4 ENTRANCES, EXITS AND SONGS

Euripides did not compose *embólima* for his tragedies; Agathon did. So Aristotle informs us in a celebrated passage of the *Poetics*[1]. In the same passage he recommends that the chorus help the poet in the competition, i.e., that it sing integrally related songs, as in Sophokles, not as in Euripides.[2] To what extent Euripides' choral songs are not integrally related to the rest of the dramas has been much debated.[3] The standard history of Greek literature offers a balanced view: Euripides' odes, with the exception of the 'Demeter ode' in *Hel.*, are all more or less closely connected with the action of the drama.[4] In other words, the songs and acts of Euripides' plays are connected, but the reader who always expects from Euripides the tight and neat construction of, e.g., Sophokles' *OT*, will be disappointed.

A lyric[5] can be related to the 'action' in numerous ways. Our concern in this chapter, however, is not the general connections between songs and episodes, nor is it the broad thematic unity of the dramas.[6] I plan to investigate a narrower field: how odes are connected specifically to the following entrance and, to a lesser degree, the preceding exit. Taplin's theory, described earlier, states that the basic structural pattern involves the rearrangement of actors by means of exits and entrances around songs. Connections between songs and entrances and exits should, therefore, be expected, and a study of them informative.

I do not imply that such dramatic links can or should be severed entirely from thematic ones: the two are interwoven. When, e.g., in *Her.* Iris and Lyssa appear (822) immediately after the joyous song proclaiming the gods' justice, it is not only a theatrical *tour de force*, but thematically important as well. The way Euripides structured his plays reveals a great deal about their meaning, and the links he made at the important junctures of song and entrance and exit inform us about the larger issues of the dramas. Our focus will be on these links.

Characters do not merely enter or exit; they take part in the action, immediately or belatedly, when they arrive on stage; we cannot separate completely the entrance of a character from his subsequent actions. Thus, some of our observations would be little

changed if we did not focus on entrances and exits as the point of contact with the odes. By limiting our scope, however, we can take advantage of looking at the very joints, as it were, of the plays, and make more specific observations as a result.

How, then, does an ode lead up to and prepare for the following entrance and how does it respond to the preceding exit? What are the connections? Frequently there is no special one between the song and the stage action, and not all songs are treated. For example, when Theseus returns at *Hik.* 381 after the chorus praises Argos and prays to Pallas, there is no particular link between the song and the entrance. Nor does Theoklymenos' entrance at *Hel.* 1165 have a special connection to the preceding ode, which concludes with a vivid description of the destruction caused by Helen.[7] But often the song leads us to expect the entrance, to be surprised by it, to interpret it in a certain light — or to reinterpret the song. Verbal echoes also serve to connect the lyric and spoken parts of the plays. Specific connections between lyrics and preceding exits are less frequent, and they will receive less attention.[8]

A play by play analysis, although it provides a definite framework for discussing these connections, would be less effective. To examine these links by groups or types allows the observation of similar technique in different plays, but the divisions are to a degree artificial. I assume the risks of the latter method. The groupings are, ultimately, arbitrary. They do not represent precise differences in the poet's thinking, and some connections fall into more than one category; but they do seem to indicate some basic ways in which entrances and exits are linked to the songs. They are illustrative and suggestive, not restrictive. The three broad groupings that I use are: (1) surprise and contrast; (2) verbal links; (3) prayers and predictions.

1. Surprise and Contrast

Odes of False Preparation

Euripides wrote several songs in which the chorus proclaims one thing and the following entrance displays another, even the very opposite. Such odes of false preparation (*parà prosdokian*), ones which prepare the audience for the opposite of what, in fact, proves to be the case, have been denied for Euripides,[9] but I think that the following examples verify their existence.

At *Alk.* 861 Admetos and the chorus re-enter in the 'epiparodos'. In the following one-actor scene Admetos finally realises the implications of Alkestis' sacrifice, and he cannot bear to enter the house. In an attempt at consolation, the chorus sings that nothing is stronger than Necessity (965). Even the sons of the gods are subject to death (989–90). (Perhaps at this point, despite Apollo's prediction (65–9) and Herakles' own claims (837–60), we doubt his ability to win Alkestis' release?) The chorus then shifts from the general statement of Necessity's power to the specific case of Admetos, whom it addresses in the second strophic pair.[10] The chorus concludes that Alkestis will be addressed by wayfarers as a *daímōn* (1000–05):

And someone, stepping off onto a side path,
Will say this:
'She died at one time on her husband's behalf.
And now she is a blessed spirit.
Greetings, lady, and look kindly on us.'
Such words will address her.

Hardly are these words spoken when Herakles enters leading in Alkestis, who, recently returned from the dead, veiled and mute, is, in fact, something of a *daímōn.* An ode that in part was intended to enable Admetos to exit into his house is followed by Herakles' entrance. Herakles' triumphant return with Alkestis (the audience, at any rate, knows at once who is with him) proves that what was said to be impossible *is* possible. The striking juxtaposition of song and entrance underlines life's capacity to overcome death (at least temporarily).[11] A.M. Dale (1954) puts it well in her commentary (p. 119):

> The tragic thread is now complete; enter Herakles with the veiled Alcestis, and in a triumphant peripety the happy-fairy-tale thread comes uppermost. Not that Anangke or our hard-won wisdom is fallible; it is our understanding of the design of Necessity at any given time that may be faulty; the god has found a way where it seemed no way was: *tôn d'adokētōn póron heûre theós.*

In *Her.* there are two startling turnabouts. In the first (discussed in Chapter 3) Herakles rescues his family from death at Lykos' hands; in the second, the triumphant saviour is changed into the crazed murderer of his kin. The second switch is made doubly unexpected and dramatically effective by two preceding odes that praise his return and vengeance on Lykos. The first ode, sung before Lykos is murdered, hymns Youth and, directly and indirectly, Herakles.[12] After the tyrant enters the house and meets his fatal punishment, the chorus breaks forth in joyous song, extolling the victory of Herakles and justice. The ode concludes (809–14):

You were a better ruler to me
Than that ignoble Lykos,
As is now clear to anyone
Who looks on the contest of swords,
If justice still is pleasing to the gods.

Amid the joy there is at least the possibility of doubt;[13] the conditional clause at the end of the stasimon seems rhetorical, but it raises the question of the lack of divine justice (a charge made frequently in the play, e.g. at 339ff and 498ff). The dominant mood, however, is one of celebration and joy. The mood is shattered at once (815–16):

Ah! Ah!
Do we all now have the same fear,
Old men, since I see such a phantom above the house?

The chorus is startled; joy has turned to fear. What was assumed to be rhetorical becomes an open question. Iris and Lyssa, it proves to be, have arrived to madden Herakles into killing his children. The joy of the ode has been shown wrong: the gods are not just; they have again taken control of Herakles' life.

A sequence of song and entrance in *Hkld.* is not as surprising as the two just observed, but the pattern is fundamentally the same. The first stasimon (353–80) serves basically as a lyric restatement of what has transpired in the previous scene,[14] and it re-enforces the optimistic mood. The chorus proclaims its confidence in Athens after Demophon puts the Argive herald to rout and promises his city's aid. The mood is extinguished immediately by Demophon's return directly after the ode. Before he even says a word, we know that something is amiss, because, contrary to con-

vention,[15] Iolaos, not Demophon, the oncoming character, speaks first 381–2):

> Child, why do you come with your face full of anxiety?
> Will you say something new about the battle?

