπατῶ τ' ἄνω κάτω

⁴¹ See Sandbach, *Commentary*, p. 526. Wilamowitz conjectured *ἀπηγγόμην* for line 988. On the "attempted" suicide, see fr. 2 (Arrian, *Diss. Epicteti* 4. 1. 19) in F. H. Sandbach, *Menandri Reliquiae Selectae* (Oxford 1972), p. 182, and his *Commentary*, p. 440; E. G. Turner, "I: New Literary Texts," in *The Oxyrhynchus Papyri* Vol. XLVIII, M. Chambers, W. E. H. Cockle, J. C. Shelton, E. G. Turner, eds. (London 1981), p. 19.

ταμφοτερας μέχρι νῦν μεσοῦσης σου σχεδόν,
 ἔξδν καθεύδειν, τὴν ἐρωμένην ἔχων.
 παρ' ἐμοὶ γάρ ἐστιν ἔνδον ἔξεστιν τέ μοι
 καὶ βούλομαι τοῦθ' ὡς ἂν ἐμμανέστατα
 ἐρῶν τις, οὐ ποῶ δ' ὑπαιθρίωι δέ μοι
 χειμ[ῶνος ὄ]ντος ἐστιν αἰρετώτερον
 ἔστη[κέναι] τρέμοντι καὶ λαλοῦντί σοι ⁴²

O Night—for you Aphrodite's greatest share / possess among the gods, and in you cases about these things / most are pleaded, and the anxieties of love— / any other of men more miserable, / have you seen then, a lover made more pitiable by fate? / Before my doors now stand I, / in the narrow passage pacing up, down. / As you approach the mid-point of your course, / when I could be sleeping, my beloved holding, / for within my house she is, and the power have I / and desire this as would most maddenedly / some lover, but do it not. Under the sky I / in this storm find it more preferable / to stand trembling and chattering to you. ⁴³

At first sight, it appears that Menander has seriously adapted the romantic outburst of excluded or frustrated lovers in ancient comedy, though they exist more in Latin exaggerations than in the sober fragments of the Greek poet.⁴⁴ In reality, he has deftly and almost unnoticeably combined

⁴² The text given here was first published by E. G. Turner, "The Lost Beginning of Menander, *Misoumenos*": *Proceedings of the British Academy* 63 (1978) (Oxford 1978), pp. 315–31. It has now been published with a few small changes in *The Oxyrhynchus Papyri* (above, note 41). Some objections and modifications to the text were offered at A29 by P. G. McC. Brown, *Classical Review* 30 (1980), 3–6. See Turner's reply, "Menander and the New Society of his Time," *Chronique d'Égypte* 54 (1979), 116. However, in the later redaction in *Ox. Pap.* XLVIII, he is sympathetic to the reading μακ[ά]ριος (Rea), suggested by the determination of the characters as [α]ριος (see note *ad loc.*, p. 15). This weakens the suggestion of R. F. Thomas ("Menander, *Misoumenos* A28—A29," *Zeitschrift für Papyrologie und Epigraphik* 45 [1982], 175–76) that the reading for 29 should be [σὺ δὴ πολέμ]αρχός, rather than σὺ χιλί]αρχός, based on the earlier understanding of the text as [α]ρχός.

⁴³ The discovery of POxy 3368 established the text at A4, though previously Handley had brilliantly arrived at the correct emendation ἄρ' ἄλλον ἀνθρώπων τιν' ἀθλιώτερον. Sandbach's emendation here "Ἀπολλων, ἀνθρώπων τιν' ἀθλιώτερον would have made an unusual—though possibly humorous—invocation. Sandbach actually took "Ἀπολλων here as a mere exclamation (*Commentary*, p. 443), influenced by Plutarch, *De cupid. div.* 525A. In support of ἄρ' ἄλλον M. Fantuzzi, "Menander *Misoumenos* A4," *Zeitschrift für Papyrologie und Epigraphik* 48 (1982), 66, had cited Theodoridas, fr. 10 (Snell), lines 1–4, for εἶδες τιν' ἄλλον, where the Sun is addressed in negative rhetorical interrogation, and Euripides, *Epigrammata* 1 (D. L. Page, *Epigrammata Graeca* [Oxford 1975], p. 44, vv. 478–81). V. Citti, "Men. *Misum.* A8," *Atene e Roma* 28 (1983), 73–74, sees an allusion to Sappho 168 BV μέσσαι δὲ νόκτες. Other discussions of the passage are: J. M. Jacques, "Le début du *Misoumenos* et les Prologues de Ménandre," in U. Reinhardt, K. Sallmann eds., *Musa Iocosa* (Hildesheim 1974), pp. 71–79, esp. 74–76; and J. Blundell, *Menander and the Monologue* (*Hypomnemata* 59 [Göttingen 1980]), p. 73—who however seems to miss the humor.

⁴⁴ P. Flury, *Liebe und Liebessprache bei Menander, Plautus und Terenz* (Heidelberg 1986), pp. 50–52. The tragic aspects of meter and diction were observed by T. B. L. Webster, "Woman Hates Soldier: A Structural Approach to New Comedy," *Greek, Roman and Byzantine Studies* 14 (1973), 292–93. More recently, G. Davis, "Ovid's *Metamorphoses* 3. 442 ff. and the Prologue to Menander's *Misoumenos*," *Phoenix* 32 (1978), 339–42, tries to show that the mock

elements from the elegant desperation of youthful lovers with the laughable use—or misuse—of language by the glorious military.⁴⁵ Sandbach notes that the opening speech, metrically appropriate to the dignity of the tragic stage, is in fact a recollection of a speech in the lost *Andromeda* of Euripides, and is similar to the opening words of *Electra* in Euripides' play of that name.⁴⁶ However, substantial differences from the two Moschions reveal that Menander, while creating a totally different type of military speech from that of Polemon, has remained true to the military ethos.⁴⁷

In the *Samia*, Moschion's monologue at 616–40 easily fits the situation. Devoid of platitudes, it is marked more by understatement than by its opposite. Similarly, in the *Perikeiromene*, Moschion's speech is restrained. The exposition of his lamentable condition is made in flowing and natural language, with a play on ἄθλιος in the positive degree (535). In the *Samia*, Moschion also avoids describing himself as "most wretched." But in the *Misoumenos*, Menander certainly intends some parody through features such as the halting end-stopping of the lines, the useless internal rhyme, and the jerky final bisyllabic or monosyllabic words. Particularly noticeable are lines 6, 7 and 10:

πρὸς ταῖς ἐμαυτοῦ νῦν θύραις ἔστηκ' ἐγὼ . . .
 ἐν τῷ στενωπῷ περιπατῶ τ' ἄνω κάτω . . .
 παρ' ἐμοὶ γὰρ ἐστὶν ἔνδον ἔξεστίν τέ μοι . . .

The thirteenth line seems awkward.⁴⁸ The accumulation of comparatives, two of which fall into the same end-of-line position, is unusual,

tragic style of the prologue was the model for Ovid's Narcissus. Goldberg (*Making*, p. 52) gives allusions to the paraclausithyron theme before Menander: Euripides, *Cyclops* 485–502; Plato, *Symposium* 183a; Aristophanes, *Lysist.* 845–979, *Eccles.* 960–76. R. L. Hunter's discussion of paratragedy in Menander (*The New Comedy* [above, note 20], pp. 114–33) concentrates on the *Aspis*.

