

FEMALE CHARACTERS, FEMALE SYMPATHETIC CHORUSES, AND THE “SUPPRESSION” OF ANTIPHONAL LAMENT AT THE OPENINGS OF EURIPIDES’ *PHAETHON*, *ANDROMEDA*, AND *HYSIPYLE**

VASILIKI KOUSOULINI

NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS

vasiakous@yahoo.gr

Female choruses abound in Euripides’ plays.¹ While there are many in his extant plays, we also encounter choruses of women in his fragmentary ones.² Little attention has been paid to the existence of sympathetic female choruses in Euripides’ fragmentary dramas and their interaction with female characters. A sympathetic female chorus seems to appear in conjunction with a female character in many Euripidean fragmentary plays. The chorus of the *Alexander* in

* This research is co-financed by Greece and the European Union (European Social Fund- ESF) through the Operational Programme «Human Resources Development, Education and Lifelong Learning» in the context of the project “Reinforcement of Postdoctoral Researchers - 2nd Cycle” (MIS-5033021), implemented by the State Scholarships Foundation (IKY).

¹ There is a female chorus in Euripides’ *Medea*, *Hippolytus*, *Andromache*, *Hecuba*, *Suppliant Women*, *Ion*, *Electra*, *Trojan Women*, *Iphigenia among the Taurians*, *Helen*, *Phoenician Women*, *Orestes*, *Iphigenia in Aulis*, and *Bacchae*. Mastronarde observed that there are 15 male choruses, 62 female choruses, and 105 choruses with undetermined gender in Euripides’ corpus. Cf. MASTRONARDE 2010, 103. According to Calame, the 82% of Euripides’ tragic choruses consists of women. Cf. CALAME 2020, 776. Many of these choruses seem to consist of adolescents. Cf. CALAME 2001, 91. The chorus of Euripides’ *Cresphontes* was thought to belong to the female gender but evidence suggests otherwise. Cf. LU HSU 2014, 14-15. For female choruses in classical Athens cf. BUDELMANN 2015.

² There is a female chorus in the fr. of Euripides’ *Aeolus*, *Alcmeon A’* and *B’*, *Andromeda*, *Danae*, *Ino*, *Hippolytus Veiled*, *Cretan Women*, *Palamedes*, *Peliades*, *Protesilaus*, *Hypsipyle*, and *Phaethon*. Cf. on this MASTRONARDE 2010, 103, n. 28. Foley’s Appendix is slightly different. She adds in the list the choruses of the *Alexander*, *Meleager*, and *Skyrians*, whereas she regards that the *Theseus* has a mixed chorus. Cf. FOLEY 2003, 26-32. Cf. also the index entries in COLLARD/CROPP 2009.

F 43-F 46, tries to soothe Hecuba who apparently cries and laments because she abandoned Alexander in the past (ἐ[γὼ δὲ θ]ρηνῶ γ' ὅτι βρ[έφ]- / οἱ παθόντες / παλαιὰ καινοῖς δακρῦοις οὐ χρὴ στένειν, F 46).³ At the opening of the *Ino*, the eponymous heroine addresses a group of women (φίλαι γυναικες, F 399)⁴ and explains her misfortune. It is possible that in the *Hippolytus Veiled*, Phaedra discussed her troubles with the female chorus (F 429-F 430). As we will see, we have a more substantial portion of the interaction between a female protagonist and a chorus of women in Euripides' *Andromeda*, *Hypsipyle*, and *Phaethon*. But what kind of relationship these choruses had with the female protagonists?

Modern scholars have provided many explanations for the prevalence of the female gender in Euripidean choruses. It has been argued that female choruses are more appropriate to the domestic conflicts explored in some of these tragedies or that a female chorus reinforces the theme of loss that was the aftermath of war.⁵ It has also been suggested that a female chorus is more suitable to perform Euripides' choral songs, which had been composed under the influence of the "New Music".⁶ Foley attributes Euripides' preference for such choruses to the fact that including a female chorus was more challenging from an artistic point of view, as a poet would have needed a built-in incentive to select such choruses in order for his plays to succeed.⁷ Castellani contends that Euripides uses a female chorus because women are considered too weak to intervene in the dramatic action.⁸ What often distinguishes a female chorus is its relationship with the characters. Foley suggests that female choruses have the inbuilt ability to develop an intimate engagement with both male and female characters.⁹ The ties of sympathy between female characters and the members of female choruses, especially in Euripides' plays, have been the object of debate among modern scholars.¹⁰ Mastronarde claims that sympathetic female choruses are expected to offer consolation to a suffering heroine.¹¹

³ "And yet I grieve because (I/we killed/exposed our) child/ we ... who suffered ... one should not lament old troubles with fresh tears". This fragment belongs to an iambic dialogue between Hecuba and the chorus. Karamanou argues that Hecuba is unresponsive to the *paraenesis* of the chorus-leader. Cf. KARAMANOU 2017, 164. For Euripides' fragments, I follow the text and the translation of Collard and Cropp.

⁴ "Dear women".

⁵ Cf. MASTRONARDE 1999, 93-95; MASTRONARDE 2010, 103; MURNAGHAN 2016, 415.

⁶ Cf. CSAPO 1999-2000, 424-425; BATTEZZATO 2005a; MURNAGHAN 2013, 171-172; WEISS 2014, 125-126; NIKOLAIDOU-ARABATZI 2015; MURNAGHAN 2016, 425; KAWALKO-ROSELLI 2017, 398-399. I have to underline that "New Music" was not a specific category of poetic compositions with established generic rules. "New Music" is, in many respects, a much more modern construct. It is a term used to describe the various trends of Greek poetry during the 5th and early 4th centuries. Cf. on this CSAPO 1999-2000, 401; D'ANGOUR 2006, 267.

⁷ Cf. FOLEY 2003, 8.

⁸ Cf. CASTELLANI 1989, 4, 9-11.

⁹ Cf. FOLEY 2003, 19.

¹⁰ Cf. CASTELLANI 1989; PATTONI 1989; HOSE 1990, 17-20; MASTRONARDE 1999, 95; FOLEY 2003, 20, 24; WEISS 2018, 66; CALAME 2020, 782.

¹¹ Cf. MASTRONARDE 2010, 103-104. Hose has also argued that Euripides seems to attach the chorus to the weakened or threatened party. Cf. HOSE 1990, 17. Cerbo notes that these sympathetic Euripidean choruses typically appear after the prologue and, usually, have a consolatory function. Cf. CERBO 2012, 280-281. Chong-Gossard observes that usually in Greek tragedy women console women. Cf. CHONG-GOSSARD 2013, 40.

Pattoni points out that the chorus' consolation of the heroine often takes place during the *parodos*.¹² Nonetheless, the center of scholarly attention have been Euripides' extant tragedies.

Indeed, at the opening of many extant Euripidean plays, a female character suffers and a concerned female chorus enters to offer her consolation. Sometimes, Euripides sets a monody before the chorus' entry.¹³ In the *Medea* (lines 131-183), the heroine sings her song while she is inside the house. The Nurse and the women of the chorus describe her feelings and label their expression as a lamentation.¹⁴ A sympathetic chorus also appears in the *Hippolytus* 121ff. describing Phaedra's sufferings. The heroine exits the house in line 198 and sings a song of complaint that has affinities with ritual lament,¹⁵ but does not interact with the chorus. In the *Andromache*, the main female character sings a monody (lines 103-116) which is a song of complaint about her misfortunes, and the sympathetic female chorus of locals enters in line 117, trying to offer her comfort. After Hecuba's monologue in the eponymous tragedy (lines 59-97), the sympathetic female chorus appears and, after a short dialogue, remains silent to hear the queen's lamentation and her exchange with Polyxena (lines 154-215).¹⁶ In the *Electra*, the main female character has a lyric exchange with the chorus (lines 167-212) following a solo song that Electra marks as a lament (lines 125-126, 144).¹⁷ The sympathetic chorus tries to interrupt her singing and proposes she join another choral activity.¹⁸ In the *Orestes*, the sympathetic chorus of Argive maidens chant responsively with Electra, the main female character, in lines 131-210, and offer their sympathy as the heroine explains her concerns.