Demophon explains that he cannot supply the aid he had promised; he will not kill an Athenian child as the oracle commands. The hopes built up in the previous scene, and reasserted in the ode, are dashed upon Demophon's arrival. But they will be raised again by Makaria's heroic and surprising entrance at 474.

In two plays the entrance that overturns the statement and mood of the ode does not follow it immediately. In both *And.* and *Her.* a saviour arrives in the middle of an act, but it seems best to discuss them here because the entrances clearly show the songs 'false' and the action following the odes and leading up to the entrance is, in a sense, an extension of the previous action, building the tension until the rescuers arrive.

Before the second stasimon of *And.* (464–93), Andromache yields to Menelaos' threats, issued on Hermione's behalf, and everyone but the chorus exits into the *skene.* Death awaits Andromache, and maybe her son. In a typical lyric progression, the movement of thought in the song is from the general to the specific case of the present. The general observation that to have two rivals for one person is disastrous, supported by parallels in other spheres, is then demonstrated by the current example of Hermione, who, the chorus proclaims, is going to kill Andromache and child (486ff). After the song the chorus announces the 'moving tableau' of Andromache and her son, condemned to death (494ff). The victims lament their fate (singing in glyconics and pherecrateans) and plead with Menelaos, who responds in anapests. His final and seemingly definitive statement of their doom (537–44) is met by Peleus' timely arrival as the protector of his kin. His entrance, although timely, is not as surprising as some others, since the expectations of his appearance began when Andromache sent the Nurse to bring him (83ff). Neither the chorus nor the audience, however, knows that he will appear in time to save the threatened pair, and his arrival thwarts the deaths predicted in the ode and lamented in the following lyrics.

A very similar pattern of action is found in *Her.* (Herakles' entrance at 523 is treated with a different emphasis in the previous chapter.) As in *And.*, the intended victims and their persecutor exit before the ode. Here Lykos exits down the *parodos,* while Herakles' family enters the *skene* to don proper garments for their slaughter. The chorus is inspired to sing the labours of Herakles. The final labour involves the descent into Hades, from which, the chorus emphasises, he has not returned (425ff). The ode finishes with the focus on the children and the old men's inability to defend them (436–41):

> If I had the strength of my youth
> And could wield the spear in battle,
> With my young Theban comrades,
> I would champion the children.
> But as things are now, I lack my blessed youth.

The scene opens with the entrance of these children, their mother and grandfather. The mention of the children near the end of the song (430ff), in the ode's familiar shift towards the present, prepares us for their entrance. This reference, coupled with the chorus' regret of lack of youthful vigour, depicts their plight as they enter: one group is too young, the other is too old; Herakles is needed. Herakles does, of course, appear, but not until another sixty lines of trimeters are spoken. Whereas in *And.* we witness laments and pleas, contrasted with Menelaos' orders, here we listen to narrative and reflective speeches expressing their despair. (There is the luxury of full *rhesis* in *Her.* because the persecutor is not on stage.) Herakles then enters and the rescue is achieved. His arrival contradicts the first stasimon (and the first part of the play); Herakles did go down into Hades, but it is not his 'final' labour, only his most recent. To summarise the similarities between these two sequences of action in *And.* and *Her.*: suppliants exit into the *skene*; an ode follows which ends with a mention of or allusion to the imminent murders; the suppliants re-enter; the slaughter is delayed; the protector finally arrives, overturning the ode's statements of gloom.[16]

The *Hipp.* shows a milder 'ode of false preparation'. Banished by his father, Hippolytos bids farewell to Athens and departs with his followers. The chorus then expresses its confusion over the injustice of Hippolytos' punishment and its grief over his exile, concluding (1148–50):

Yoked Graces, why do you send away
From his fatherland, away from this house,
This wretched man, who has no blame in this ruin?

They make no mention of Theseus' curse (895–6), in which he prayed that Poseidon kill Hippolytos; they respond only to the alternative punishment — Theseus' pronouncement of exile (897–8), the sole possibility that Theseus mentions in Hippolytos' presence. In this part of the play the poet suppresses any reference to the other possibility — Hippolytos' death, which is predicted by Aphrodite in the prologue — so that the messenger's report of Hippolytos' fantastic end is all the more dramatically effective.

Implicit Preparation

Herakles' first appearance in *Alk.* and Aigeus' in *Med.* respond to their preceding odes in a different way. We discussed in Chapter 3 the concept of implicit preparation — characters for whom a strong need is created, but no specific preparation is made. In *Alk.* of course, Apollo predicts Herakles' arrival in his prologue speech; so the audience, but not the characters, expects him to come at some point. Euripides underscores that expectation by implicitly preparing for his entrance in the ode immediately preceding it.

The first stasimon of *Alk.* (435–75) both responds to the preceding exit and prepares for the following entrance. Alkestis perishes on stage and Admetos exits with her corpse. The chorus then sings the praises of Alkestis, claiming that her fame will spread above and below the earth. As we saw in *Hkld.* 353ff, the ode to a great extent repeats sentiments already expressed in the play.[17] With her death the first movement of the drama is over, and the ode lyrically emphasises what has transpired. But the ode moves forward also. At the beginning of the second strophe, the song takes a new tack to praising Alkestis — the chorus wishes they could bring her back (455–9):

I wish I could,
I wish I had the power to send you
From the realms of Hades
And the streams of Kokytos,
Plying an oar on the underworld's river.

They cannot bring Alkestis back from the dead. But Herakles, who

Apollo has predicted would do just that, can, and he arrives directly after the ode. One might object that the chorus' wish serves only as further praise of their mistress and occurs too far removed from Herakles' entrance (476). The wish, however, is vivid in its repeated form, and the prologue has made the audience, at any rate, alert to the implicit contrast between the chorus' and Herakles' powers. With Herakles' entrance the contrast becomes clear. Later in the play when Herakles returns with Alkestis and Admetos explains his actions in a *rhesis*, Herakles' first statement to Admetos, albeit a deceitful one, echoes the chorus' earlier words of helplessness (1072–4):

Would that I had the power to bring back your wife
To the light from the house of the underworld
And to do you this favour.

Note the similarities in the wish for the power (*dúnamin*, 1072/ *dunaíman*, 456) to bring back Alkestis to the light (*es phȏs*, 1073/ *pháos* (accusative of motion), 457) from the underworld (*nertérōn*, 1073/ *nertérai*, 459).

We described in Chapter 3 Aigeus' entrance at *Med.* 663. Our focus here is not on how it responds to the general needs of the drama, but how, more specifically, the song prepares for it. After her first confrontation with Jason, Medeia casts these words at him as he exits (623–6):[18]

Go. You are gone from the house for a while
And you are seized with desire for your new young wife.
Be married. For perhaps — with the god's help—
You will renounce your marriage.

Medeia claims that it is desire (*póthōi*, 623) for his new bride that draws Jason away, and her final words contain a threat against his new marriage (*gameîs* 'you are married' and *gámon* 'marriage' emphatically frame the final line). It is with this destructive force of love that the chorus begins the second stasimon, praying that it might not come to them (627–30):

Passions coming in excess
Give man not a good name nor virtue.

After Medeia's reaction to Jason's betrayal and this reference to Jason's *póthos* the chorus' song is ambiguous: 'passions' seem to refer to both Medeia and Jason. As in *Alk.* 435ff, the ode looks forward as well as back; antistrophe b focuses on Medeia's plight (655–62):

> You no city, no friend
> Pitied, when you suffered
> The most terrible of sufferings.
> May he die miserably, whoever
> Does not hold his friends in honour,
> Revealing his honest mind;
> To me he will never be a friend.