⁴⁵ See F. Sisti, "Il soldato Trasonide, ovvero la comicità del 'rovescio'," *Sandalion* 5 (1982), 97–105; esp. 98–110. S. Ireland, "Prologues Structure and Sentences in Menander," *Hermes* 109 (1981), 178–88, points out that the initial appearance of a character in Menander has him speaking with more complex language than later on. But the parody here seems clear.

⁴⁶ Feneron (*Elements*, pp. 6–9) interprets anaphora as the sign of extreme emotion. On occasion, it is marked by tragic meter as well. There is a touch of humor in it, exploited to "type" cooks; e.g. Alexis, fr. 174 (Kock). He notes it here at A1–A2 and A4–A5 (p. 8).

⁴⁷ E. G. Turner, "Menander and the New Society" (above, note 42) seems to overlook this point (108–09). He does not accept McC. Brown's changes (above, note 42) for *Mis.* A33–34 (113–14).

⁴⁸ Feneron (*Elements*, p. 39) notes Sostratos' lines (*Dysk.* 571–73) ending in . . . μαντεύσομαι / . . . προσεύχομαι, / . . . φιλανθρωπεύσομαι where, after entering dispirited, he recites his lines with "fresh courage and pompous avowals." On rhyme in general, see Feneron pp. 36–44, who treats it as resembling the use of tragic meter, which often accompanies it (p. 43). After Demeas of the *Samia* with 25 rhymes, he regards the two Moschions and Sostratos as the characters fondest of this device—"a feature of their general pomposity."

an effect heightened by the superlative at 11 and the final comparative in 13. The incidence of unimportant words at line-ends is quite high, and the occurrence of . . . ἐγώ . . . μοι . . . μοι there suggests egocentricity and naiveté. The last word of the invocation, σοι, makes things even more ridiculous. The endings for three of the last five lines become μοι, μοι, σοι.⁴⁹

Menandrian prologues, syntactically more complex than the other parts of the drama, contain a great amount of subordination, a practice learned from Euripides. Apparently the purpose is rapid condensation. By contrast, the elementary syntax and end-stopping in Thrasonides' prologue is remarkable.⁵⁰ The meter is tragic, sparing of resolution, though resolution is frequent in both Menander's and Euripides' prologues. The lack of resolution here suggests a lack of ease and polish.⁵¹ In effect, Thrasonides speaks the language of an *alazon*, containing traits of the youths frustrated in love, but all underdrawn. Symptomatic of this attitude is the opening of the play at night, a device successful enough to be repeated.⁵²

A more extravagant style appears in the passage already mentioned from Act III, where Thrasonides braces himself to meet the girl's father (259–69):⁵³

πατήρ Κρατείας, φής, ἐλήλυθ' [
 νῦν ἢ μακάριον ἢ τρισαθλιώτατον
 δείξεις με τῶν ζώντων ἀπάντων γεγονότα.
 εἰ μὴ γὰρ οὗτος δοκιμάσει με, κυρίως
 δώσει τε ταύτην, οἴχεται Θρασωνίδης·
 ὃ μὴ γένοιτ'. ἀλλ' εἰσῴωμεν· οὐκέτι
 τὸ τοιοῦτον εἰκάζειν γάρ, εἰδέναι δὲ δεῖ
 ἡμᾶς. ὀκνηρῶς καὶ τρέμων εἰσέρχομαι.
 μαντεύεθ' ἢ ψυχὴ τί μου, Γέτα, κακόν.
 δέδοικα. βέλτιον δ' ἀπαξάπ[αντα τ]ῆς
 οἴσεως πῶς. ταῦτα θαναμάσαιμι δ' ἄν.

The father of Krateia, you say, has come [/ Now either blessed or thrice most miserable / you will prove me of all living things, begotten. / For if he will esteem me not and in due form / give her, done for is

⁴⁹ The introduction of Getas at A15 is now taken to be a certainty, based on POxy 3368 with a marginal note at this line (Tumer, "New Literary Texts" p. 3). However, the letters are not at all clear, though sigma seems to appear at the end, and the manuscript contains no other marginal names. An ending at A14 to Thrasonides' speech gives more emphasis to the absurd μοι, μοι, σοι separated by ἐμμανέστατα and αἰρετώτερον, the latter recalling the two comparatives earlier in the speech.

⁵⁰ S. Ireland (above, note 44), 183–85.

⁵¹ C. Prato in C. Prato, P. Giannini, E. Pallara, R. Sardiello and L. Marzotta, *Ricerche sul Trimetro di Menandro: Metro e Verso* (Rome 1983), pp. 35–36.

⁵² M. Colantonio, "Scene notturne nelle commedie di Menandro: nota al Pap. Oxy. 2826," *Quaderni Urbinati di Cultura Classica* 23 (1976), 59–64.

⁵³ A. Borgogno, "Per il testo di Menandro (*Aspis* 380; *Citharista* 94–95; *Misumenos* 259–61; fr. 471 Kō.)," *Prometheus* 6 (1980), 231, argues for ὦ τύχη to fill out line 259, based on *Aspis* 213–15. The interpretation of the last lines of this passage is extremely difficult. See Sandbach, *Commentary* pp. 454–55, for a discussion of the problems.

Thrasonides. / God forbid. But let us enter, for no longer / such conjecture but to know behooves / us. Shrinkingly and trembling I enter. / My soul prophesies, Getas, something evil. / I am still afraid. Better once for all than this / suspicion in some way. But these things I would marvel at.

He describes his condition in extreme terms, with use of final assonance (260–61):

νῦν ἢ μακάριον ἢ τρισαθλιώτατον
δείξεις με τῶν ζώντων ἀπάντων γεγονότα.

Nor does he shy away from the pathetic use of the third person (263):

οἴχεται Θρασωνίδης·

or the *plurale maiestatis* (265–66):

εἰδέναι δὲ δεῖ / ἡμᾶς.

Like a hero from Homeric song, he differentiates his organ of thought from himself, even if not in Homeric terminology (267):

μαντεύεθ' ἡ ψυχὴ τί μου, Γέτα, κακόν.

In the manner of a Hellenistic philosopher he speaks of his suspicion as an *oiesis*. The extent of this pomposity reflects the *alazon* origins of Thrasonides, though the phrasing of 260–61 is characteristic as well of non-military lovers.

This manner of speaking, though in a slightly different form, is reflected in his reported words in Act IV (305–10), importuning Krateia:

... “ἀντιβολῶ, Κράτεια, σέ,
μή μ' ἐγκαταλίπηις· παρθένον σ' εἶληφ' ἐγώ,
ἀνὴρ ἐκλήθην πρῶτος, ἠγάπησά σε,
ἀγαπῶ, φιλῶ, Κράτεια φιλιτάτη· τί σοι
λυπηρόν ἐστι τῶν παρ' ἐμοί; τεθνηκότα
πεύσει μ' εἰ μ' ἐγκαταλίπηις.” ...