Often a *parodos* turns into a threnodic song when the chorus sings along with the mourning actor.¹⁹ Nonetheless, lamentation in ancient Greek tragedy can be ignited not only by a

¹² Cf. PATTONI 1989, 33. Chong-Gossard also observes that consolation is usually offered at the start of the drama. Cf. CHONG-GOSSARD 2013, 43.

¹³ As Ford remarks, Euripides sets a monody before the chorus' entry in the *Andromache*, *Hecuba*, *Electra*, *Trojan Women*, *Andromeda*, and *Hypsipyle*. Cf. FORD 2010, 296, n. 50. On this cf. also PATTONI 1989, 39-42.

¹⁴ Mastronarde uses the term "three-way exchange" in order to describe the "triangulation" of song in the *parodos* since Medea is absorbed in her own emotions and has no awareness of her listeners (the Nurse and the chorus members) and their comments. Cf. MASTRONARDE 2002, 189. For Medea's screams in lyric verse perceived as a lamentation cf. KOUSOULINI 2019, 21-22.

¹⁵ For the affinities of Phaedra's song with ritual lament cf. KOUSOULINI 2019, 21-22, 25-26.

¹⁶ Wright considers this scene as an example of innovation in Euripides' staging of lamentation. Cf. WRIGHT 1986, 140-156. Calame argues that Hecuba stresses that she wants to intone the song for the members of the chorus and give them the dance rhythm at the same time. Cf. CALAME 2001, 48.

¹⁷ According to Swift, lines 142-149 and 323-331 have affinities with ritual lament. Cf. SWIFT 2010, 406. According to Foley, Electra implicitly refuses the role of a chorus leader. Cf. FOLEY 2003, 19, n. 80. Weiss argues that the lack of *mousikē* shared with Electra on behalf of the chorus creates a divide between them that is unparalleled in Greek tragedy, as they refuse to engage in her song of lament and she rejects to participate in the festival, refusing especially to join the sort of parthenaic *choreia* that they propose. Cf. WEISS 2018, 66.

¹⁸ According to Budelmann and Power, this is evidence that Euripides' audience knew that choruses of unmarried girls performed at civic festivals. Cf. BUDELMANN 2015, 255.

¹⁹ On this issue cf. PATTONI 1989, 49-60. Weiss argues that lament, when not in its purely solo form, typically involves a lyric exchange between a female leader and a sympathetic female chorus, as it is seen in some of Euripides' plays. Cf. WEISS 2014, 125.

recent death,²⁰ but also by the anticipation of such an event,²¹ by a death that happened in the past,²² or by the fall of a city.²³ In ancient Greek tragedy, there are also songs of complaint that borrow heavily from the technical language of lament, i.e., songs which have threnodic qualities but have little to do with death.²⁴ For the purposes of this article, when I speak of the characteristics of ritual lament as a lyric genre alluded to in Euripides' plays, I refer to the range of conventions that could evoke ritual lamentation in the 5th-century Greek audience of Euripides' tragedies.²⁵

Some types of these threnodic songs appear in Euripides' *parodoi* when a female character sings or chants along with a sympathetic female chorus. In the *Trojan Women* (lines 161-229), the chorus sings a lament along with their queen.²⁶ In the *Iphigenia among the Taurians*, the female chorus enters and Iphigenia sings in exchange with them explaining her troubles (lines 123-235).²⁷ Iphigenia marks her activity as a lamentation (lines 144ff.) and the chorus declares that they will sing the same song in response (lines 179-181). In the *Helen* 164-254, the chorus of Greek captive women sing responsively with the heroine a song she calls a lament (line 165).²⁸ Pattoni observes that these *parodoi* are reminiscent of the genre of ritual lament.²⁹ Murnaghan sees them as examples of Euripides' engagement with tragedy's choral form, and more specifically, as proof of Euripides' sense of the chorus as a link to non-dramatic poetic traditions and the origins of drama.³⁰ Ford argues that Euripides in some of his tragedies, for example the *Trojan Women* and the *Helen*, uses the relationship between the heroine and the female chorus to stage the genesis of antiphonal lament in the convergence of the grieving

²⁰ Wright's definition of tragic lament is rather strict. She defines lament in tragedy as "a song or a speech given by a character alone or with other characters or the chorus on the occasion of death". Cf. WRIGHT 1986, 2.

²¹ Wright recognizes that there were tragic laments for anticipated or imagined deaths, but considers them novelties representing innovations on the occasion. Cf. WRIGHT 1986, 2, n. 4. Swift underlines that tragedy often subverts the funerary ritual, e.g., in cases when the mourner laments in isolation or laments his/her future death or when the body itself may be absent, isolating the lament from the funeral ritual with which it is normally associated. Cf. SWIFT 2010, 322-323. According to Chong-Gossard, in Greek tragedy one can grieve for his imminent demise. Cf. CHONG-GOSSARD 2013, 40.

²² Cf. SUTER 2003, 5-6.

²³ Cf. ALEXIOU 1974, 83-85; SUTER 2003, 5-6.

²⁴ Cf. SUTER 2003, 6-7. Chong-Gossard argues that in Greek tragedy exile and slavery, abandonment by a husband, or even uncontrollable sexual desire can cause grief. Cf. CHONG-GOSSARD 2013, 40.

²⁵ When ritual lament was created, there were different types, such as *thrênos* and *góos*. The term *thrênos* is used for the set dirge composed and performed by the professional mourners, and the term *góos* for the spontaneous weeping of the kinswomen. Cf. ALEXIOU 1974, 102-104. Nonetheless, in 5th-century Greek tragedy, the terms *thrênos* and *góos* are used interchangeably. Cf. on this ALEXIOU 1974, 113, n. 6; SWIFT 2010, 299-304, with more bibliography.

²⁶ For lament in Euripides' *Trojan Women* cf. SEGAL 1993, 17-20; SUTER 2003; MUNTEANU-LACOURSE 2010-2011, 131-132.

²⁷ For the affinities of this scene with ritual lament cf. SEGAL 1993, 18; SWIFT 2010, 407-408; WEISS 2017, 247-248, 251.

²⁸ This passage is considered an allusion to the genre of ritual lament. Cf. WRIGHT 1986, 140-156; SEGAL 1993, 18; RUTHERFORD 1994-1995, 123-124; FORD 2010; STEINER 2013, 177-178; MURNAGHAN 2013; WEISS 2017, 245-246.

²⁹ Cf. PATTONI 1989, 50.

³⁰ Cf. MURNAGHAN 2016, 414.

protagonists and the consoling choruses.³¹ At the openings of many extant and fragmentary Euripidean plays, a suffering female character interacts or sometimes sings antiphonally³² with a sympathetic female chorus. Modern scholars regard some of these scenes as dramatizations of the birth of antiphonal lament, as I mentioned above. But what about Euripides' fragmentary dramas?

In this article, I focus on antiphonal lament in Euripides' fragments. Antiphonal lament is considered the most flexible, mature, and dramatic form of lament, the last to emerge as an art form,³³ requiring interaction amongst a group of mourners.³⁴ My premise is that at the openings of Euripides' *Phaethon*, *Andromeda*, and *Hypsipyle*, even when one convention of antiphonal lament is recalled, we have an allusion to antiphonal lament³⁵ even when there is no antiphony in the text as we have it. At the openings of Euripides' *Phaethon*, *Andromeda*, and *Hypsipyle* a series of the conventions of ritual lament as they could have been perceived by the spectators appear, possibly creating expectations of a performance of an antiphonal lament.³⁶ Nonetheless, at the openings of the *Phaethon*, *Andromeda*, and *Hypsipyle*, the heroines and the sympathetic choruses do not antiphonally sing a lament. For different reasons, antiphonal lament seems to have been "suppressed". Euripides, in these instances, not only toys with the expectation that a joint lament, or at least a shared song of complaint carrying elements of lament, will take place at the opening of his plays, but by letting elements of this genre to

³¹ Cf. FORD 2010. Ford regards that Euripides at the opening of the *Helen*, stages a sort of genealogy of song, tracing lament back to the inarticulate grieving of abandoned women. Cf. FORD 2010, 285. According to Calame, Helen not only assumes the role of the chorus leader but also engages the chorus in a game of self-referential choral projection. Cf. CALAME 2020, 790-791.