The implicit preparation for Aigeus, made many times prior to the ode, is forcefully made here at the end of the song. (This ending also contains a not-very-veiled attack on Jason.) Aigeus arrives at 663 in marked contrast to Jason, and he provides the aid that Medeia sorely needs.[19] Medeia's lack of a *philos* is made emphatic by the threefold repetition of the word in the ode's closing lines (655, 660, 662). Aigeus is the *phílos* Medeia needs, and he makes it clear in his first words that he is her *phílos* (663–4):

> Medeia, greetings. I say this for no one knows
> A fairer way than this to address *friends.*

The word *philos* also helps to make clear the difference between Jason and Aigeus. The former had claimed that he was Medeia's *phílos* when he first arrived (459ff) and in his parting words (621–2). But Aigeus, not Jason, shows by deed that he is her *phílos.* We observed in Chapter 3 that Aigeus' entrance responds to a dramatic need and alters the course of events. This entrance also is neatly linked to the ode, and thus the entrance and its subsequent effects — this is the turning point of the drama — are underscored by the juxtaposition.

Image and Action

An image or scene described in an ode can have a vivid counterpart on stage. What the audience first experiences in words (and gestures) is recreated, in a sense, in a striking stage action that begins with the following entrance.[20] Or, as is the case in *El.*, the

stage action is vividly echoed in the opening of the next lyric. In all but one of the following cases the juxtaposition of image and action produces a contrast. The example from *Tro.* depicts the continuation of the war's horrors rather than any contrast, but it is treated with the other cases.

Two plays about the Trojan War employ this type of juxtaposition to heighten the pathos of the war. In *Hek.* a brief stasimon is sung after Polyxene's death and Hekabe's lamentation over it (629–57). The stasimon seeks the beginning of ills in the Judgement of Paris: from this came suffering upon suffering. The emphasis falls on Trojan griefs, but the final lines paint a picture of a Spartan mother lamenting her dead offspring (652–7):

> And a Spartan girl also grieves with many tears in her home,
> Near the fair-flowing Eurotas,
> And a mother over her dead children strikes her greying head
> And bloodies her cheek with her nails.

Immediately after these lines are sung the servant who had been sent to bring water for Polyxene's corpse returns with Polydoros' newly discovered body.[21] (See Chapter 2 for another view of this entrance.) The grief we witness now is of no Spartan woman, but of Hekabe over her own son. The song's closing suggestion that war causes suffering for both sides is undercut by this entrance. War does bring suffering to both sides, but this play focuses on Hekabe's griefs and how they quite literally dehumanise her. The graphic juxtaposition of image and action forcefully underscores *Hekabe*'s woes. The 'second action' of the drama begins with this entrance. Euripides is the first poet we know of to bring together the stories of Polyxene and Polydoros;[22] he links the two stories in many ways[23] and initiates the second movement of the drama (predicted in the prologue) with a vivid contrast between the ode's closing image and the entrance of Polydoros' corpse, a contrast that connects the two actions in Hekabe's suffering over them.

The first stasimon of *Tro.* (511–67) is inspired by Hekabe's pronouncement before the ode (509–10):

> Of the prosperous
> Consider no one fortunate, until he dies.

The choristers sing of *their* change of fortune the night Troy fell.

Having painted a picture of the joy and celebration that accompanied the reception of the horse into the city, they turn in the epode to the bloodshed that followed, enumerating individual horrors, the first one of which is the suffering of children (557–9):

> And dear infants
> Were throwing their frightened arms
> Around their mothers' robes.

After the song, the chorus announces Andromache and Astyanax being led away in a wagon (568–71):

> Hekabe, do you see Andromache here,
> Carried in on the enemy's cart?
> And her own Astyanax, Hektor's son,
> Is at her heaving breast.

A variation of the scene depicted in the ode is enacted in the following entrance: the suffering brought about by Troy's fall goes on, as children still cling to their mothers. The implicit contrast between the more common royal chariot entrance and the fallen princess and son in a humble wagon adds to the impact of the entrance.[24] The suffering suggested by the juxtaposition will, of course, reach yet another level in this act when Talthybios enters and demands the murder of the young boy.

In other instances the image in the song refers to a definite event in the past. The juxtaposition of the visual picture of the entrance and that of the lyric is thus additionally charged by the mytho-historical comparison.

We have already discussed Medeia's surprising entrance at *Med.* 1317. Although her entrance does not follow the ode immediately, she is the focus of Jason's and the audience's attention once the former enters seeking to punish her, and her appearance with her two slain children is decidedly coloured by the ode's final stanza. In this stanza (directly following the cries of the children from within) the chorus compares Medeia to Ino, who, maddened by the gods, killed her children and died along with them (1289). Ino, self-sacrificing and driven to her murder by the gods (1284), contrasts starkly with the living, triumphant Medeia. The scholiast *ad loc.* relates that in the more usual version of the tale, one of Ino's sons is murdered by his father.[25] Euripides, then, seems to have

chosen a less common version of the myth to sharpen the contrast between Medeia and the mythological *exemplum.*

In *And.* Hermione exits at 268, threatening Andromache's life, and the latter concludes the scene with general comments on the wickedness of women. The following choral song reverts to the Judgement of Paris and then to his birth as the ultimate source of the present problems. 'This song has no direct relevance to the dramatic situation, but, as often in plays dealing with some aspect of the Trojan legend, the chorus or actors go back to the *archè kakȏn* ...' Such is the verdict of P.T. Stevens (ed.), *ad loc.* It is certainly characteristic of a Euripidean chorus to find the cause of current troubles in past events,[26] but this ode has specific and carefully constructed links to the drama; it does more than provide background for the present crisis. The second strophe, after the first strophic pair bemoaned the Judgement, is devoted to the wish that Hekabe, following Kassandra's mantic advice, had killed the infant Paris. In the final stanza (antisrophe b) the chorus, making the familiar shift from past to present with an address to Andromache (302), concludes with contrary-to-fact statements that would be true *if* Paris had been killed. They close with these words (307–8):

> And beds would not have been left empty and abandoned,
> And aged parents be bereft of their children.

The special relevance of both the lengthy wish that the infant Paris had been killed and the picture of old parents bereft of their children becomes clear at once when Menelaos arrives threatening to murder Andromache's child, whom he has in his control (309–10):[27]

> I am here, having taken your child, whom you sent out
> To another house for safety, behind my daughter's back.

The threat to Andromache's child, first mentioned by the Nurse (68ff) and obliquely repeated by Hermione (264), now is realised on stage. By using the Paris story in the ode followed by this entrance, Euripides juxtaposes two images — one past, one present; one of an infanticide that should have taken place and did not, the other that should not occur, but seems as if it will. The two images share the further similarity that both children were sent out

of the house: Paris to be exposed but discovered by a well-intentioned shepherd; Andromache's son to be saved, but found by Menelaos. This juxtaposition of image and action accentuates the confusion, reversals and injustices that Troy and its aftermath bring.