You, Krateia, I beseech, / please do not abandon me. A girl, you I have taken, / first been called your spouse. I loved you, / love, hold dear, Krateia dearest. What do you / find so dreadful in me? As a dead man / you will hear of me, if you abandon me.⁵⁴

⁵⁴ The aspect of the perfect continued to be strong through the Ptolemaic and Roman periods. But the perfect here could refer to Thrasonides' possession of the girl, rather than to the girl's virginity, as held by some scholars. See K. L. McKay, “The Use of the Ancient Greek Perfect Down to the Second Century A.D.,” *Institute of Classical Studies Bulletin* 12 (1965) 1–21, and “On the Perfect and Other Aspects in the Greek Non-Literary Papyri,” *ibid.* 27 (1980), 23–49, esp. 42. F. Bommann notes that once in Menander (fr. 568.5) ἔχω has erotic connotations, but claims (“Il prologo del *Misumenos*,” *Atene e Roma* 25 [1980], 159–60) that Krateia must still be a virgin, referring to A9: τὴν ἐρωμένην ἔχω.

Here we find short, simple, asyndetic utterances, but not without art. Two similar phrases—μή μ' ἐγκαταλίπηις, εἰ μ' ἐγκαταλίπηις—have a framing effect. There is the nuanced repetition of Κράτεια, following a two line interval, with rhyme ἀγαπῶ, φιλῶ, Κράτεια φιλτάτη, and with hammering away on the second person at the ends of the lines in σέ, σε, σοι, but not without variations (σ' . . . ἐγώ, . . . τεθνηκότα). Moreover, the isolation of τεθνηκότα (309) pushes it into stark contrast. This speech suggests comparison with that of Polemon, for example, the lines (*Perik.* 506–07):

Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με
Γλυκέρα, Πάταικ'.

In Polemon's lament, there is a touch of playfulness in the use of the name Glykera, as though the days of wine and roses were now over. Thrasonides utters the name Krateia plaintively, hinting at the immovable force resisting his imprecation.

We already saw that Polemon's φιλοτιμούμενος was ambiguous. Thrasonides' ἀντιβολῶ, is equally ambiguous. At 305, it implies a lovers' quarrel:

. . . “ἀντιβολῶ, Κράτεια, σέ,
μή μ' ἐγκαταλίπηις.”

But the verb is Homeric (*Iliad* XVI. 847):

τοιούτοι δ' εἴ πέρ μοι ἐείκοσιν ἀντεβόλησαν
If twenty such had against me come

There is a mock epic touch. Though ἀντιβολῶ is of course frequent in comedy for “entreat,” “beseech,” in the mouth of a soldier, the direct descendant of an epic warrior, it and the masculine sound of the name of the girl have an incongruous effect.

Coloring Thrasonides' speech elsewhere are other touches suggesting the language of a romantic *alazon* rather than the usual cultivated youth. For example at A43, where he explains Krateia's contempt, the exaggerated alliteration μισεῖ . . .] με μῖσος. (Get.) ὦ M[α]γνήτι σ. goes beyond the bounds of serious diction. His language here may be compared with a similar line of the theatrical *hetaira*, Habrotonon, in a flamboyant passage (*Epitrepontes* 433):

θεῖον δὲ μισεῖ μῖσος ἄνθρωπός μέ τι.

Divine the hatred with which the man hates me, somehow.

The phrasing at A85–A89 resembles that of the love-sick youths, with rhetorical asyndeton and climax in φιλονικίαν πόνο[ν] μανί[αν] (A87) and with the assonance φιλ[τάτη, φί]λτατος (A86, A88) binding the words

together.⁵⁵ The exaggeration and clumsiness, presenting a soldier out of his depth in the expression of romantic feeling, humorously contribute to the delineation of his ethos.⁵⁶ Finally, the mutilated soliloquy at 360–90, where Thrasonides confesses that he refrains from alcohol so as not to reveal his secret, contains (if the reconstruction is correct) an awkwardly repeated word (. . . φ[έρειν . . . φέρω;) and clumsy metaphor (λί[θο]ν ψυχὴν φ[έρειν, 360).⁵⁷

Thrasonides shares some traits with the Moschion of the *Perikeiromene*. For example, though characters normally speak of “door” in the singular, Moschion, like Thrasonides in the prologue to the *Misoumenos*, or the goddess Agnoia in the prologue to the *Perikeiromene* (154), uses the high-sounding plural (299). Like Thrasonides, Moschion has some less impressive lines such as (298–99; 346–47):

(Δα.) πορεύσομαι.
 (Μο.) περιπατῶν δὲ προσμενῶ σε, (Δᾶε), πρόσθε τῶν θυρῶν.
 (Daos) I will depart.
 (Moschion) Walking about, I will await you <Daos> before the doors.

Δᾶε; περιπατεῖν ποεῖς με περίπατον πολὺν τινα.
 ἀρτίως μὲν οὐ[κ ἀλ]ηθές, νῦν δὲ λελάληκας πάλιν.

Daos? You make me walk an exceedingly long walk. / A moment ago not the truth, but now you have babbled again.

The effect of the alliteration would easily be heightened by a good actor.⁵⁸

V. Stratophanes and Moschion in the *Sikyonios*

The fragmentary nature of this play complicates the reconstruction of the ethos and language of the soldier, Stratophanes, and the youth, Moschion. Even so, much is revealed. Like Polemon in the *Perikeiromene*, the soldier has a foil in the youth, who this time, however, is the soldier's brother. Like Moschion in the *Perikeiromene*, this one also labors under a mistaken impression—here, that the soldier has kidnapped the girl he loves. Little of Moschion's part survives, but obviously he would have been quite different from the other two Moschions we have seen. His speech in Act V (396–410) is simple almost in the extreme, with the twice repeated “Moschion” at 396–97 in his address to himself. The simple language adds a touch of

⁵⁵ At least this was Sandbach's interpretation. However, Turner, following H. Lloyd-Jones, now prints φι[λοφρόνως] at A88, “to avoid repetition of φίλτατος” (“New Literary Texts,” p. 18).

⁵⁶ The new fragments appear to substantiate MacCary's views (“Menander's Soldiers” [above, note 29], 285) that Thrasonides has touches of *alazoneia* but is essentially a sympathetic character.

⁵⁷ This is highly conjectural. Line 360 reads: ἔστῳ σ[τέ]γειν με καὶ λί[θο]ν ψυχὴν φ[έρειν.

⁵⁸ Feronon too (*Elements*, p. 30) would see the assonance here as mock grandeur.

humor and quiet pathos. He explains that he must not look at the girl—while pointing out her physical merits to himself—and that he must be his new-found brother's best man (*παροχήσομαι δηλονότι* [404], an allusion to the custom whereby the "best man" drove the bride and groom to their new home on a mule or ox-cart, with the bride sitting between the two). His reflection on the happiness of his brother is typical of his simple, straightforward style (400):

. . . ἀδελφὸς ὁ γαμῶν· μακάριος κ.[
 . . . your brother the bridegroom, fortunate [

This speech, though consisting of fourteen lines with defective endings, is nonetheless sufficient to reveal the halting style more typical of a soldier than of the spoiled only son normally met among these comic youths. The first nine lines may be cited (397–405):

νῦν οὐδὲ προσβλέψαι σε, Μοσχίω[ν, ἔτι
 πρὸς τὴν κόρην δεῖ· Μοσχίων[
 λευκὴ σφόδρ', εὐόφθαλμός ἐστ'—οὐδὲ[ν λέγεις·
 ἀδελφὸς ὁ γαμῶν· μακάριος κ.[
 οἶον γὰρ—οὗτος, ἔτι λέγεις; οναντ[
 πρᾶγμ' ἐστ' ἐπαινεῖν χάριν ἐν.[
 ἀλλ' οὐκ ἔρῳ γε· μὴ γὰρ στανοσον[
 παροχήσομαι δηλονότι καὶ κ[
 τρίτος [μετ'] αὐτῶν, ἄνδρες, οὐ δὴ[νῆσομαι

Now not even for you to gaze upon, Moschion, [still] / upon the girl is right. Moschion [/ Fair indeed she is, with beautiful eyes,—[you are talking] non[sense]; / your brother the bridegroom, fortunate [/ for such—you there, still talking? / One must praise the grace in [/ But I will not say it <or: "I am not in love"> / I will ride along, obviously, and <make up> / a threesome [with] them. Friends, [I will] not [have the strength . . .