³² When I refer to antiphonal singing, I do not claim that there is always metrical responsion between the lyrics of the female character and the chorus. I follow Weiss' in that I regard that there appears a form of antiphony when the chorus echoes the heroine's monody in style and diction and follows her directions to perform in a particular way. Cf. WEISS 2014, 120.

³³ Cf. ALEXIOU 1974, 132.

³⁴ On the antiphonal nature of lament, which required interaction amongst a group of mourners, cf. ALEXIOU 1974; HOLST-WARHAFT 1992; SULTAN 1993; DERDERIAN 2001; FOLEY 2001, 19-56; SWIFT, 2010, 298-366; ANDÚJAR 2018, 207-209.

³⁵ Wright adopts a similar premise, calling all the other forms of lament in Greek tragedy "modified" or "reduced" laments which suggest past or future full lamentation. Cf. WRIGHT 1986, vi. She recognizes the antiphonal lament as the only form of full lamentation. Cf. WRIGHT 1986, 5. Swift notes that despite the prevalence of lament in tragedy, we rarely find lamentation of a form which directly represents the ritual lamentation of the Greek funeral. Cf. SWIFT 2010, 322.

³⁶ When I speak of elements or allusions to ritual lament, I refer to the recurring features which seem by their frequent appearance to represent laments for the audience of Euripides. Wright stresses that what is important for the tragic reception of this genre, is to find what the ancient audience would have recognized and responded to intellectually and emotionally as a lamentation. Cf. WRIGHT 1986, 3-6. Swift also recognizes the importance of the audience's contemporary experience for a study whose aim is to explore tragedy's use of ritual song and suggests that there must have been a range of conventions which could evoke ritual lamentation to a 5th-century Greek audience. Cf. SWIFT 2010, 304. Kawalko-Roselli places his focus on the collaborative role of the audience at the performance of tragedy and especially on how the audience's expectations and interests were negotiated through tragic performance. Cf. KAWALKO-ROSELLI 2011, 19-20.

resonate through his lyrics, attempts to engage the spectators' affective responses to the uncertainties emerging from these lyric performances³⁷ and involve them in his metapoetic discourse.

1. Clymene's Absence and the Alternative Paths of Song in the *Phaethon*

At the opening of Euripides' *Phaethon*, performed in 420 B.C.,³⁸ Clymene decides to tell her son, Phaethon, the truth about his origin. In the prologue (F 771-F 773), she reveals the truth to Phaethon. Although almost everything is lost from their dialogue, it is certain that Clymene is troubled (F 771) and Phaethon initially remains unconvinced (F 773). After Phaethon is convinced of what he is told, he and Clymene go inside the house in order to leave the slave women to do their chores (καὶ γὰρ αἶδ' ἔξω δόμων / δμῶαί περῶσιν αἶ πατρὸς κατὰ σταθμὰ / σαίρουσι δῶμα καὶ δόμων κειμήλια / καθ' ἡμέραν φοιβῶσι κἀπιχωρίοις / ὄσμαϊσι θυμῶσιν εισόδου δόμων, F 773.54-58).³⁹ The status of the slave women is overly emphasized by Phaethon.⁴⁰ The chorus of domestic slaves appears to perform their daily tasks and sings a song that modern scholars call a "Dawn Song" (F 773.63-101).⁴¹

The song performed by the female chorus is a hymn to nature and the everyday activities of men. According to Csapo, it has Dionysiac associations.⁴² It is composed in various meters but not in the traditional meters of lament as we find it in Greek tragedy.⁴³ The women describe the approaching of the Dawn, who drives her chariot over the earth. The chorus also mentions the chorus of the Pleiades that has fled over their heads (lines 63-66), using a literary device known as choral projection.⁴⁴ Dawn wakes up the nightingale that sings a lament for Itys

³⁷ Cf. on this MASTRONARDE 2010, 107-110; KAWALKO-ROSELLI 2017, 396. According to Wohl, Euripides uses various techniques to induce among the audience a kind of "cognitive dissonance". Cf. WOHL 2015, 3-19. For Euripides' metapoetic concerns and techniques cf. also TORRANCE 2013. Swift compellingly argues that the blending of different lyric genres within the same tragic song creates significant tension between competing interpretative possibilities, as each lyric genre carries a set of shared associations and values rooted in the world. Cf. SWIFT 2018.

³⁸ For the dating of the tragedy, cf. DIGGLE 1970, 47-49; COLLARD/CROPP 2009, 328.

³⁹ "For here are slave women making their way outside from it, who sweep the house in my father's mansions, and daily purify its precious things, and fume its entries with native scents".

⁴⁰ Andújar suggests that Phaethon emphasizes their social status and connection to his house by the repetition of the word δῶμα (house) and its variants. Cf. ANDÚJAR 2020, 104-105.

⁴¹ As Liapis argues, a "Dawn Song" in Greek tragedy is a song greeting the approaching daybreak. Cf. LIAPIS 2014, 282. We encounter "Dawn Songs" in Euripides' *Ion* (lines 82-88), *Iphigenia in Aulis* (lines 6-10), and *Rhesus* (lines 527-555). It has been suggested that the poet of the *Rhesus* imitated this song. Cf. on this MACURDY 1943, 408-416; FRIES 2014, 318-320; LIAPIS 2014, 281-283; ONORI 2018, 284.

⁴² Cf. CSAPO 2008, 275-284.

⁴³ According to Wright, in tragic laments the first part is in a lyric meter, usually anapests or iambs, and the second part, beginning always with a new strophe, is in iambo-dochmiacs. Cf. WRIGHT 1986, 52. Euripides here mostly uses Aeolic meters, anapestic dimeter in lines 79, 80, 93, and lyric iambic meter in lines 94-96. For a metrical analysis of these lines cf. LOURENÇO 2011, 357-358.

⁴⁴ On this cf. CSAPO 2008, 275. On choral projection cf. HENRICHS 1994-1995; 1996. Choral projection was one of the characteristics of the "New Music". Cf. CSAPO 1999-2000, 417-419.

(μέλπει δ' ἐν δένδροισι λεπ- / τὰν ἀηδῶν ἀρμονίαν / ὀρθρευομένα γόοις / Ἴτυν Ἴτυν πολύθρηνον, F 773.67-70).⁴⁵ In the following lines, the women describe the daily activities of men (lines 71-80) and the songs or sounds that accompany these activities, namely a work song performed by sailors (lines 84-86), and the panpipes played by the drovers (line 71). They also mention the tuneful cry of the swan's song as one of the sounds of nature (παγαῖς τ' ἐπ' Ὠκεανοῦ / μελιβόας κύκνος ἀχεῖ, F 773.77-78).⁴⁶ In line 87, they declare that the songs of men and the sounds of nature mentioned are not the subjects of their song. They must perform a *hymenaios*, a joyful song, because their song must express the emotional condition of their masters (δμωσὶν γὰρ ἀνάκτων / εὐαμερῖαι προσιοῦσαι / μολπᾶ θάρσος ἄγους' / ἐπιχάρματά τ', F 773.90-93).⁴⁷ They also mention that they, too, would have a share in the bad luck of their masters, in the case it comes sometime in the future (εἰ δὲ τύχα τι τέκοι, / βαρὺν βαρεῖα φόβον ἔπεμψεν οἶκος, lines 93-94).⁴⁸ The chorus ends its song by singing wishes and prayers for the marriage of Phaethon (lines 95-101).