In *El.*, as mentioned above, the pattern is reversed. Instead of a scene depicted in an ode and followed by a kindred action on stage, we find the stasimon describing a scene that has its stage counterpart before the song.[28] After Orestes and Elektra enjoy their recognition, and they and the Pedagogue plot the murders, the chorus relates the beginning of the Atreidae's woes — the fight over the golden lamb. The golden lamb, explains the chorus, was the sign of kingship, sent from the gods and conveyed by Pan to Atreus. The emphasis on the lamb is clear from the strophic repetition of 'golden lamb' (705) and 'golden lamb' (718).[29] In the previous scene the old Pedagogue, at Elektra's command (413ff), brought a lamb on stage when he entered at 487.[30] This Pedagogue also recognised Orestes, despite Elektra's opposition, and took the lead in plotting to restore Orestes to his throne. Like Pan in the myth (let us observe that the old man also dwells in the fields — see 410ff), he, too, in a sense, is a purveyor of kingship, with, moreover, greater success.

> As the lamb was the symbol of kingship three generations ago, so it remains the same symbol in the present event ... The style and context of the stasimon thrill the audience with a fresh discovery that the scene visually enacted a minute ago was not in reality Euripides' strange invention, but a theatrical image projected and repeated from the older myth of the Pelopidae.[31]

In the other cases, where the ode has preceded the parallel entrance, the relevant image came at or near the end of the song; here, where the stage action has come first, the ode begins with the parallel image.

A similar example of a mytho-historical backdrop to contrast with a following entrance is found in *Her.* A household servant emerges from the bloodshed and reports the barbarous deeds of Herakles (910ff). After this report confirming Lyssa's actions, the chorus sings that these murders surpass those of the Danaids and that of Prokne (1016ff). Then at 1028ff, they announce the 'entrance' of Herakles and the victims, as the *ekkyklema* is rolled

out. In this case, however, in contrast to the others, the detailed messenger speech has already described the action that the 'entrance' reveals, and the effect of the juxtaposition is not the same.

Strikingly in the plays of Aischylos and Sophokles no true parallel can be found for the juxtaposition of image and action. The closest one is in *Ag.*, where the carpet-scene reflects in action themes that have been stated already and will be repeated throughout the trilogy. This stage action, however, differs from the ones we have looked at in Euripides in that it is not part of an entrance and, more important, refers to no specific image in the preceding lyric.

Effective Juxtaposition

Frequently an entrance after a lyric is not surprising, nor does it offer a vivid visual counterpart to the lyric, but the juxtaposition of entrance (or exit) and song is noteworthy. The poet uses this type of juxtaposition at the key moments of the beginnings and closings of acts to suggest a contrast or association important to the play.

Despite his wife's death, Admetos persuades a reluctant Herakles to be his guest (*xénos*) in *Alk.* After Herakles enters the house, Admetos defends his position to the chorus, explaining the importance he places on *xenía.* Four times from 550–67 he uses a form of *xénos* (three times in verse — final position), once the rare compound *echthróxenos* ('guest-hating'), and his parting words are (566–7):

> And my house does not know how
> To thrust away or to dishonour guests.

The chorus echoes the noble qualities of Admetos' house in the stasimon's opening address (568):

> Receiving-many-guests and always generous house of this man.
> (*ȏ polúxeinos kaì eleútheros andròs aei pot' oîkos*)

In fact, the word *xénos* verbally frames this scene in which we witness Admetos' extreme form of *xenía*: *xénoi* is the initial word of Herakles' opening address (476) and *xénous* the final one of Admetos' closing speech (567). The ode also looks forward. Admetos leads out the funeral procession after the ode, and

Pheres' entrance is announced by the chorus. The contrast between the *xenia* of Admetos and Herakles and the hatred of father and son is sharpened by Pheres' entrance so soon after the ode, especially when in his first words to his father, Admetos excludes him from his friendship (630):

> Nor do I count you among my friends[32]

Before Jason's first entrance in *Med.* the chorus decries the present situation: justice and the faith established by oaths to the gods are gone (410ff); women have songs of infamy only because Apollo gave men the gift of song (421/ff). In the second strophic pair the chorus turns specifically to Medeia's situation ('And you ...', 431) and concludes with these lines (439–45):

> Gone is the charm of oaths, and no longer does a sense of shame
> Remain in great Hellas — it has flown to the heavens.
> And you, unfortunate one, do not have your father's house
> As a refuge from these troubles.
> Another queen has taken your bed
> And rules in your house.

Directly following these words, Jason, who caused Medeia to forsake her home, who broke his oaths to the gods and replaced Medeia with a new bride, a prime example of the lack of justice and reverence, arrives for his first confrontation with Medeia. The song about the evil doings of men (see 426ff), which this play in part represents, now has its subject on stage. The ode proves in part ironic since, although the play clearly demonstrates the broken faith of Jason, Medeia's final brutal acts undercut the choral claim of women's undeserved reputation.

Immediately before Artemis appears at *Hipp.* 1283 the chorus, impressed by the destructive force of Kypris as related in the messenger's speech, proclaims the power of the goddess in a brief lyric (1268–82). At the end of the song they address the goddess, as they had at the beginning (1280–2):

> And you alone, Kypris, rule
> In royal power over all these.

Artemis, not Kypris, then appears in an attempt to reconcile the father and son that Aphrodite had separated. These two goddesses are opposed throughout the play. In fact, their appearances are mirror images that frame the drama. Aphrodite enters at the beginning and delivers the prologue, predicting Hippolytos' death and setting the play in motion, while Artemis appears towards the end and helps to bring the play to its conclusion. A further parallel is seen in the contrast made at Aphrodite's exit. Her departure is followed by the entrance of Hippolytos urging his companions to hymn Artemis (58ff). Artemis is preceded by a song to Aphrodite, Aphrodite followed by one to Artemis.

In *Her.* the entering choristers sing a brief triadic ode (107–37), emphasising their debilitating old age and their sympathies with the suppliants. In the epode they turn to the children, using the deictic pronoun *haíde* at 131, and they remark on their physical resemblance to Herakles and the loss that their death will be to Hellas. Lykos enters (140) and demands why they seek to prolong their life (143). The fear expressed in the chorus' closing words is now palpable with the murderer's arrival, and the juxtaposition brings the threat to the family into sharper focus.

In the second stasimon of *Tro.* (799–859) the chorus complains that the gods have abandoned Troy.[33] Twice it has been sacked, and, although two Trojans have had divine lovers, this has won no favour. The second strophic pair is concerned with Ganymede's affair with Zeus and Tithonos' with Eos. The ode summarises the events with these words (858–9):

> Troy's love charms over the gods are gone.

Menelaos then enters with an exclamation to the sunlight (860–1):

> O this beautiful-shining brightness of the sun,
> In which I will take my wife prisoner.

The emphatic address to the light of the sun recalls the description of Eos in antistrophe b ('light of white-winged Day').[34] The entrance is linked to the ode by more than verbal echoes. The war was fought to win back Menelaos' unfaithful wife; he reminds us of the senseless destruction of Troy that the ode relates. Secondly, can it be chance that following two strophes relating erotic affairs

that might have saved Troy but did not, Menelaos arrives for his wife, whose affair with Paris caused the destruction, destruction which the gods did not prevent?

In *Hel.*, when Menelaos is rumoured to be dead, Helen takes the chorus' advice and approaches Theonoe to find out whether this is true. Before her exit, she laments the fate of Troy, compares her lot to that of Kallisto[35] and Merops' wife, and at the song's end returns to the destructive force of her beauty; it has destroyed Trojans and Greeks (383–5):

My form
Destroyed, destroyed the citadel of Troy
And the perished Achaians.