The few lines elsewhere, for instance at 274–79, do not contradict this picture of halting diction and simplicity. He uses a commonplace idiom at 278 (*πρᾶγμ' ἐξέταζε*, 278; cf. *πρᾶγμ' ἐστ'* later at 402). Nothing of the flamboyant, melodramatic speech of the *Samia* Moschion, the elegance of Sostratos or swashbuckling *alazoneia* of the *Perikeiromene* Moschion appears.

In spite of their differences, Moschion and Stratophanes have much in common. Stratophanes, in fact, seems the victor in the contest of banalities. The simplicity of his language anticipates the theatre of the absurd. He surely wins no prizes for originality. His reaction to the news of his mother's death typifies his style (124–26):

(Θη.) καὶ σκυθρωπὸς ἔρχεται.
 (Στρ.) μὴ τι συμβέβη[κεν] ἡμῖν, Πυρρία, νεώτερον;
 μὴ γὰρ ἡ μήτηρ] τέθνηκε;
 (ΠΥΡΡΙΑΣ) πέρυσιν.

(Στρ.)	οἷμοι· γραῦς σφόδρ' ἦν·
(Theron)	He comes with a grim look.
(Stratophanes)	Surely nothing has [happened to] us, Pyrrhias, a new blow? Don't tell me my mother] has died?
(Pyrrhias)	A year ago.
(Stratophanes)	Alas! She was quite an old woman.

Stratophanes' appearance elsewhere in the fragments is limited to brief moments in Acts IV and V, in the last of which we have a speech of eleven consecutive lines. His simplicity is perhaps indicated by the very large number of half lines: 10 out of 12 which can be reconstructed out of 120–52; 3 out of 7 in 272–310; 7 out of 8 before an 11 line speech in 376–95. Something of his simplicity may be seen in his one-line reaction to the revelation that Moschion is his brother.

ὁ Μοσχίων ἀδελφὸς ἐμός ἐσ[τιν, πάτερ;
Moschion [is] my brother, [father?

In the reconstruction, the sequence of two initial trisyllabic words followed by three bisyllabic produces a halting, surprised effect which could easily be enhanced by a skilled actor. We might contrast these with the lines of Moschion in the *Perikeiromene* on the revelation that the object of his desires is his sister: a melodramatic speech of five lines, with accusatives and infinitives, a conditional clause, and a flowery self-lament (774–78). Perhaps significant for his ethos is Stratophanes' speech at 385–96. It consists of rather lengthy sentences and clauses, but they are basically imperatives with their objects strung out after them. As though to say a soldier expresses himself best in commands, Menander allows orders to predominate elsewhere as well.⁵⁹

In the reconstruction, the speech begins with a staccato command (385–86):

Δόναξ,
παῖ, παῖ,] Δόναξ, φράσον εἰσιῶν πρὸς Μαλθάκην
Donax,
boy, boy] Donax, say, going in to Malthake

and leads into a series of details about boxes and pack asses, such as we might expect from an army officer. It ends rather as it had begun, with an emphasis on command (395–96):

καὶ τοὺς ὄνους. ταῦτα λέγ'. ἐγὼ[
ἐντεύξομ' αὐτὸς τὰλλα τῶι τ.[
and the asses. Mention these things. I[
will petition myself about the other things to the [. . .

⁵⁹ For example, lines 141, 145, 146, 147, 383.

Notable as well is Stratophanes' swearing by Herakles (158), normal for a soldier, and contrasting with the picturesque supplication of the *Perikeiromene* Moschion to Adrasteia (304) and, if the reconstruction is accurate, the hollow echo of Moschion's final words at 273:

(?ΜΟΣΧΙΩΝ) τοὺς ἀνδραποδιστὰς ἀπαγαγεῖν ὑμᾶς ἐγώ—
(?Στρ.) ἡμᾶς σύ;

(?Moschion) Lead away the slave dealers, [I bid you.

(?Stratophanes) You us?⁶⁰

This general pattern of halting simplicity, but with an officer's self-possession and imperious style, is accompanied by a total lack of *alazoneia*. There are, however, two exceptions. The hyperbaton at 125, where μή τι . . . and . . . νεώτερον are widely spaced, is notable. The other exception to the normal banality of expression is at 136–37:

ἦλθε περὶ τούτων ἀπάντων μοι τότε εὐθὺς γράμματα
τὴν τε τοῦ πατρὸς τελευτὴν ἅμα λέγοντ' εἰς Καρίαν.

There came, for me, about all these things then, straightway, letters— / of my father's death telling—at the same time into Karia.

The translation necessarily exaggerates the hyperbaton, which is a more natural feature of the Greek language. Yet the effect is so pronounced and untypical of Stratophanes' speech elsewhere that it suggests a teasing Menander satirizing his soldier. But, more probably, wishing to enhance the emotional effect of Stratophanes' reaction to the touching news of his parents' deaths, he turned to tragic diction with its overtones of nobility and pathos.

VI. Special Criteria: Periods, End-stop and Hyperbaton

A more specific investigation into the styles of Menander's young men, revealing greater differences, can put them into better perspective. Three useful criteria are periods, end-stop and hyperbaton. The periodic structure and hyperbaton are in fact quite extraordinary in the case of the non-military youths, while end-stop seems to have been employed to characterize the soldiers. Any conclusions here are of course weakened by the fragmentary nature of the plays, with their uneven line-distribution, and the chance survival of monologues, where the elevated style is more likely to appear. Even so, the criteria serve a purpose in distinguishing the tenor of particular speeches.

One of the early studies of Menander's style singled out enjambment and the paratragic manner as key methods of individuation. However, enjambment was regarded as colloquial, belonging to low or secondary

⁶⁰ Supplement to 272 by Austin. Many think Stratophanes threatens Smikrines here.

characters, and "absolutely lacking in the principal ones." The paratragic style was viewed solely as an attempt to elevate the diction and seriousness of the passage.⁶¹ Other suggested criteria for testing the speech of the characters are connectives in continuous discourse, the use of subordination, and hyperbaton.⁶² Asyndeton seems to be involved with the attempt to reproduce more faithfully the realism of the oral style, in passages contrasting with the more literary prologues.⁶³

Another approach has been the study of assonance, verbal repetition, oaths and meter.⁶⁴ There is a close relationship between the language and versification of Euripides and Menander. Stricter, more severe meter was used by Menander for lower-class persons (Daos in *Epitrepontes* 240–69) or less cultivated ones (Gorgias in the *Dyskolos*), or apparently for comic effect (Moschion, *Samia* 616–40). In contrast, Demeas' speech at *Samia* 206–82 has a large number of resolutions, as do Menander's Euripidean prologues.⁶⁵

More elegant speakers use their periods naturally and effectively, as many scholars have noticed. Sostratos in the *Dyskolos* has quite a few (309–13, 384–89, 525–28, 666–69, 673–77, 798–800, 800–02). The first (309–13) is well constructed, ending with the verb and containing variation in the subordinate phrasing through the use of a conditional clause followed by a participle. The second (384–89) has a long introductory condition (including a long participial clause), with the important word μακάριον at the end. In a narrative passage, we find another period (525–28) with the verb appropriately stationed at the end for suspense and emphasis. At 666–69 there is a short period, cleverly constructed, with repetition of oaths and an important word positioned last, but as though it were an afterthought (μικροῦ). Sostratos has two short periods at 798–800 and 800–02. In the first, an important word (μεταδιδούς) appears at the end of the periodic clause, while in the second he finishes with τούτων τινί, perhaps to enhance the contrast with . . . ἀναξίωι τινί in the next line. There is a great deal of variety in the introductions of these sentences (condition,

⁶¹ S. Zini, *Il Linguaggio dei Personaggi nelle Commedie di Menandro* (Florence 1938), p. 120.