Although the joyful song of the servant women cannot qualify as a lament, it has ominous tones, as other scholars have observed. More specifically, it alludes to the genre of lament on a thematic level by mentioning both the tearful song of the nightingale, and the song of the swan.⁴⁹ The chorus itself labels the nightingale's song as a lament by using the term *gōos* (γόοις, line 69, "lament"). One of the stylistic features of the genre appears in the lines mentioning the song of the nightingale.⁵⁰ As noted by Csapo, wind instruments, such as the panpipes mentioned here, normally accompanied funeral songs. Csapo also maintains that their reference adds a menacing quality to this song.⁵¹ According to some versions of the myth, the projected chorus, that of the Pleiades, was catasterized after the loss of a relative.⁵² The reference of this particular chorus further links the "Dawn Song" to ritual lament.⁵³ At the morphological level,

⁴⁵ "The nightingale sings her subtle harmony in the trees, awake at dawn with her lament of many tears for 'Itys, Itys'".

⁴⁶ "On Ocean's streams the swan sounds its tuneful cry".

⁴⁷ "For happy times approaching for their lords bring confidence and joy to servants in their song". For the association between *hymenaios* and lament in Greek tragedy cf. SEAFORD 1984-1985, 227-229; SEAFORD 1987; REHM 1994; HOFFMANN 1996, 257-262; MARGARITI 2017, xvii-xxiii. For the relationship between wedding and funerary rituals cf. DANFORTH 1982, 74-116; BORGHINI 1987; KLIGMAN 1988, 215-248; LAWSON 2011, 546-561; MARGARITI 2017.

⁴⁸ "But if ever some misfortune should befall, it is heavy in sending heavy fear on the house".

⁴⁹ For the image of the nightingale cf. GOETHE 1903, 37; VOLMER 1930, 29; PARRY 1964, 293, n. 21; RECKFORD 1972, 428, n. 25; ZAMBON 2003, 320-324; CSAPO 2008, 276; ONORI 2018, 283-284 and for the image of the swan cf. RECKFORD 1972, 428, n. 25; CSAPO 2008, 276; FERRARI 2008, 57-58, 102. Reckford does not think impossible that Cynus, Phaethon's lover according to Ovid's version, appeared in the *Phaethon* of Euripides. Ferrari also regards that this may be an allusion to Cynus' lament for Phaethon.

⁵⁰ There is repetition in line 70 (Ἴτυν Ἴτυν). For repetition as one of the characteristics of ritual lament cf. ALEXIOU 1974, 150-160. According to Diggle, the chorus by this reduplication attempts to represent the bird's cry. Cf. DIGGLE 1970, 100.

⁵¹ Cf. CSAPO 2008, 275.

⁵² The Pleiades committed suicide because they were saddened by either the fate of their father, Atlas, or the loss of their siblings, the Hyades. Zeus immortalized the sisters by placing them in the sky. Cf. Hyg. *Fab.* 192; Hyg. *Poet. astr.* 2, 21.4.

⁵³ Cf. CSAPO 2008, 275-276.

the lines in which a grave fortune for the whole household is mentioned contain a polyptoton (βαρὺν βαρεῖα, line 94, “it is heavy [in sending] heavy”) and alliteration (τύχα τι τέκοι, line 93, “but if ever some misfortune should befall”), which often appear in ‘extant’ ritual laments.⁵⁴

As there is no occasion for lamentation, it is strange to find references to the genre here. As Csapo argues, all these references create anticipation for the choral lamentation that will end the performance.⁵⁵ But who will be the mourner? These women make clear that their role as a chorus is in accordance with their social status (lines 90-94). They have to align their song with the emotional atmosphere that pervades the whole household. Although they claim that they have come to sing a happy song for a joyous occasion, they do not exclude the possibility that a grave misfortune will hit the *oikos*. In other words, the female chorus of domestic servants in the *Phaethon* view themselves as potential mourners who will sing a lament, if it will be necessary. Loraux observes that the lament of the nightingale mentioned in these lines usually operates as a symbol for the lament of young girls in Greek tragedy.⁵⁶ If the nightingale’s threnodic melody is one of the song’s possible paths, we can suppose that this chorus imagines itself as part of a group of female mourners.⁵⁷

Undoubtedly, a scene of lamentation somewhere in the play might have been expected, since according to later sources, Phaethon’s death was the cause of extreme mourning.⁵⁸ Aeschylus seems to have portrayed the mourning Heliades in his take on the myth.⁵⁹ The song of the sympathetic chorus of servants in the *parodos* alludes to the genre and creates certain expectations for the audience. As in other Euripidean tragedies, the distressed Clymene, the main female character of the *Phaethon*, is expected to interact with the sympathetic female chorus. Even if Clymene is not entitled to sing a threnodic song, antiphonically or not, at the opening of the *Phaethon* because disaster has not yet stricken, she could have had a lyric exchange with these women in order to explain what troubled her. Clymene seems not to assess her situation clearly. As Andújar has rightly argued, mourning requires a cognitive process; the mourner has to recognize that a situation is lamentable.⁶⁰ Clymene makes a gnostic mistake by underestimating the situation. The heroine believes that her misfortunes can have a happy resolution and encourages Phaethon to seek for his father and ask for proof. She is the one who sends Phaethon to his death believing that he will return unharmed and that the catastrophe will be prevented. Clymene cannot understand that her status will change, in the case her husband finds out the truth. The chorus of servant women seems to have common sense and offers a piece of conventional wisdom: human fortune is unstable, and one must be prepared for all the alternative paths that song can take. Nevertheless, Clymene is deprived of

⁵⁴ For the stylistic features of ritual lament cf. ALEXIOU 1974, 150-160.

⁵⁵ Cf. CSAPO 2008, 275.

⁵⁶ Cf. LORAUX 1998, 60-61.

⁵⁷ Onori argues that the song of the nightingale is an anticipation of the lament that Phaethon’s sisters, the Heliades, will perform. Cf. ONORI 2018, 284, n. 10.

⁵⁸ For example, Plut. *Moralia* 557d-e; Polyb. 2, 16.13.

⁵⁹ Aeschylus’ frs. 71, 72 Radt of the *Heliades* refer to the mourning of Phaethon’s sisters.

⁶⁰ Cf. ANDÚJAR 2018, 215.

their advice, since she does not interact with them, contradicting the audience's expectations. Due not only to theatrical conventions,⁶¹ but because of her high status, she cannot have an intimate relationship with the sympathetic chorus of servants. They qualify themselves as the performers of Phaethon's *hymenaios* and potential fellow mourners, but their status does not allow them to be either.⁶² They are not the ones to perform the wedding song later in the play (F 781),⁶³ and they do not perform either an antiphonal lament along with their queen⁶⁴ or a song of complaint, at least in the *parodos*. They cannot interact with Clymene and are unable to offer their help, consolation, advice, or warning. Clymene does not sing along and never suspects the alternative paths her song will take within the context of this tragedy. The lament of the main chorus at the opening of this tragedy indeed might have been "suppressed", or was at least embedded in another song.

2. Echo and Andromeda's Antiphonal Lament

Andromeda, staged with Helen in 412 B.C., opens with the heroine's monody in anapests, one of the meters of lament as it appears in Greek tragedy, while the main female character is bound to a rock in front of a cave and waits to be eaten by a sea-monster (F 114-F 116)⁶⁵. Andromeda is completely alone and the only one who answers her laments is Echo. According to Collard and Cropp, scholia identify F 114 as the play's first lines and indicate that Echo's responses begin as early as line 6.⁶⁶ The next fragments that we have in our disposition (F 117-

⁶¹ Diggle argues that Phaethon has to go inside with Clymene and let the chorus sing, since his encounter with Merops has to take place outside when the king comes out, and the hero prepares the audience for this scene. Cf. DIGGLE 1970, 95. On how Euripides handles the absences of his characters, especially in the *parodoi*, cf. REHM 1996.