Helen exits with the chorus, and Menelaos, a living, not a dead, Achaian and the one Helen is looking for, enters, wishing in a rather elaborate fashion that he had never been born. In a drama that explores the boundaries of truth and seeming and in which later are planned false funeral rites for Menelaos, this juxtaposition at Menelaos' first entrance is quite appropriate.

Immediately before Polyneikes enters in *Phoin.*, the chorus concludes the *parodos* (258–60):

This is not an unjust
Contest he rushes into, with an army,
He who comes after his patrimony.

His subsequent entrance is not announced in these words. Although the lines do not describe Polyneikes (the chorus, as is evident from 286–7, does not even know who is approaching[36]) the juxtaposition is striking, both helping to link song to action and causing his entrance to be interpreted in the light of the words that still ring in the ears.

In *Bakch.* the band of maenads enters and hymns their god (64–169), describing the myth and the ritual of their cult. They present a picture of frenzied dancing and ecstasy, and the song's final image is the lively movement of a foal (165–9):

With joy,
Then, like a foal with its grazing mother,
She moves with swift leaps, the bacchant.

The character who enters now is neither foal-like nor maenadic, but an old man — Teiresias. 'The cue is "Bacchanal" (169) — foal-like and nimble; the entry is that of a figure, wearing a Bacchic costume indeed, but male and old and blind.'[37] Although it is true that here uniquely Teiresias is not escorted onto the stage, and he and Kadmos feel young again (188–90), both of them are still old men (186, 193, 365) and wear masks that portray them as such. A verbal echo between the two entrances strengthens the contrast between the maenads and the old Teiresias (68–9):

Who is on the road? Who is on the road? Who
Is in the palace?

This is the chorus' first question when they enter. Teiresias' opening words ('Who is at the gates?', 170) remind us of the chorus' entrance.[38] Teiresias' situation — an old man trying to be young again under the god's influence (the chief source of the mild humour of this scene) — is effectively emphasised by the link of song and entrance.

The third stasimon of this play (862–911) responds to what has preceded and prepares for what follows. In the final line of the previous scene Dionysos describes himself as 'most terrible and most gentle to men' (861). The ode depicts both aspects of the divinity, the strophe relating the bliss of the god, the antistrophe his vengeance. The epode is a priamel[39] in which the chorus proclaims the blessedness of being *eudaimōn* day by day, concluding (910–11):

And he whose life day by day is
Happy, him I call blessed.

Dionysos enters, calling forth Pentheus, whose principles are antithetical to the new god and the chorus' credo, and who, the god has predicted and the ode suggested, will soon be punished.

2. Verbal Links

Announcements in lyric structures are rare.[40] The clear instances are found in *Alk.* and *Ion*, where Alkestis and Kreousa respectively are announced. There are noteworthy similarities between

these two announcements: both occur at the end of a mimetic[41] song, the *parodos* in each play (*Alk.* 233ff and *Ion* 237); the context for both is dialogue (of members of the chorus in *Alk.*[42] and of the chorus and Ion in *Ion*); both are delivered by parties interested in the newcomer (the chorus and Ion respectively). Lyrics are also used to announce two 'entrances' in *Her.*: the *ekkyklema* scene at 1028ff and indirectly Herakles' waking at 1081ff, although the latter is not properly speaking an entrance announcement.[43]

We should not expect to find announcements in act-dividing songs. The basic pattern of song followed by entrance makes unnecessary, we have seen, an announcement at this juncture (except for 'moving tableaux') and songs, especially reflective ones, operate in a different mode from the dialogue and preclude almost entirely contact between the chorus and an entering character during the song.[44] But the poet can establish verbal links between the ends of lyrics and the scenes that start with the following entrances. Some involve the direct address or specific mention of the character who then arrives; others, verbal echoes between the conclusion of a lyric and the opening words of the next character (or the concluding dialogue picked up by the lyric).

Direct Address, Specific Mention

Euripides frequently uses direct address in his lyrics.[45] Often the person addressed is already on stage (e.g. Medeia at *Med.* 431ff) or has just departed (e.g. Peleus at *And.* 789ff). It is most exceptional for the character addressed to then arrive on stage, a 'talk of the devil' entrance.

The ending of *Hel.*'s second stasimon (1301–68) is extremely corrupt,[46] but it is clear at least that the chorus addresses Helen in the final stanza and refers to her with the second-person verb in the final line of the song (*ēúcheis*, 1368). Helen then enters to begin the next scene. Much debate has attended the dramatic relevance of the ode and the nature of Helen's 'offence';[47] I want only to suggest that a possible reason for the rare juxtaposition of a lyric address and the entrance of the addressed character is to strengthen the connection between the song and the action.[48]

Another character enters on the heels of being addressed in a lyric: Thetis in *And.* Peleus and the chorus lament in a mimetic song over Neoptolemos' corpse after it is brought in. At this point in the play it would not be highly unusual for a god, especially one

who has been visually prominent throughout, to appear, explaining how recent events fit into a larger scheme. Thetis does appear, but atypically her appearance is preceded by Peleus' pathetic cry to his spouse (1224–5):

> And you, daughter of Nereus, haunting gloomy caves,
> You will see me falling, all ruined.

Thetis does not say that she comes in response to Peleus, but that is the effect of the juxtaposition.[49]

Other links do not involve an address to the character who then arrives, but the mention of the character at the end of the song followed by his entrance serves as a bridge between song and action. Again, the mention of the character who then enters does not imply contact between the chorus and the entering character.

When Medeia sends her children, bearing lethal gifts, to Jason's new wife (*Med.* 974ff), the chorus realises that this ensures the children's death. Their brief ode[50] begins (976–7):

> Now no longer do I have hopes of the children's lives,
> No longer; for already they walk towards murder.

At the end of this song they address Medeia, who, they say, will kill her children (996–9):

> Next I lament your grief, wretched mother of children,
> You who will murder them,
> Because of a bridal bed.

The Pedagogue then enters with the children, exclaiming words of happiness (1002–4):

> Lady, these children of yours are freed from the threat of exile.
> The royal bride gladly received the gifts
> In her hands. There the children are safe.

The Pedagogue's naïve and ironic words, juxtaposed to the end of the song, heighten the pathos of the children's lot; the audience is well aware of their grim ambiguity: not exile, but death now awaits the children.

The chorus and Elektra share the *parodos* in *El.* The latter sings

the final section (198–212), lamenting her father's murder and her brother's and her own plight, and condemning Klytaimestra's life with a new husband. Her despair is great since not only does her father's murder go unpunished, while her mother shares a bed with Aigisthas, but Orestes, who might provide the aid she dearly needs, is, she thinks, wandering in a foreign land. Her description of her brother as an exile (202–5) is ironic since the audience already has seen him appear and go into hiding on stage, not very far from where Elektra is standing. Having heard what he desired, Orestes (after a two-line choral buffer, 213–14) emerges from hiding to his sister's shock. The audience has known Orestes' whereabouts all along, and the ironic mention of him near the end of the song and shortly before his appearance produces both greater expectation of his appearance and a stronger link between the song and the following scene.

Verbal Echoes

Verbal echoes at the juncture of entrance (or exit) and song can serve as links between the lyric and spoken parts of the dramas. For example, as already observed, in *Alk.* the key thematic word *xénos*, heard frequently at the end of the Herakles-Admetos scene is then echoed in the opening of the second stasimon, while the final stanza of the second stasimon of *Med.* repeats emphatically *phílos*, which Aigeus' first words upon entering pick up. The five cases considered below have verbal echoes as a linking element. Not all involve a word as thematically important to the play as *xénos* in *Alk.* or *phílos* in *Med.*, but all the echoes do serve as bridges between song and dialogue and several highlight an important point. Three of these cases connect the song to the preceding action, while two look forward. All but the first example from *Ion* contain a proper name.