⁶² Sandbach (*FH* [above, note 5], p. 138) thought hyperbaton so usual in verse that it might pass unnoticed in Menander "and be more frequent than I supposed."

⁶³ See D. Del Como (above, note 36), 46.

⁶⁴ J. S. Feneron, "Some Elements of Menander's Style," *Institute of Classical Studies Bulletin* 21 (1974), 81–95 points to assonance and end-rhyme in Sostratos' speech (*Dysk.* 571–73), paronomasia and end-rhyme in Gorgias' (*Dysk.* 253–54), and gives statistics on rhymes used: Demeas (*Samia*) 25; Sostratos (*Dysk.*) and Moschion (*Samia*) 11; Gorgias (*Dysk.*) 5; Moschion (*Perikeir.*) 4 (81–84). Because of the brevity of the *Perikeir.* fragments, the four rhymes here may be quite significant. On assonance in general see also Feneron, *Elements*, pp. 27–64 (paronomasia, 31–36; rhyme 36–46).

⁶⁵ C. Prato, introduction to *Ricerche sul Trimetro di Menandro* (above, note 51), pp. 22–23, 32–34, 36.

participle, indicative, command) and in the conclusions. No one pattern predominates.

The language of the two Moschions, though similar to that of Sostratos, contains a touch of affectation. The *Perikeiromene* Moschion uses the periodic mode to express his lamentable condition in lines 532–36. This elegantly constructed sentence begins with a genitive absolute, followed by an interjectory sentence, and concludes with a main clause in which the two important and grammatically connected words are positioned respectively at the beginning and end of the line. The *Samia* Moschion in his initial monologue employs a long period at 19–22, on the distressing introduction of the Samian into his father's house. Variety is achieved by having the period follow a two-word sentence (ἦν κόσμιος), and is itself followed by three short, impetuous main verbs. The suspense is cleverly increased by two interjectory sentences explaining his devotion to details and the leisurely pace he intends to pursue. Two phrases (Σαμίας ἑταίρας at the opening of 21, and πρᾶγμ' ἴσως ἀνθρώπινον at the closing of 22) seem to have been positioned deliberately. The major point, the father's passion for the Samian, is followed by a parallel philosophical reflection on the weakness of human nature, with a slight chiasmic effect. The circumstantial background of his fall is introduced shortly in periodic fashion (41–43), contrasting with the paratactic mode used to express his shame (47–48), and the declaration of the essential, Plangon's pregnancy, given in a stark three-word indicative sentence (49).

In Act V, the long period opening Moschion's speech at 616–40 is noteworthy for its positioning of the subject ἐγώ at the beginning of the sentence, with the verb (ὑπέλαβον) at the end and at the first position in its line (616–19). The next sentence, a continuation of the first, is slightly periodic, with the important verb ἡμαρτηκέναι reserved for both the end of the sentence and line.

This is followed by the most elaborate period to be found in the expostulations of Menander's young men, that in Moschion's proposal to embrace the rigors of the mercenary life in order to confound his father (623–29). A neatly balanced contrary to fact condition, with two conditions in the protasis, one introduced by εἰ μὲν and the other by καὶ μή, is followed by a bifurcated apodosis, the first part introduced by οὐκ ἂν and the second by ἀλλ'. Interspersed between the conditions is a relative clause, followed by two participles towards the end of the last three lines. All this in complex but natural speech reflects the delicate attention to words and phrasing apparently typifying Moschion's "rehearsals." Throughout, important words are situated at the beginnings or ends of enjambed lines. In contrast to the sophistication of these speeches, Thrasonides' monologue has no periods and virtually no long introductory clauses. In contrast to Moschion's speech, the extremely long speech of Demeas in the *Samia* contains only a brief stretch (238–44) in the periodic mode.

The halting Polemon has only two periods. One at 507–09 is awkward, with an interjectory sentence ending in two imperatives and another verb, in asyndeton. Even this sentence was probably designed to lay bare the limited scope of Polemon's rhetoric, with interruptions and inconsistencies rather than true periodicity. The second, unfinished sentence at 514–16 consists of two unpolished conditional clauses followed by another condition, with εἰ after the object of its verb. Here again, Menander probably wanted to portray ungainly interruption rather than the periodic style.

Next to Polemon and his lack of elegance, Gorgias has some periodic sentences, though uttered with difficulty. The slightly periodic sentence at 234–38, in which he admonishes the slave Daos, is slowed down by unnatural word order. There is a long speech on τύχη at 271–87 with four fairly long sentences—or three, if one is taken as part of the same sentence. In the only one which is periodic, the final word (τινα) is curiously and ineffectively positioned.

The employment of end-stops to suggest awkwardness in expression is another possible criterion for analyzing the styles of the young men. The opposite of end-stopping, enjambment, can be understood as necessary—that is, grammatically required to complete the thought; or unnecessary—additions made to complete an otherwise independent thought. If one takes end-stopping in a looser sense, then the feature is quite pronounced in the opening seven lines of Gorgias' speech at 271–87, but not noticeable thereafter. It characterizes the excited words of Polemon at 512–17, but is absent from the more reflective speech at 981–88. However, end-stopping is most prominent in the opening monologue of Thrasonides (A1–A15). The hero begins with three elegant—and slightly absurd—lines in a period followed by six or seven end-stopped lines. But he recovers to close the address with a graceful, though not very complex, period, marred by the infelicity of μοι and σοι completing its first and third lines. The pronouns μοι and σοι are popular among monosyllables for closing lines, but here seem deliberately combined for humorous effect, as, perhaps, also in the *Perikeiromene* Moschion's speech at 584–89. Elsewhere in the same speech (526–50), we find μοι, ἐγὼ and ἐμοῦ closing the lines.

This curious use of weak monosyllabic words characterizes Thrasonides' language elsewhere. The last four lines of A1–A15 contain the pattern: . . . μοι, . . . ἐμμανέστατα, . . . μοι, . . . αἰρετώτερον, . . . σοι. In a later speech at 259–69, we find . . . δεῖ, . . . τῆς, and, most astoundingly, at the conclusion of the speech the counterproductive . . . ἄν (ταῦτα θαυμάσαιμι δ' ἄν).⁶⁶ Attempted elegance falls delightfully on its face as

⁶⁶ The termination of a line with the particle ἄν is not unparalleled in Menander, appearing in *Dysk.* 814 (Kallipides, the father of Sostratos); *Epitrep.* 903 (Onesimos, the slave of Charisios); *Samia* 301 (Pataikos); and fr. 568. 2 (Sandbach). However, in *Dysk.* 814 it forms an interjectory phrase (πῶς γὰρ ἄν;). *Samia* 301 and fr. 568 use it with enjambment. The only

periods alternate with broken thoughts and end-stopped lines. The tendency towards end-stopping appears as well in the speech at 259–69.