⁶² As Calame argues, the servants want to sing for the wedding of Phaethon, but a group of young women has the privilege of singing the nuptial song. Cf. CALAME 2001, 84-85. Murnaghan argues that the close identification of chorus and protagonists in Euripidean plays depicting the fall of Troy is a symptom of catastrophe: the fall of Troy levels the city's social structure so that members of the royal family and their former servants are slaves together, although in peacetime there is a social gap that does not allow them to be closely associated or mourn together. Cf. MURNAGHAN 2016, 415-416. Battezzato suggests that the chorus is leading their queen, Hecuba, in a lament in the *Trojan Women* because her unfortunate situation allows for the roles to be reversed (lines 1229-1131). Cf. BATTEZZATO 2005a, 79. The other Euripidean choruses that are consisted of slaves and handmaidens do have a bond with a female character and sometimes have lyric exchanges with them, but only when the heroine's status is under threat or already changed (e.g., the choruses of the *Iphigenia among the Taurians* and the *Helen* sing antiphonally with the displaced royalties). The first to notice that tragic characters of lower status (except the Phrygian in Euripides' *Orestes*) rarely have sung verses was Maas. Cf. MASS 1962, 53-54. According to Hall, slaves in Greek tragedy can sing, provided that they were freeborn. Cf. HALL 1999, 109.

⁶³ Andújar argues that the chorus of female servants coexisted with the chorus of maidens performing the *hymenaios* for the dead Phaethon. Cf. ANDÚJAR 2020, 107-108, with more bibliography. On the coexistence of the two choruses in this scene cf. also BARRETT 1964, 167; DIGGLE 1970, 150.

⁶⁴ Reckford believes that they took part in the performance of antiphonal lament when the corpse of Phaethon was brought on stage. Cf. RECKFORD 1972, 407.

⁶⁵ For the dating of the *Andromeda*, cf. BUBEL 1991, 9; GIBERT 1999-2000, 75; COLLARD/CROPP 2008, 128. For the similarities between the *Helen* and the *Andromeda* cf. MARSHALL 2014, 140-187.

⁶⁶ Cf. COLLARD/CROPP 2008, 126.

F 118) have Andromeda dismissing Echo and greeting the female sympathetic chorus. F 119-F 120 and F 122 come from a lyric dialogue between the main female character and the chorus. In F 114, Andromeda prays to the night (ὦ Νύξ ἱερά, / ὡς μακρὸν ἵππευμα διώκεις / ἀστεροειδέα νῶτα διφρευούσ' / αἰθέρος ἱεράς / τοῦ σεμνοτάτου δι' Ὀλύμπου)⁶⁷ and Echo repeats some of her words (δι' Ὀλύμπου).⁶⁸ The heroine explicitly mentions her forthcoming death in F 115 (θανάτου τλήμων μέλλουσα τυχεῖν),⁶⁹ a fate (ἐξέλαχον, τυχεῖν)⁷⁰ that causes her great suffering.⁷¹ In F 116, she displays a threnodic motif (ποιῖαι λιβάδες, ποῖα σειρήν),⁷² and seems to express her hesitation with a question.⁷³ In F 117, Andromeda welcomes the sympathetic chorus of maidens (φίλαι παρθένοι, φίλαι μοι).⁷⁴ The scene is definitely set for the performance of an antiphonal lament between the female character about to die and the sympathetic female chorus, as evidenced by the presence of many of the conventions of antiphonal lament. The audience would have recognized these conventions and expected this kind of choral performance.

Nevertheless, Echo remains present, as is obvious from F 118. Andromeda implores Echo to leave and let her mourn her imminent death along with the female sympathetic chorus (κλύεις ᾧ; / προσαυδῶ σε τὰν ἐν ἄντροις, / ἀπόπαυσον, ἔασον, Ἄχοϊ, με σὺν / φίλαις γόου πόθον λαβεῖν).⁷⁵ We do not know whether or not Echo is still present, but in F 119, Andromeda addresses the chorus and asks them to share her pain and allow her to have a form of release from it (συνάλγησον, ὡς ὁ κάμνων / δακρῶν μεταδούς ἔχει / κουφοτήτα μόχθων).⁷⁶ In F 120, the chorus shows her sympathy and accuses Andromeda's father of his lack of it (ἀνοικτος ὃς τεκῶν σε τὰν / πολυπονωτάταν βροτῶν / μεθῆκεν Ἴδιαν πάτρας ὑπερθα-

⁶⁷ "O sacred Night, how long is your chariot-drive across the sacred heaven's starry expanse, through holiest Olympus!".

⁶⁸ "Olympus!".

⁶⁹ "I, who in my misery here am facing death?".

⁷⁰ "Been given a share of".

⁷¹ Alexiou notes that in many self-lamentations in ancient Greek tragedy, fate is one of the most common motifs or themes. Cf. ALEXIOU 1974, 113. According to Alexiou, Cassandra in Aeschylus' *Agamemnon*, the Danaids in the *Suppliant Women* of Aeschylus, Ajax, Jocasta, Oedipus, Antigone, Deianeira, and Philoctetes in Sophocles, as well as Alcestis, Hecuba, Polyxena, Medea, Phaedra, Andromache, and Iphigenia in Euripides' plays, perform laments for themselves in anticipation of death or disaster. Cf. ALEXIOU 1974, 113.

⁷² "What tear-drops, what siren ...?". The Sirens in ancient Greek literature have chthonic associations. Cf. POLLARD 1952, 63; GRESSETH 1970, 212-213; PUCCI 1997, 1-9. The Siren is often featured in Classical Attic cemeteries. They were used as a decorative feature on top of funerary stelae. Cf. on this WEICKER 1902; COLLIGNON 1911; BUSCHOR 1944. In the *parodos* of Euripides' *Helen*, the heroine calls for the Sirens to come and accompany her sad song, before the entrance of the female sympathetic chorus (lines 164-166). Cf. on this also MARSHALL 2014, 146-147.

⁷³ As Alexiou argues, it was traditional to the ancient *thrēnos*, *hýmnos*, *enkómion*, and *epitáphios* for the speaker to begin by expressing anxiety lest he should fail to find words adequate for the occasion and this initial hesitation is most frequently expressed by means of questions. Cf. ALEXIOU 1974, 161. For the dialogic aspects of lament cf. also PALMISCIANO 2017, 281-283, 396-397.

⁷⁴ "Dear maidens, my friends ...".

⁷⁵ "Hallo, do you hear? I appeal to you in the cave – leave off, Echo, and let me mourn as I long to with my friends".

⁷⁶ "Feel my pain with me, for the sufferer who shares his tears has some relief from his burden".

νεῖν).⁷⁷ Andromeda seems to have problems maintaining the concertation of the chorus when she dramatically addresses them one more time using *deixis* in F 122 (ὄρᾳς;).⁷⁸ The heroine complains that she is deprived of taking part in maiden choruses; instead, she has to stay still since she is tied to a rock (οὐ χοροῖσιν οὐδ' / ὑφ' ἡλίκων νεανίδων / κημὸν ἔστηκ' ἔχουσ', / ἀλλ' ἐν πυκνοῖς δεσμοῖσιν ἐμπεπλεγμένη, F 122.1-4).⁷⁹ Andromeda will be fed to a beast and she will lose her opportunity to marry (κήτει βορὰ Γλαυκέτη πρόκειμαι / γαμηλίω μὲν οὐ ξὺν παιῶνι, δεσμίω δέ, F 122.5-7).⁸⁰ She again urges the maidens to sing a lament antiphonically with her (γοᾶσθε μ', ὦ γυναῖκες ὡς / μέλεα μὲν πέπονθα μέλεος / ὦ τάλας ἐγώ, τάλας / ἀπὸ δὲ συγγόνων ἄλλ' ἄνομα πάθεα, / φῶταλιτομέναν, / πολυδάκρυτον Αἴδα γόον φλέγουσαν, F 122.8-13).⁸¹

We have a situation calling for the performance of antiphonal lament; Andromeda laments herself and invites a chorus of girls to join her in her mourning.⁸² Self-lamentation was a usual practice of captive women in Greek tragedy,⁸³ and the heroine, not even a victim of war, is reduced to a sacrifice tied to a rock.⁸⁴ Andromeda laments that she will not have her chance at marrying, which she imagines as experiencing the performance of a wedding song (γαμηλίω μὲν οὐ ξὺν παιῶνι, F 122.6-7).⁸⁵ Instead, she will be eaten by a monster. Marriage and death are conflated in this tragedy. Andromeda's lack of participating in communal activities, such as her participation in the performance of a wedding paeon,⁸⁶ is stressed. In addition to this, Andromeda is prevented to participate in an activity that requires the collaboration between her and a group of mourners. We hear nothing of an actual antiphonal lament

⁷⁷ "Pitiless the man who fathered you but now has dispatched you, most tormented of mortals, to Hades to die for your homeland ...".