In the first stasimon of *Hipp.* the chorus prays to avoid the devastating power of love and the formidable shafts of Aphrodite (525ff):

> Love, Love, you who shed desire
> On the eyes, bringing sweet pleasure
> To the soul on whom you make your attack,
> May you never appear with evil intent
> Nor come out of measure.
> For neither of fire nor of the stars does the shaft surpass

> That of Aphrodite, which Eros, Zeus' son, hurls from his hands.

The song responds to Phaidra's condition and revelation in the previous scene, but, more specifically, it follows directly after the Nurse, about to exit, has invoked Aphrodite as her ally (522–3):[51]

> Only, may you, mistress Kypris of the Sea,
> Be my ally.

Aphrodite is, as the audience already knows and the next scene reveals, a too powerful and destructive ally, a fact that the verbal echo puts into sharp relief.

There seems to be a verbal connection between the end of Hermes' prologue speech and Ion's entering monody in *Ion*. Hermes explains why he is exiting (78–80):

> For I see Loxias' son coming forth,
> This one, so he can make the temple's gateway bright (*lamprá*)
> With laurel branches.

Brightness (*lamprá*) pervades Ion's opening address to the sun, as a form of *lamp-* appears three times (82–3; 86–7):[52]

> Here are the bright (*lamprá*) four-horsed chariots;
> Already Helios shines (*lámpei*) down on the earth.
>
> And the untrodden peaks of Parnassos
> Struck by the light (*katalampómenai*)

Euripides' fondness for verbal repetitions is well known.[53] Here the repeated emphasis on brightness not only helps to connect prologue to monody, but also might suggest Apollo in his role of sun god (see Chapter 5).

Despite textual problems it is evident that *Ion*'s second stasimon ends, after a wish for Ion's death, with a reminder of the legitimate line to the throne — that of Erechtheus. The song concludes (721ff):

> For a city in troubled times might have an excuse
> ... foreign influx
> ....

... the ruler of old
King Erechtheus.[54]

Kreousa then enters with the old family servant and calls to him with the name of her race's founder ('Old man, tutor of Erechtheus, my late father', 725–6), echoing the last words of the song and highlighting the ironic conflict between Kreousa and Ion which will result in the plotting against his life in this scene.

Helen ends the long scene before the first stasimon in *Hel.* with a prayer to Hera and Aphrodite that Menelaos and she may escape (1093ff). These two goddesses are not ignored in the following stasimon; the names are prominently placed at the final position of strophe and antistrophe, and since both words are in the genitive case, they also rhyme.[55] This striking association recalls Helen's prayer before her exit.

In the first stasimon of *Or.* the chorus sings about the Eumenides and the problems of the house of Tantalos. The general statement on the mutability of human fortune (340) is proved *a fortiori* by the example of this house: for what house, they rhetorically ask, is more worthy of reverence (345–7):

For yet what house should I reverence
Before the one from divine unions,
The one from Tantalos?

Menelaos' entrance (discussed above in Chapter 2) is then announced in anapests (348–51):

And here comes the king,
Lord Menelaos, with much splendour,
So that it is plain to see
That he is from the line of Tantalos.

The verbal echo, linking song to entrance, heightens the contrast between the promise and the fulfilment of Menelaos' arrival and the double reference to the house's Lydian ancestor underlines the pompous and luxurious entrance.

3. Prayers and Predictions

Many odes contain a prayer or a prediction which is answered

(positively or negatively) in the next entrance. Often a messenger supplies the answer to the prayer or prediction with his report; the connection is thus somewhat less sharp since the event is once removed, but it is not insignificant. This section surveys the links between lyrics containing prayers or predictions and the following entrance.

Prayers

At *Hkld.* 747 Iolaos and his companions exit to join the battle against the Argive forces, and the chorus prays for the army's success (748–83). A messenger arrives at the end of the song, announcing the good news of Athenian victory. Similarly at *Hik.* 598ff the chorus, filled with fear, prays at the ode's end for the victory of Theseus in his efforts to win burial for the bodies. This victory is announced in the following entrance of a messenger (634). Before Menelaos departs with Helen at *Hel.* 1450, he prays to Zeus for a successful journey home.[56] The chorus then picks up this wish and prays that Menelaos, Helen and they themselves may fly home (1451–1511). They turn to the Dioskouroi in the second antistrophe and ask that they give the couple safe escort and save Helen's name. A messenger arrives directly after this prayer and announces the fulfilment of the first part of the prayer to the Dioskouroi; the twins themselves must appear to effect the second part (1642ff).

The prayer to Dionysos in the epode of *Bakch.* 519–75 is answered by no messenger. With their leader imprisoned, the maenads sing to Dirke and assert their belief in Dionysos. The song concludes in a kletic hymn to Dionysos:[57] he will come, the chorus proclaims. As if in answer to their prayer,[58] Dionysos shouts from off-stage and announces his identity (576ff).[59]

Prayers are not always answered affirmatively. At *Ion* 1048ff, e.g., the chorus prays to Einodia that Kreousa's and the Pedagogue's plans to murder the apparent usurper Ion may be successful, and they conclude with a strong condemnation of Xouthos. Their plea is to no avail, however, as we discover with the servant's entrance (1106) and report of the failed assassination and his search for Kreousa.

At other times a prayer is not so much answered negatively as followed by something antithetical to this wish. Earlier in *Ion*, after the first episode reveals Kreousa's situation, the chorus prays that

the race of Erechtheus (Kreousa's family) may have a son (468–71):

> Pray, maiden goddesses,
> That Erechtheus' race of old
> With clear oracles
> May meet with children after a long time.

At the end of the song they tell the tale of the girl exposing her child. The audience's attention is on Kreousa, her abandoned son, and her hope for another, when Ion who, of course, is her son, enters, looking for Xouthos. The latter arrives almost immediately, and we witness not Kreousa finding her child, but Xouthos discovering 'his'. ('Child, greetings!', 517, are the proud father's first words when he enters.) The 'answer' to the chorus' prayer produces a strong contrast between ode and entrance, and points to the conflict to be played out in the drama.

After Helen exits with Menelaos in *Tro.*, the chorus (1060–1117) criticises Zeus for destroying Troy, laments its own fate, and, in the final stanza, wishes[60] that Menelaos and Helen never reach home. The following entrance reveals no such thing, but rather the dead Astyanax. *IT* contains a similar sequence. At the end (439ff) of the first stasimon the chorus wishes that Iphigeneia's prayers that Helen may come and pay the penalty by being sacrificed to Artemis may come true. Orestes and Pylades, not Helen, then are announced after the ode as the new sacrifice to the goddess (456–8):

> But here these two come,
> Their hands bound with chains,
> The latest sacrifice to the goddess.