The final criterion, hyperbaton, can be found in the more “profound” speeches of the characters. One of the first studies dedicated solely to Menander’s style was quick to notice the change from a more natural to an elevated tone, signaled by the introduction of a few stilted words (e.g. *Perikeiromene* 486), or the change from tragic to commonplace (e.g. as Moschion begins to reason more coolly at *Samia* 634–35).

Hyperbaton may be defined as the inversion of the normal word order. The inflected nature of Greek, with the modification of nouns by adjectives, allows a much less rigid structure than English. It is, however, not always so easy to determine the amount of parody or humor intended. Greek word order is also different from that of English, especially in a periodic tendency—the positioning of verbs and other words at the end of a clause or sentence. A word may become emphatic if followed by less emphatic ones, such as enclitics like μοί, σοί and so on. Enjambment too may give a word emphasis if the following word in the next line is unemphatic.⁶⁷ Obviously much could depend upon an actor’s interpretation, and scholars might not agree on what actually is hyperbaton.

Some earlier critics of Menander seem to have missed the humor of his paratragic style. For example, the recognition scene of the *Perikeiromene* contains the longest piece of poetic diction in the extant corpus, contrasting with the plain language of Moschion in the second half of his speech at 526–50 (200 lines back). Moschion’s more elevated style, with the reversal of expectations in the paratragic mode in the acknowledgment of his new-found sister (774–79), serves as a humorous transition to the stichomythia. It is even possible that at 788 Pataikos’ words on the separation of the children:

πῶς οὖν ἐχωρίσθητ’ ἀπ’ ἀλλήλων δίχα;

How then were you separated from each other in two?

are a deliberate echo of Euripides’ description of the division between heaven and earth:⁶⁸

ἐπεὶ δ’ ἐχωρίσθησαν ἀλλήλων δίχα

after they were separated from each other in two

strict parallel then is with the language of the low-class Onesimos. The number of monosyllabic words ending lines is quite limited in Menander: a few verbs or verb forms: χρή, δεῖ, εἶ, ἦν, ὦν, ὄν; connectives: δέ, καί, ἦ, μέν, γάρ; emphatic particles: γε, δὴ, νή, ναί, μήν, οὖν, νῦν; personal pronouns, the definite article and forms of εἶς: μοῦ, μοί, μέ, σύ, σοῦ, σέ, σοί, τοῦ, τήν and εἶς, ἔν; interrogatory or indefinite particles: ποῦ, πού, ποῖ, ποι, πῶ; and a very few nouns like γῆν, παῖ.

⁶⁷ I am grateful to Professor Sandbach for this observation.

⁶⁸ Sandbach, *FH* (above, note 5), pp. 126–27.

Even so, Moschion's line at 793 with its monosyllables and strong caesuras seems to play off colloquial thought and phrasing against tragic meter:

ὁμόμοκεν τῆι μητρὶ. ποῦ πότ' εἶμι γῆς;

He has sworn to my mother. Now where in the world am I?

A mock tragic opening for a character, or at least one in the elevated style, seems typical for Menander. The introduction of Knemon's daughter in the *Dyskolos* runs (189):

οἴμοι τάλαινα τῶν ἐμῶν ἐγὼ κακῶν·

Alas! Wretched in my, am I, ills.

She then relates the great tragedy of her bucket falling down the well. Inversions of word order found elsewhere in Gorgias' lines contribute to a slightly stilted diction. Here, the poet's humor would best be appreciated by his own literary coterie, nursed in the tragic style of the Dionysian theatre.

The word order of Gorgias, only slightly less natural than that of Sostratos, contains distorted word patterns primarily in speech openings, such as (234–38; 271; 289):

ἔδει σε, νῆ Δία,
τὸν τῆι κόρηι προσιόντα, (Δᾶ'), ὅστις ποτ' ἦν,
ἰδεῖν τότ' εὐθύς, τοῦτο τοῦ λοιποῦ χρόνου
εἰπεῖν θ' ὅπως μηδεὶς ποτ' αὐτὸν ὄψεται
ποιοῦντα·

You ought, by Zeus, / the one approaching the girl <Daos>, whoever he was, / to have seen, then, straightway and "that, in the future" / to have said, "no one should again see him / doing."

εἶναι νομίζω πᾶσιν ἀνθρώποις ἐγὼ

to be consider for all men, I

ἔργον δοκεῖς μοι φαῦλον ἐζηλωκέναι

a deed you seem to me, base, to have desired,

The *Samia* Moschion affects tragic diction at 632, where in discussing his reasons for rejecting the mercenary life "in Bactra or Caria" he elegantly describes the tyranny of love as:

ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρωσ

the of my—now lord—heart, Love

Artificial interlocking (ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρωσ) with the significant word κύριος as a pivot and the climax in "Love" (Eros), along with the exaggerated regularity of meter epitomize the Menandrian humor of these delightful verses. But the effectiveness of the line derives from the consistency with which Moschion uses natural, flowing language. In part, this is the trendy discourse used by Sostratos and his friend Chaireas

in the *Dyskolos*: variation, short paratactic verbs, participial phrases, contrasts, unexpected turns, interjected philosophizing. It is the uniqueness of the line which draws attention to it. Moreover, its starkness is partially removed by its grafting onto the previous one. Menander's verbal finesse then reflects a certain sympathy for Moschion.

As one might expect, the most affected speaker, the *Perikeiromene* Moschion, is especially given to indulgence in hyperbaton. One can cite the following (295–96; 312–13; 533; 535–36; 545):

εἰσιῶν δέ μοι σύ, Δᾶε, τῶν ὅλων κατάσκοπος
πραγμάτων γενοῦ, . . .

Entering, for me, you, Daos, of all —the lookout— / events, become. . .

τὴν δὲ μητέρα
εἰσιόντ' εὐθὺς φιλήσαι δεῖ μ', . . .

and my mother— / approaching, straightway to kiss, I have to, . . .

τὸν νῦν—φορὰ γὰρ γέγονε τοῦτου νῦν καλὴ
the now—for a crop has come about of this now fine

οὐδένα νομίζω τῶν τοσοῦτων ἄθλιον . . .
ἄνθρωπον οὕτως ὡς ἔμαυτὸν ζῆν ἐγώ . . .

none consider of all that number miserable / a man such as myself to live—I.

ἄριστον αὐτοῖς καταλαβὼν [προκείμενον]⁶⁹. . .
the morning meal for them having found [lying ready

Other lines such as 302 and 304 might be adduced. Hyperbaton with mock tragic effect is quite significant, appearing not only at Moschion's entrance, but throughout his lines.

Since next to him Thrasonides has the highest percentage of these lines, one must strongly suspect that Menander has intentionally clothed Thrasonides in the language of paratragedy associated with the *alazones* of Middle Comedy. Among these distorted lines are (A6; 260–61; 267):

πρὸς ταῖς ἔμαυτοῦ νῦν θύραις ἔστηκ' ἐγώ,

Before the—of myself—now, doors stand I,

νῦν ἢ μακάριον ἢ τρισαθλιώτατον
δείξεις με τῶν ζώντων ἀπάντων γεγονότα.