⁷⁸ "Do you see?".

⁷⁹ "Not in dancing choruses nor amongst the girls of my age do I stand holding my voter's funnel, but entangled in close bonds ...".

⁸⁰ "I am presented as food for the monster Glaucetes, with a paeon not for my wedding but for my binding".

⁸¹ "Bewail me, women, for I have suffered pitiful things in my pitiful plight – O suffering, suffering man that I am! - and other lawless afflictions, from my kin, though I implored the man, as I light a lament with tears for my death".

⁸² Cf. SUTER 2008, 187-188.

⁸³ As Dué notes, Cassandra, Hecuba, Polyxena, and Andromache, some of the characters who lament themselves, are captive Trojan women. Cf. DUÉ 2006, 16, 20.

⁸⁴ According to Funke, Euripides aligns Andromeda with the other *parthenoi* of his plays that lament their imminent death by sacrifice. Cf. FUNKE 2003, 182. The other maidens who lament the loss of their marriageability due to their premature death are the young girl about to be sacrificed in the *Children of Heracles* (lines 579-580) and Polyxena in the *Hecuba* (lines 416-418). Kawalko-Roselli argues that the elite sacrificial victim in Euripides' plays, appears to have become recognized as a suitable role for the emotional and mimetic displays of the new performance styles. Cf. KAWALKO-ROSELLI 2017, 403-404.

⁸⁵ "with a paeon not for my wedding". I do not regard that paeon was originally a song of lamentation, as Bubel does, commenting on this passage. Cf. BUBEL 1991, 110. I agree with Bierl who regards that paeon is a versatile song, where joy and *thrénos* are closely connected and easily change one to the other. Cf. BIERL 1992. On the use of paeans in Greek tragedy cf. RUTHERFORD 1994-1995.

⁸⁶ For the strong communal aspect of paeans and its use by the tragedians to underline the solitude of a tragic hero cf. RUTHERFORD 1994-1995, 129-131.

between the heroine and the sympathetic female chorus in the remaining lines. But did Echo, the antagonist to antiphonal lament, succeed at “suppressing” it?

Most of what we know about Andromeda’s F 114-F 118 comes from their parody in Aristophanes’ *Thesmophoriazousae*.⁸⁷ In the Aristophanic play, there is a parody of this scene, where Mnesilochus plays the role of Andromeda and Euripides that of Echo (lines 1065-1080). Based on this parody, modern scholars, believe that Euripides’ use of Echo in the *Andromeda* must have involved some sort of verbal repetition.⁸⁸ According to Phillips, Euripides employed a form of musical repetition when staging the character Echo in the *Andromeda*.⁸⁹ Since there are no other intertextual clues, we have to resort to the other appearances of Echo in Greek tragedy. Echo appears twice in ancient Greek tragedy except for the *Andromeda*. In Sophocles’ *Philoctetes*, Echo responds to the hero’s cries of pain and seems to repeat his lamentations (lines 188-190).⁹⁰ In Euripides’ *Hecuba*, it is implied that Agamemnon understands the actions of Echo as reduplicating and further inciting the noise already being made (lines 1109-1113).⁹¹ It is highly uncertain that Echo in the *Andromeda* repeated every word of the heroine’s cries.⁹² Nonetheless, Echo in a 5th-century Greek tragedy was not considered to be a voice that brought solace and comfort, if we consider Andromeda’s pleading to her to stop and the other two instances of her appearance. It is impossible to know whether Echo prevented Andromeda from singing antiphonally with the sympathetic chorus due to the condition of the text. Unfortunately, there is nothing saved from the answer of the chorus. In the next fragment, Andromeda’s, if not Andromeda and the chorus’, lament is interrupted by the arrival of Perseus (F 124).

The repetitions of Echo distract the female character from her task. Andromeda cannot effortlessly mourn her imminent death along with other women. It is not impossible that Echo, at least in the first lines of the play, somehow substituted the female sympathetic chorus. Ford suggests that Andromeda chants her distress in lyric antiphony with the Echo from the cave.⁹³ Jendza suggests that Echo sings with Andromeda in the first lines, but believes that Echo is a very poor substitute for the chorus, offering no solace.⁹⁴ Other scholars also view Echo as a taunting and maddening voice and not as a source of comfort.⁹⁵ In order to perform an antiphonal lament, Andromeda had to dance and sing along with the chorus. As it was impossible for Andromeda to dance, the heroine had to rely on her voice. Echo not only blurs

⁸⁷ Cf. Sfyroeras 2008.

⁸⁸ Cf. COLLARD/CROPP 2008, 134-135, 141-142.

⁸⁹ Cf. PHILLIPS 2015.

⁹⁰ Cf. on this PHILLIPS 2015, 55.

⁹¹ Cf. PHILLIPS 2015, 56.

⁹² Cf. on this PHILLIPS 2015.

⁹³ Cf. FORD 2010, 296, n. 47.

⁹⁴ Cf. JENDZA 2020, 197-198. Jouan and Van Looy also remark that the figure of Echo accentuates Andromeda’s solitude. Cf. JOUAN 1998, 156.

⁹⁵ Cf. PHILLIPS 2015, 170-171; SELLS 2018, 171. Podlecki compares the solitude of Andromeda expressed by the Echo scene with the torments of Prometheus. Cf. PODLECKI 2009, 83.

Andromeda's audible identity⁹⁶ but also forces her to engage in solo lamentation.⁹⁷ Even if Echo did not operate as a substitute for a sympathetic chorus singing an antiphonal lament with the female character, she at first prevented Andromeda from doing so. Although there are no decisive clues, Echo initially seems to have "suppressed", or at least delayed, the performance of antiphonal lament and contradicted the expectations of the audience, creating an alternative form of performance.

3. Hypsipyle, the Self-Absorbed Singer, and the Chorus

In the *Hypsipyle*, which was produced after 412 B.C.,⁹⁸ the expatriated daughter of the king of Lemnos is a slave to Lycurgus of Nemea and serves as his son's Nurse. The heroine tells her story in a prologue-speech (F 752, F 752a-b). Her own sons come to Argos and enter the house of Lycurgus (F 752c-e). Hypsipyle is left alone and sings to the baby Opheltes when a chorus of friendly local women approaches to inform her that the Seven and their army has reached Nemea (F 752f). The *parodos* is a lyric exchange between the heroine and the female chorus (F 752g, F 752h.1-9). At this point, the audience will have expected the heroine to sing a song of complaint along with the chorus lamenting for her fate.

Hypsipyle is portrayed as a performer of songs from the first lines of this tragedy, as she sings to an infant. But what kind of singer is she? The heroine mentions the songs she is not going to sing, and then turns to what is fitting for her to sing.⁹⁹ Hypsipyle makes clear in her solo song that her singing to Opheltes is not what her heart desires (οὐ τὰδε πῆνας, οὐ τὰδε κερκίδος / ἴστοτόνου παραμύθια Λήμνια / Μοῦσα θέλει με κρέκειν, lines F 752f.9-11),¹⁰⁰ but what she has to sing to attend to the needs of the infant (lines 11-14). Hypsipyle sings a lullaby.¹⁰¹ Lullabies, however, are not always joyous songs aiming to soothe an infant. Literary lullabies¹⁰² often have ominous qualities. Not only do other extant ancient Greek literary lullabies frequently occur at moments of crisis when a child, with or without its mother, faces danger, but, as Pache suggests, a lullaby in ancient Greek literature is indeed in itself a sign of menace. In lullabies, the boundary between threatening and apotropaic elements blur, and it becomes difficult to distinguish what is warded off from what is sought after. According to Pache, motifs belonging to lullabies can also function as danger markers as the lullabies

⁹⁶ Marshall views Echo as Andromeda's doppelgänger that appropriates her voice and audible identity. Cf. MARSHALL 2014, 152.