Predictions

We also find in lyrics predictions of events, the success of which is confirmed in the subsequent entrance. In three cases (*Hek.* 1024ff, *Her.* 734ff, and *El.* 1147ff) the choral song follows the exit of an unsuspecting victim (Polymestor, Lykos, and Klytaimestra respectively) into the *skene*, where, the chorus and audience well know, someone lies in ambush. The sequence of events follows a similar pattern in all three plays: exit into the *skene*; words at the back

directly or indirectly predicting the murder;[61] a brief choral lyric also predicting the murder; cries from within;[62] an entrance from the *skene* confirming the success of the predictions. In *Antiope* (fr. 48) Euripides presents a variation of this pattern. Amphion and Zethos plot the death of Lykos on stage and exit into the *skene* to prepare the murder. Lykos then enters and is led into the *skene* by the herdsman, and the chorus (in a few trimeters and dochmiacs) foretells Lykos' death.[63] The cries from within, however, do not indicate success and Hermes appears suddenly to stop the murder.[64]

The prediction and confirmation of fraternal murder in *Phoin.* follows a different pattern. No plotting is involved and the double fratricide occurs not in the *skene*, but off-stage. The chorus' prediction in the fourth stasimon (1284ff) is preceded by an earlier messenger's reluctant admission (1217ff) that the brothers are preparing to fight each other. A messenger confirms their deaths, but not immediately. As the text stands,[65] Kreon's entrance intervenes before the messenger arrives with the news.

All of these cases differ from *Med.* 976ff (described above) where the chorus sings that Medeia will kill the children, and the children then enter. The children, unlike the others, are seen alive after the prediction; their return after the prediction increases the tension during Medeia's emotional debate over her final decision to kill them, a debate that is still to be played out on stage.

Two odes do not so much predict future bloodshed as describe vividly, almost clairvoyantly, the events that are then confirmed.[66] When in *Bakch.* Dionysos is about to exit with the 'bacchant' Pentheus, he calls to Agave that he is leading him into the maenads' hands (973ff), and the chorus then sings an ode that both urges on the action and envisions it. They call to the hounds of Lyssa to go to the hills and goad the maenads against Pentheus (977ff), and their refrain (991–6 = 1011–16) calls on *dike* to slay him; they even relate the questions that they imagine Agave will ask about this intruder, her son (985ff):[67]

> Who is this seeker of Kadmeian mountain-dancers,
> This one who came to the mountains,
> Came to the mountains, bacchants? Who gave him birth?
> For he is not from the blood of women,
> But his race is from some lion
> Or of Libyan Gorgons.

Pentheus' death is obliquely predicted by Dionysos as they depart (971ff) (and directly by the god earlier, 857ff), urged on and imagined in the lyric, and then confirmed with the messenger scene (1024ff), and finally witnessed in Agave's display of his severed head (1168ff) and Kadmos' return with the body (1216ff).

An equally vivid 'visionary' ode is the second stasimon of *Hipp.* After Phaidra's ominous departure from the stage (731), the chorus wishes to escape from the present crisis. The song ends not with an expression of fear that Phaidra will kill herself (she said that she would do that, 715ff), but with a clairvoyant picture of what will happen inside the palace (769–72):

> And overwhelmed by this hard misfortune,
> She will attach from the beams of her wedding chamber
> A suspended noose, fitting it to her white neck.

Their vision is confirmed immediately when the Nurse calls from within for their help since Phaidra has hanged herself (776–7) and, after Theseus' arrival, the suicide is visually revealed when the corpse is rolled out on the *ekkyklema* (811ff).

Notes

1. This is the implication of *Poetics* 1456a 25ff.
2. For this interpretation of the passage, see G. Else, *Aristotle's Poetics: The Argument* (Cambridge, Mass. 1957), 551–60, and D.W. Lucas, *Aristotle: Poetics* (Oxford 1968), 193–4.
3. On the influence of the 'new music' on Euripidean lyrics, see Kranz, 38ff. Among recent works dealing with the dramatic relevance of his odes, see H. Neitzel, *Die dramatische Funktion der Chorlieder in den Tragödien des Euripides* (Diss. Hamburg 1967) and H. Parry, *The Lyric Poems of Greek Tragedy* (Toronto and Sarasota 1978).
4. Schmid-Stählin, I. 3, 785.
5. For the present discussion the distinction between strophic and astrophic is irrelevant.
6. The inner movement of the songs, although not our main concern, is given some attention in passing.
7. We should point out that, although these two entrances possess no special link to the preceding ode, the songs do connect in different ways to the previous scenes. In *Hik.* the choral plea for the city to defend them *qua* mothers (377) parallels the display of filial piety just shown by Theseus. As we point out below, there are verbal links between Helen's exit and the subsequent song.
8. Also not discussed are songs linked to the preceding action by a specific injunction to the chorus to sing, as at, e.g., *Tro.* 143ff, *Bakch.* 55ff.
9. Kranz, in his discussion of odes of false preparation (213ff), mentions *Med.*

627ff and *Her.* 763ff, only to dismiss them. Sophokles alone, he thought, had this type of choral ode. W. Helg, *Das Chorlied der griechischen Tragödie in seinem Verhältnis zur Handlung* (Diss. Zürich, Oberwintherthur 1950), omits Euripides from his section on songs *parà prosdokian.* J. Rode, 'Das Chorlied' in W. Jens (ed.), *Die Bauformen der griechischen tragödie* (Munich 1971) 108, includes *Alk.* 962ff, *Her.* 348ff, *Her.* 763ff, *Bakch.* 519ff among his examples.
10. For the progression from the general statement to the specific example in this and other lyrics, see Kranz, 217ff.
11. For a recent discussion of life and death in *Alk.*, see J. Gregory, 'Euripides' *Alcestis*', *Hermes* 107 (1979), 259–70.
12. See H. Parry, 'The Second Stasimon of Euripides's *Heracles* (637–700)', *AJP* 86 (1965), 363–74.
13. Parry, above n. 3, 161–2, argues that in the light of what he feels are ambiguities earlier in the ode the doubt is even greater; but see below, Chapter 5 n. 27.
14. Kranz discusses this type of ode, 211–13.
15. See Chapter 2 n. 15.
16. On the difference in the motivation for the entrance and exit in these two plays, see Bond (ed.), *Her.*, 178.
17. Kranz, 212, details these similarities.
18. For words at a departing character's back, see Chapter 3 n. 7.
19. In passing it may be noted that the same actor probably played both roles.
20. Excluded from discussion is the sequence we find at *El.* 1147ff, e.g., of a lyric predicting the soon-to-occur murder and the following 'entrance' of the corpse on the *ekkyklema.* The sight of the corpse only confirms the prediction of murder; it does not recreate in some way an image in the song. This and similar scenes are discussed later in this chapter.
21. Polydoros' ghost had, of course, foretold in the prologue that the corpse would be discovered on the shore by a slave (47–48).
22. In fact, Polymestor's butchery and betrayal of friendship are not known before Euripides' play. In the *Iliad* Achilleus ends Polydoros' life (20, 407ff), and Laothoë, not Hekabe, is his mother (21, 84ff.). On the possibility that Euripides employed a local legend, see H. Weil (ed.), *Sept tragédies d'Euripide*[2] (Paris 1913) in his introduction to the play, 207.
23. See, e.g., D. Conacher, *Euripidean Drama: Myth, Theme and Structure* (Toronto 1967), 155–65. And see Friedrich, above, Chapter 3 n. 17.
24. See P. Arnott, *Greek Scenic Conventions* (Oxford 1962), 116, for this implicit contrast.
25. D. Page (ed.), *ad loc.*, maintains that the version given by Euripides here 'must have been current before Eur.'s allusion to it here: the poet cannot have introduced even so slight an innovation in a passing reference intended as a parallel.' If Page is correct, it is then noteworthy that this version is so uncommon that it is mentioned elsewhere only by Nymphodorus Syracusianus (*FGrH* 572, F18). For a recent treatment of Euripides' use of the Ino story in this play, see S.P. Mills, 'The Sorrows of Medea', *CP* 75 (1980), 289–96.
26. See Kranz, 216.
27. Is he holding the child as he speaks, making the threat more vivid? Unfortunately there is nothing in the text to prove it, or in the iconographic evidence to suggest it.
28. See M. Kubo, 'The Norm of Myth: Euripides' *Electra*', *HSCP* 71 (1966) 15–31, for a detailed account of the similarities between the stage action and the ode. My discussion is owed to this article.
29. Diggle correctly prints 705 with Heath's conjecture.
30. He does not explicitly refer to the animal he brings on stage with him as a