Now either blessed or thrice most miserable / you will reveal me of all living things, begotten

μαντεύεθ' ἢ ψυχὴ τι μου, Γέτα, κακόν.

⁶⁹ Professor Sandbach informs me—on the basis of a reexamination of the text—that OCT προκείμενον is not substantiated here.

Prophesies my soul something, Getas, evil.

The meter in Thrasonides' lines here is in general suitable for tragedy, with little resolution, and there is a tendency towards exaggerated regularity, such as in 263.⁷⁰ Whether this type of style had come to be strongly associated with soldiers is difficult to say. There is a touch of it in Stratophanes, especially in *Sikyonios* 166–67, where we would least expect it, since in general his style is simple, direct and soldierly.

VII. The Young Men of Euripides and Menander Compared

Since Menander's drama draws heavily on Euripides, the style of his young men can be illuminated by comparison with those of his model.⁷¹ Similar characters in the older poet are Hippolytus, Ion and Orestes in their eponymous plays; Orestes again in the *Iphigenia in Tauris* and *Electra*; Polynices in the *Phoenissae*; Achilles in the *Iphigenia in Aulis*; and Pentheus in the *Bacchae*. Periodic structure, hyperbaton, end-stop and certain other features in Euripides put Menander's style in better perspective.

First, Euripides appears to avoid real periodic structure. For example conditional clauses frequently end rather than initiate thoughts. Lines frequently are made up of a steady flow, the accumulation of independent elements. The opportunity for a period is obvious at *Orestes* 82–111, in particular at 105. But Euripides refuses the bait there, and again in the *Iphigenia in Tauris* 947–54. Usually, Euripides' lines are rather paratactic, with an introductory temporal clause rather than a condition—if there is to be an introductory clause. Another good example of the avoidance of periodic structure is *Phoenissae* 469–96. In place of it, Euripides piles up shorter individual elements. In Orestes' speech in *Orestes* 566–70, the hero begins with a condition (εἰ γάρ), main verb, participle, participle, then concludes with another main verb and participle. At *Hippolytus* 618–24 we find: εἰ γάρ . . . / οὐκ . . . χρῆν . . . / ἄλλ' . . . / πρίασθαι . . . It would have been quite possible to subordinate everything before the ἄλλ'.

⁷⁰Valuable observations on the linguistic and metrical adaptation for different characters can be found in Sandbach's *FH* article, while observations on meter are contained in his *Commentary*, pp. 36–39. In the article, pp. 124–25, he notes that the making of position before *muta cum liquida* appears in lines where tragic or mock-tragic tone seems to be intended. In the lines cited for unnatural word order here, such "tragic" scansion does not appear. (The first α- of τρισαθλιώτατον in Thrasonides' speech at 260 is of course long by nature.) Definite articles generally appear in these lines, though Moschion at *Perik.* 545 omits one before ἄριστον. General principles are found in C. Prato (above, note 51).

⁷¹The following texts of Euripides have been used: *Phoen.* and *Iph. Aul.* ed. G. Murray, OCT; *Hippolytus*, *Electra*, *Iph. Taur.*, *Ion*, ed. J. Diggle, OCT; *Bacchae*, ed. E. C. Kopff (Teubner); *Orestes*, ed. W. Biehl (Teubner); *Helena*, ed. K. Alt (Teubner). The Teubner texts of *Ion* (ed. Biehl) and *Iph. Taur.* (ed. D. Sansone) have also been consulted.

Likewise, hyperbaton is extremely limited in Euripides, though there is some tendency for it to occur in a character's opening lines.⁷² Hyperbaton suggests pomposity, a dangerous lack of humility, or some other unstable character trait, though it also introduces a character in an idealized, heroic way. Orestes in the *Electra* comes upon the stage with the following words (83–84):

Πυλάδη, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ
πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί·

Pylades, you indeed first of men—I— / faithful consider, dear and a friend to me.

A more dangerous character, Eteocles in the *Phoenissae*, expresses himself in unusual hyperbaton (504–07):

ἄστρον ἂν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς
καὶ γῆς ἔνερθεν, δυνατὸς ὦν δρᾶσαι τάδε,
τὴν θεῶν μεγίστην ὥστ' ἔχειν Τυραννίδα.

The stars—I come—towards the sun's risings / and beneath the earth, being able to accomplish such things, / the—of the gods—greatest, so as to possess, Tyranny.

Introducing oneself with hyperbaton is characteristic of divine characters such as Dionysus in the *Bacchae* (1–2):

Ἦκω Διὸς παῖς τήνδε Θηβαίαν χθόνα
Διόνυσος, . . .

I come Zeus' son, to this Theban land, / Dionysus . . .

or Aphrodite in the *Hippolytus* (1–2):

Πολλὴ μὲν ἐν βροτοῖσι κοῦκ ἀνάνυμος
θεὰ κέκλημαι Κύπρις οὐρανοῦ τ' ἔσω·

Mighty among mortals and not without name, / the goddess, am I called, Kypris—and heaven within.

The Dioscuri in the *Helena* are more modest (1643–45):

δισσοὶ δέ σε
Διόσκοροι καλοῦμεν, οὓς Λήδα ποτὲ
ἔτικτεν Ἑλένην θ', . . .

. . . the twin—you—/ Dioskouroi—we call upon, whom Leda once / begot, and Helene, . . .

Apparently more humble deities—such as Hermes and Athena in the *Ion*—use more restrained language. Hyperbaton also appears in the address of

⁷² For a study of Euripidean prologues, see H. Erbse, *Beiträge zum Prolog der euripideischen Tragödie* (Berlin 1984).

mortal characters to their divine superiors, such as by Hippolytus to Artemis in the *Hippolytus* (1092):

ὦ φιλάττη μοι δαιμόνων Λητοῦς κόρη
O dearest to me of divinities, Leto's maiden,

concluded by his parting words (1440–41):

χαίρουσα καὶ σὺ στεῖχε, παρθέν' ὀλβία·
μακρὰν δὲ λείπεις ῥαδίως ὀμιλίαν.

Faring well, depart thou, maiden blest. / A long—you leave lightly—
fellowship.

Also noteworthy is Jocasta's invocation of the Sun in the opening of the *Phoenissae* (1–3):

᾿Ω τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν
καὶ χρυσοκολλήτοισιν ἐμβεβῶς δίφροισι
᾿Ηλιε, . . .

O, the—among the stars of heaven, cleaving—way, / and the golden-
studded—having mounted—chariot, / Helios, . . .

In the romantic context of Moschion's love for Plangon in the *Samia* (632), the hyperbaton humorously serves to divinize the beloved. The hyperbaton here suggests the exaggeratedly formal diction associated with divine beings in Greek tragedy, but the girl's name Plangon (wax doll), is not normally associated with feminine deities.⁷³

Euripides' young men use end-stopped lines, though not often. For example in Pentheus' speech (*Bacchae* 214–63), 32 out of 49 lines are treated in this way. In Orestes' speech (*Electra* 82–111), 23 out of 29 lines are end-stopped. In each case, this may be intended to portray youthful nervousness.