⁹⁷ Cf. PHILLIPS 2015, 58.

⁹⁸ On the dating of the *Hypsipyle*, cf. COLLARD/CROPP 2008, 254.

⁹⁹ Cf. FANFANI 2017, 428.

¹⁰⁰ "There are not Lemnian songs, relieving the labour of weft-thread and web-stretching shuttle, that the Muse desires me to sing".

¹⁰¹ This song is considered a literary lullaby by modern scholars. Cf. on this PACHE 2004, 100-101; CHONG-GOSSARD 2003, 218; CHONG-GOSSARD 2008, 75-76; KOUSOULINI 2015, 12-13. Waern is of a different opinion. According to her, this is a song for children aiming at entertainment and not a lullaby. Cf. WAERN 1960, 7.

¹⁰² For the distinction between literary and non-literary lullabies cf. KOUSOULINI 2015, 9-13, with more bibliography.

themselves do.¹⁰³ Moreover, Hypsipyle's lullaby soon expands into a complaint, as Chong-Gossard asserts, and reveals the heroine's longing for other lyric forms that will bring her comfort.¹⁰⁴ The *Hypsipyle*, as we have it, starts with a female character singing a song that does not bring her joy and exposes her longing for other lyric forms. Hypsipyle's lullaby is not a merry song. It is a song of complaint and, as any ancient Greek literary lullaby, is embedded with the generic quality to signal danger.

According to the sympathetic female chorus, Hypsipyle is a serial singer (διὰ σοῦ / στόματος αἰεὶ κληζομένα, F 752f.19-20),¹⁰⁵ constantly singing of Argo and the Golden Fleece (F 752f.19-25). According to the women, Hypsipyle is constantly singing nostalgic songs about her past, although they avoid labeling them as laments. Hypsipyle's songs on this subject matter do not have an epic character and are rather songs of complaint connected to her happier past.¹⁰⁶ Not only are the women of the chorus not willing to engage in the heroine's singing, but they propose to her to change the subject of her songs.¹⁰⁷ If she wants to continue using a lyric mode, as she always does, she can focus on what is happening on the plain where the Argive army is. Among the interesting things that are happening, there is a performance by Amphion's lyre (ἐπὶ τὸ τᾶ[ς] κιθάρας ἔρουμα / τᾶς Ἀμφιονίας ἔργον [, F 752f.32-33)¹⁰⁸ and Hypsipyle would be able to witness it. Simone argues that by inviting her to see the Argive army, the chorus dramatically stages an epic poetic role for the singing heroine.¹⁰⁹ Chong-Gossard remarks that this is an infelicitous attempt from the chorus to console the suffering heroine.¹¹⁰

Hypsipyle, however, makes clear what kind of singer she is. She sings her response to the chorus, of which the first part is lost (F 752g). She states that what her heart longs to see is the Argo and the song she desires is Orpheus' mournful Asian plaint (Ἀσιάδ' ἔλεγον ἰήιον / Θρηῆσσ' ἐβόα κίθαρις, F 752g.9-10).¹¹¹ Orpheus' song had a double function. Orpheus' song was a chant for the rowers and an Asian lament.¹¹² The heroine dispenses the singing of

¹⁰³ Cf. PACHE 2004, 110-111.

¹⁰⁴ Cf. CHONG-GOSSARD 2003, 218-219; CHONG-GOSSARD 2008, 75. According to Chong-Gossard, the heroine laments herself, as exile and slavery are a kind of living death. Cf. CHONG-GOSSARD 2009, 12; CHONG-GOSSARD 2013, 40, 58.

¹⁰⁵ "That your voice is always celebrating".

¹⁰⁶ Cf. SCODEL 1997, 93.

¹⁰⁷ Battezzato views the *parodos* of the *Hypsipyle* as a metaliterary *agon* of poetic themes between the heroine and the chorus. Cf. BATTEZZATO 2005b, 182, 190-193. According to Fanfani, the theme of Hypsipyle's solo song, and the following lyric dialogue with the chorus, is a meta-musical reflection on what kinds of songs are appropriate for the heroine to sing. Cf. FANFANI 2017, 428.

¹⁰⁸ "Against the bastion, the work of Amphion's lyre".

¹⁰⁹ Cf. SIMONE 2020, 170.

¹¹⁰ Cf. CHONG-GOSSARD 2009, 13-15; CHONG-GOSSARD 2013, 58.

¹¹¹ "The Thracian lyre cried out a mournful Asian plaint".

¹¹² Cf. CHONG-GOSSARD 2003, 220; CHONG-GOSSARD 2008, 75-79. Simone regards that this song is of an elegiac character but also operated as a work song for the rowers. Cf. SIMONE 2020, 172-3.

Danaans' labors to someone else (Δαναῶν δὲ πόνους / ἕτερος ἀναβοάτω, F 752g.16-17).¹¹³ Hypsipyle allows anyone else to be cast as the singer of the epic theme of the Seven,¹¹⁴ and in doing so, denies her poetic role as an epic singer. The chorus acknowledges her discomfort but does not wish to join her by singing the same song. They advise her to be moderate in her pain (φίλα, τὸ μέσον, F 752g.33),¹¹⁵ because, according to their conventional wisdom, she is not the only princess who has been dislocated. Europa became the Nurse of Zeus in Crete and Io also suffered. The papyrus after line 33 is heavily damaged, but the women seem to imply that one of her relatives might come to her rescue (] ἀπολείψει / π]ατέρως πατέρα /]τεχει σέθεν /] ἐκύπορο[ς] μετανίσεται).¹¹⁶ We know that the infant present at this scene died during the course of the play, but we do not have any information regarding the lamentation of his death.

According to modern scholars, Hypsipyle is one of Euripides' self-absorbed singers.¹¹⁷ She continues her song no matter what and dwells on her past.¹¹⁸ Her self-absorption is also expressed by the metrical form of her lyric exchange with the chorus. Hypsipyle does not sing the antistrophe to the chorus's strophe but rather responds to her own earlier strophe.¹¹⁹ She also states that she does not appropriate antiphonal lament, although the women of the chorus do not give her the option to sing with them such a song. In F 752h, Hypsipyle says that lamentations (κατεθρήνησεν αἰοιδᾶις, line 4)¹²⁰ might have brought comfort to those who mourned Procris, who was killed accidentally by her husband Cephalus, but for herself, one not dead but still living with her misfortunes, there is no lamentation that comes close to comforting her (τὰ δ' ἐμὰ πάθει[α / τίς ἂν ἦ γόος ἢ μέλος κιθάρας / ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα / μετὰ Καλλιόπας / ἐπὶ πόνους ἂν ἔλθοι, F 752h.5-9).¹²¹ Nonetheless, her favorite subject has threnodic qualities and the song she sings for Opheltes has dangerous connotations in ancient Greek literature. Singing about the past, is one of the characteristics of ritual lament,¹²² and Hypsipyle qualifies herself as a singer of lament by stating that she deliberately chooses Orpheus' mournful Asian plaint as the theme of her songs. Hypsipyle rejects antiphonal lament as a way to mourn her ill-fate. She seems to choose her isolation and casts herself as a solo

¹¹³ "But as for the Danaans' labours, let someone else acclaim them".

¹¹⁴ Cf. SIMONE 2020, 171.

¹¹⁵ "(cherish?) moderation, dear friend".

¹¹⁶ "Will (not?) desert you your father's father ... off for you ... will come in pursuit".

¹¹⁷ According to Damen, some of Euripides' heroines are "notoriously self-absorbed". In their songs, they mention themselves and their direful situations repeatedly. Cf. DAMEN 1990, 34. Chong-Gossard suggests that these Euripidean singers refuse to be comforted. Cf. CHONG-GOSSARD 2003; 2008. Scodel argues that Hypsipyle insists on selecting her own genre. Cf. SCODEL 1997, 93.