lamb, but the language of 494–5 suggests that it is. Iconography does not assist us here since nowhere do we find Orestes' Pedagogue carrying a sacrificial victim on stage. Similarly, other literary versions make no mention of a lamb or other animal brought by the Pedagogue. Since Euripides seems to have innovated also in the setting of this play and the character of the farmer, the apparent uniqueness of the lamb should cause no surprise. Clearly Euripides adds the detail of the lamb in order to make stronger the connection between past and present.

31. Kubo, above n. 28, 20.

32. We should add that there is an implicit contrast between the reverence (*aidôs*) Admetos shows in his *xenía* towards Herakles and the lack of it he reveals to his father, who also acts with utter shamelessness in the following scene. This is especially pointed after the chorus claims that Admetos' *aidôs* is the result of his noble heritage (*tò eugenés*) (600–1).

33. A good treatment of this ode is A.P. Burnett, '*Trojan Women* and the Ganymede Ode' *YCS* 25 (1977), 291–316.

34. Parry, above n. 3, 179, makes a similar suggestion.

35. See Kannicht and Dale (eds.), *ad loc.*, for the problems surrounding these lines.

36. See Mastronarde, 100, and 100 n. 14, for the interpretation of 258–60.

37. R.P. Winnington-Ingram, *Euripides and Dionysus* (Cambridge 1948), 40.

38. This is not an unusual question in tragedy (see, e.g., Roux (ed.), *ad loc.*). But after the emphatic triple *tís* of the *parodos*, I think that the connection between the two is likely.

39. See Dodds (ed.), 190, for the progression of thought in this epode.

40. On this topic see Taplin, 173–4, and Mastronarde, 100–1.

41. On the differences between 'mimetic' and 'reflective' songs, see Rode, above n. 9, 90–9. Mastronarde, 101, also points to the mimetic nature of these songs.

42. See Dale (ed.), 67–8, on the possibilities of distribution and Prinz-Wecklein (eds.), for further suggestions.

43. The announcement at *Hik.* 794ff should also be mentioned here; it falls *within* a lyric structure, but is not in a lyric metre. On this and examples in the other two tragedians, see Taplin, 174. The announcement of the divine apparition at *Her.* 815ff is in lyric iambs, but not in a lyric structure.

44. See, e.g., the comments of Hourmouziades, 140–1. We should also emphasise that an address in a lyric does not imply contact or the desire to establish contact; see Mastronarde, 98ff.

45. Often to shift the song's movement; see Kranz, 206ff.

46. See Kannicht and Dale (eds.), *ad loc.*

47. See recently Parry, above n. 3, 180–5.

48. A parallel for the situation in *Hel.* might be found in *And.*, but two problems make it uncertain. To whom does the 'you' at the end of the fourth stasimon refer (1041)? If it refers to Andromache (the strongest case for Hermione is made by W. Steidle, *Studien zum antiken Drama* (Munich 1968), 118–21), does she then appear with Peleus at 1047? As Stevens (ed.), *ad loc.*, concludes, after a survey of the evidence, 'None of the points is conclusive,' See also Mastronarde, 99–101.

49. 'On this cue, Thetis prepares to enter,' remarks Stevens (ed.), *ad loc.*

50. K. Aichele, *Die Epeisodien der griechischen Tragödie* (Diss. Tübingen 1966) 18, provides the statistics to show that the fourth and fifth stasima tend to be the briefest, producing less of a break in the action as the play draws near to its conclusion.

51. For prayers upon exit, see Schadewaldt, *Monolog und Selbstgespräch: Untersuchungen zur Formgeschichte der griechischen Tragödie*, Neue Philologische Untersuchungen 2 (Berlin 1926), 75 and n. 3 and 101–4.

52. Some critics have been bothered by this repetition. Musgrave conjectured *kámptei* for *lámpei*, and this was accepted by Prinz-Wecklein and called 'attractive' by Owen (ed.), *ad loc.* Diggle keeps the *lámpei* of the mss.

53. He is best known for the successive repetition of words, of which practice his earliest critic was Aristophanes (see; e.g., *Frogs* 1336 and 1352ff). Euripides also repeated words and phrases with only a short interval between them, usually with no special purpose (see Schmid-Stählin, I. 3, 795); the effect here I suggest in the text.

54. A.P. Burnett (trans.), *Ion* (Englewood Cliffs, N.J. 1970), 75, also comments on the attention given to Erechtheus at the end of the song ('the last note struck'), but she does not observe the verbal connection to the following entrance.

55. Kannicht (ed.), 286, also comments on the emphatic placement of the names (a feature of choral lyric) and the connection between the prayer and the song.

56. Theoklymenos has probably already departed; see Kannicht (ed.), 373, and Dale (ed.), 156.

57. See Kranz, 234–5.

58. Kranz, 235, Dodds (ed.), *ad loc.*, and Roux (ed.), *ad loc.*, are among those who make the same comment.

59. The closest parallel in Greek tragedy to this 'answered' prayer is Aisch. *Eum.* 397, where Athene arrives in response to Orestes' call. See Taplin, 387–8, on this scene.

60. On the use of *eithe*, employed here, to mark a transition within a lyric, see Kranz, 250.

61. D. Bain, *Actors and Audience: A Study of Asides and Related Conventions in Greek Drama* (Oxford 1977), 34–5, distinguishes between Amphitryon's remarks as Lykos exits in *Her.* (726–8), which can be taken as a 'general threat', and the very explicit 'words at the back' delivered by Elektra in *El.* The difference informs us about the respective stagings of these scenes, but the audience has no more doubt about the significance of Amphitryon's words than it has about Elektra's. In any case, Amphitryon follows his 'general threat' with an explicit one (729ff).

62. See Hourmouziades, 88ff, for a discussion of these interior scenes.

63. On the text and supplements, see Kambitsis (ed.), *ad loc.*

64. A somewhat similar sequence of action is found in *Or.*, but there Hermione is led into the *skene*, not the intended victim, Helen (her daughter is only 'insurance' against failure to murder her), and Helen's cries from within are heard before Hermione's exit into the *skene*. The chorus does not predict the murder, but does claim that the nemesis from the gods has come to Helen (1361ff). The failure to murder Helen, one of many failed actions in the play (see above Chapter 3 n. 15) is reported by the addled Phrygian, whose entrance begins the next scene.

65. For the problems of the text, see Chapter 2 n. 55.

66. C Möller, *Vom Chorlied bei Euripides* (Diss. Göttingen, Bottrop 1933), 66, and Dodds (ed.), *Bakch.*, *ad loc.*, consider *Med.* 976ff as well as the two discussed below 'visionary' odes.

67. On recording direct speech within choral lyric, see Kranz, 259 and 314–15.

Stagecraft in **Euripides**

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