On occasion, Euripides uses monosyllables to end lines, but the practice is limited to certain words and often followed by enjambment. In some instances, such as at *Orestes* 554 (οὐκ εἴη ποτ' ἄν) and 1083 (σοί γε μὴν), the words may have been considered a unit. In *Orestes*' speech at 268–306, however, we find some peculiarly similar phrasing ending in monosyllables, where the words are not part of a larger unit, nor all that emphatic: . . . ἔμελλε φῶς, . . . ἔκταθεῖσα δός, . . . ἔρημος ὦν (292, 302, 206). Euripides at times concludes a line with the monosyllabic ἄν, but it is always with some enjambment, such as the strictly necessary kind found at *Iphigenia in Aulis* 966–67, where Achilles utters:

. . . οὐκ ἠρνούμεθ' ἄν
τὸ κοινὸν. . .

⁷³ A. S. F. Gow, *Theocritus* II (Cambridge 1950), p. 55.

Orestes (*Iph. Taur.* 98) possibly ends a question with ἄν:

πῶς (ἄν) οὖν λαθοίμεθ' ἄν;
ἢ χαλκότευκτα. . . .

though something is carried over by the ἢ. In fact, the Loeb editor gave it non-essential enjambment:

πῶς ἄν οὖν μάθοιμεν ἄν
μή. . . .

Earlier, in the *Iph. Aul.* (833), Achilles had used non-essential enjambment:

. . . αἰδοίμεθ' ἄν
'Αγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.

Thus the concluding ἄν without enjambment of *Misoumenos* 269:

ταῦτα θαυμάσαιμι δ' ἄν.

is most remarkable, especially since it comes at the end of a speech. Among Euripides' young men, it is only paralleled by that of Orestes in the *Iph. Taur.* (98)—where there is still something of a run-on thought, and where the particle does not conclude the speech—and of Orestes in *Orestes* 554, again in the middle of a speech, and part of a very common phrase: ἄνευ δὲ πατρὸς τέκνον οὐκ εἶη ποτ' ἄν.

Menander also had good Euripidean precedent in the frequent use of the personal pronoun or adjective—often monosyllabic—ending a line. In the *Electra* (82–106) Orestes ends lines with ἐγώ, ἐμοί, ἐμοῦ, ἐμή. In the *Orestes* a series of four lines between 281–84 ends with ἐμῶν, ἐμαῖς, ἐμοί. Generally, the practice is not ostentatious, for example, in Orestes' speech at *Iph. Taur.* 939–86: . . . μοι (949), . . . μοι (965), . . . ἐμέ (984). In the *Phoenissae* (756–68), Polynices uses an alternating pattern: . . . ἐμήν (? 756), . . . σοῦ (757), . . . ἐμαῖς (760), . . . σόν (768). Achilles in the *Iph. Aul.* (936–45) opens with ἐμή, ἐγώ, τοῦμόν, ἐγώ, ἐγώ. The unusual parallelism and alliteration of the opening words of Orestes in the *Electra* (82–83) are characterized by the first person at the end of both lines:

Πυλάδη, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ
πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί.

Though suggesting egocentricity, Euripides' usage is not, however, exaggerated enough to make comic figures of his characters.

The overly stiff parallelism of Gorgias' speech in the *Dyskolos* has little precedent in Euripides. The closest parallel is that of Orestes in the play of that name, who in one long speech begins lines: εἶ μ', εἰ μή, εἰ μήτ', εἰ γάρ (270, 272, 292, 304). Less remarkable are the closing lines of a later speech by Orestes in the same play with the endings ἔχουσιν οἱ φίλοι, ὄντες φίλοι (454–55); the ὅσαι μὲν, ὅσαι δ' of *Iph. Taur.* 968–70; or Achilles' first words in the *Iph. Aul.* (924–25): ἔστιν μὲν, ἔστιν δέ.

Though Euripides employs contrast and antithesis in speeches like those of Hippolytus at 983–1035 of that play, or of Orestes (*Electra* 367–400), or Polynices (*Phoen.* 469–96), the language is most complex, and disguises much of the parallelism. In all these speeches, the themes (war / peace; wealth / poverty; women / men; chastity / sexual indulgence) would lend themselves to simple parallelism and antithesis.

Finally, there are a number of word-plays, alliterations, and so on which even in Euripides are close to being humorous and could serve as models for Menander. Here, one could cite Orestes' opening in the *Electra* again (82–83):

Πυλάδη, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ
πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί·

or in the *Iph. Taur* (118–19):

. . . χωρεῖν χρεῶν
ἄποι χθονὸς κρύψαντε. . .

to depart is necessary / to where of the earth having hidden. . .

and (687):

εὐφημα φώνει· τὰμὰ δεῖ φέρειν κακά,

Propitious words speak. Mine—it behooves to bear—evils.

Achilles, whose language is sometimes infelicitous, employs the tongue-twisting (*Iph. Aul.* 936–37):

ἐμὴ φατισθεῖς· οὐ γὰρ ἐμπλέκειν πλοκάς
ἐγὼ παρέξω σῶ πόσει τοῦμόν δέμας.

once declared mine; for not to interweave intrigues / will I offer
your husband my body.

Less striking examples are Polynices' (*Phoen.* 357):

μητέρα, φρονῶν εὖ κού φρονῶν ἀφικόμην

Mother, quite sane, and yet not sane, I have come.

and (371):

ἀλλ' ἐκ γὰρ ἄλγους ἄλγος αὖ σὲ δέρκομαι

But out of sorrow sorrow again thee I behold.

But the prize must go to Ion's delightful (*Ion* 641–42):

ᾧσθ' ἡδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦ,
ὃ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ἦ,

so pleasant always, a new face among new ones was I. / And what is proper
in prayer for men, even if to unwilling it be, . . .

VIII. Conclusion

In much of Greek art, the creative artist tried to express the impact of universal experiences in their finest moment, at a time when youth and beauty are in flower. Menander's basically optimistic and hopeful outlook on life represents a strain of this classicism. Moreover, in the Hellenistic mode, he observed life "through the spectacles of literature." Not surprisingly then his character individuation seems to consist of a clever manipulation of prefabricated parts. The result is an individuation at first sight resolvable into mixtures of types: the clumsy, apodeictic periodicity of Gorgias; the flexibility of Sostratos; the mixture of paratragedy, elegance and ineptness in the reflective introspection of the *Samia* Moschion; the military bombast of the spoiled *Perikeiromene* Moschion; the paratragic romance combined with aphasia of Thrasonides; the more genuinely military clumsiness and imperiousness of Polemon and Stratophanes.

Precise criteria, namely periodicity, end-stopping and hyperbaton, allow relative comparison and contrast, while minor elements such as rhyme, alliteration, and monosyllabic endings serve to delineate some characters. Though haunted by Euripides' shade, Menandrian characters preserve a remarkable degree of independence. Rarely imitating his youths in the peculiarities of their language, they at times look for inspiration toward the more pretentious divine personages of the tragedian. However, on occasion a character asserts his relationship to the Euripidean Pentheus, Achilles, Orestes or Eteocles.

It is possible though to exaggerate the stereotypic elements. Menander seems preoccupied with developing greater realism and faithfulness to life than the abstractions of severe tragedy or burlesque comedy permitted—apparently inspired by tendencies in Euripides and Aristophanes. The success of his theatre depended on this new realism. Roles on the stage are animated by the breath of fresh life, the respiration of *hypokritai* who became those they interpret. In contrast to the Roman *histriones* who later imitated them, Menander's actors lived the life of his imaginary characters, and like them thought and spoke with ease the subtle idiom of fourth century Athens. Thus his youths are no mere *personae*, but sympathetic persons who fill the center stage.

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