¹¹⁸ Chong-Gossard notes that Hypsipyle likes to dwell on her past due to her current lack of agency. Cf. CHONG-GOSSARD 2020, 204-205, 214.

¹¹⁹ Cf. on this CHONG-GOSSARD 2003, 219; CHONG-GOSSARD 2008, 75-76. For more information on the metrical structure of the *parodos* cf. BATTEZZATO 2005b, 173-179.

¹²⁰ "Lamented with songs".

¹²¹ "But my sufferings -what cry or song or lyre's music, lamenting them beside my tears with Calliope's aid, will come to mourn my troubles?".

¹²² Cf. ALEXIOU 1974, 165-171.

singer of a type of laments.¹²³ The antiphonal lament expected at the opening of the *Hypsipyle* is “suppressed” in favor of solo songs of complaint with threnodic connotations that were performed in the past and might have been performed again at some point in Euripides’ *Hypsipyle*. It is also possible that her lullaby for Opheltes was a sign of danger, if not of his imminent demise, one that creates the anticipation of the performance of an antiphonal lament for his death. The expedition of the Seven and the heroine’s involvement leads to the death of the infant and creates an additional need for lamentation. Hypsipyle put Opheltes on the ground in a bed of wild celery and walked away to assist Amphiaraus to find a spring of water (F 752h-F 753).¹²⁴ While she was away, a serpent seized the child. It is not certain how and to what extent Opheltes was mourned since almost nothing survives, but the mother of the child was convinced by Amphiaraus to accept Opheltes’ fate and mourn him by athletic games.¹²⁵ Again in the *parodos*, different types of song connected with various mythological examples are mentioned, hinting at the different directions that song can take during the course of this drama.¹²⁶

4. Conclusion

In the *parodoi* of the *Phaethon* and the *Hypsipyle*, the female character and the sympathetic female chorus do not collaborate in order to perform an antiphonal lament. In both tragedies, although the occasion *par excellence* for such a performance, does not appear, there are reasons for the heroines to complain while heavily using the form of lament, as in many other tragedies. In the *Phaethon*, many of the conventions of antiphonal lament that the contemporary audience could easily recognize appear embedded in a seemingly joyous song. Even the chorus hints at their potential participation in such a musical performance, in the case any misfortune hits the household. Ominous elements are present in their “Dawn Song” song. At the opening of the *Phaethon*, everything seems to anticipate the performance of antiphonal lament, but it never happens. Andújar argues that this performance never took place in the *Phaethon* and that this was a Euripidean innovation since other versions of Phaethon’s myth contained descriptions of the excessive mourning of his sisters.¹²⁷ This cannot be verified due to the condition of the text but what is certain is that antiphonal lament is one of the possible paths that song could take as it is hinted in the “Dawn Song”.

In the *Hypsipyle*, the heroine and the chorus problematize on what is the most suitable form of singing for the heroine. Many types of song are mentioned, and great emphasis is placed on threnodic music. Hypsipyle seems unwilling to sing an antiphonal lament and chooses solo song as her favorite mode of performance. The sympathetic chorus, in contrast,

¹²³ Scodel argues that for Hypsipyle her favorite theme, the Argo, belongs to the genre of erotic lament. Cf. SCODEL 1997, 93. Ford calls this song a *thrénos* and sees in Hypsipyle’s words an expression of a common *topos* concerning dubitation among alternative modes of grieving. Cf. FORD 2010, 285-6, n. 10.

¹²⁴ For an analysis of this episode cf. LAMPUGNANI 2019.

¹²⁵ Cf. COLLARD/CROPP 2008, 251.

¹²⁶ Cf. on this BATTEZZATTO 2005b, 195-197.

¹²⁷ Cf. ANDÚJAR 2020, 109-111.

is not willing to perform a sad song along with the female character, and it is possible they did not perform such a song at all even after the death of Opheltes. Elements of antiphonal lament are recalled in the *parodos* in order not to be appropriated. In both cases, the lack of collaboration between the heroine and the female chorus “suppresses” the performance of an antiphonal lament at the opening of these plays, at least as we have them.

In the *Andromeda*, all the conditions for the performance of an antiphonal lament are present. There is a singing female character that is going to die and a sympathetic female chorus who enters to assist her in lamenting. The performance of antiphonal lament seems to be “suppressed” or at least delayed for several lines, at the *parodos* of the *Andromeda*. Echo, a feature that accentuates the solitude of the heroine, taunts Andromeda and does not let her collaborate with her chorus. The heroine is initially obstructed from singing an antiphonal lament. Instead, she has to perform a solo song with the addition of an antagonist, Echo. The condition of the text prevents us from discerning whether this performance eventually took place or not. The entrance of Perseus might have canceled the performance of an antiphonal lament between the heroine and the chorus – one that was initially obstructed by the presence of Echo – since there is no longer the need for the performance of such a song after Andromeda’s rescue.

Euripides seems to toy with the expectations of his audience at the openings of the *Phaethon*, *Andromeda*, and *Hypsipyle*. Many features of lament are being alluded to and performances of this choral genre would have been anticipated. There is also metapoetic discourse, at least in the *Phaethon* and the *Hypsipyle*, concerning which of the genres alluded should be preferred. Nevertheless, for different reasons, antiphonal lament is “suppressed” in each work. Euripides replaces the performance of antiphonal lament with the performance of other lyric forms: in the *Phaethon*, it is the “Dawn Song” that seems to come from the stock of Euripides’ poetics; in the *Andromeda*, Echo shares the scene with the singing heroine and “suppresses”, at least for some time, a choral performance in favor of a solo one; and in the *Hypsipyle*, the heroine insists on performing solo songs, despite her lyric exchange with the chorus. It is not by accident that modern scholars have found a “New Musical” flair in all of these *parodoi*.¹²⁸ It is not a coincidence either, that Aristophanes parodied at least two of them.¹²⁹

¹²⁸ For the “Dawn Song’s” relationship with the “New Music” cf. CSAPO 2008, 275-284; STEINER 2011, 299; For the “New Musical” *parodos* of the *Andromeda* cf. PHILLIPS 2015, 58-65. For the *Hypsipyle*’s relationship with the “New Music” cf. CSAPO 1999-2000, 419-422; FANFANI 2017, 299; KAWALKO-ROSELLI 2017, 393; SIMONE 2020, 162-163. Most of Euripides’ passages that have been considered “New Musical” by ancient or modern scholars contain large amounts of metapoetic discourse. Cf. on this CSAPO 1999-2000, 405-415, with more bibliography; BATTEZZATO 2005a, 89-85; CSAPO 2009; FORD 2010; TORRANCE 2013, 219-220; WEISS 2018, 6-11, with more bibliography.

¹²⁹ Andromeda’s dialogue with Echo is parodied in the *Thesmophoriazusae* 1065-1080. The opening of the *Hypsipyle* is parodied in the *Frogs* (1305-1307), at least according to the Scholiast of the passage (Σ. Ar. *Ran.* 1305c, p. 147 Chantry). Aristophanes usually responds to contemporary musical and cultural issues raised by the tragedians. Cf. on this SOFAER 2010. On Aristophanes’ parody of the “New Music” cf., for example, RAU 1967, 103-108; ZIMMERMANN 1988, 1993, 1997; DOBROV 1997; PÖHLMANN 2017; SELLS 2018, 147-180. On Aristophanes’ parodic techniques cf. TSITSIRIDIS 2010.

Euripides uses this dramatic space in order to pose metapoetic questions to his audience regarding the genesis and evolution of choral genres. By making his audience to anticipate an antiphonal lament to be performed by the female character and the sympathetic female chorus and offering different lyric modes of expression instead, Euripides engages the spectators' affective responses by creating a climate full of poetic uncertainties and "abnormalities" in a form of ritual song. These *parodoi* are full of poetic reflections on the nature and form of one of the archetypal forms of musical activity, the antiphonal lament, and involve the audiences of the *Phaethon*, *Andromeda*, and *Hypsipyle* in Euripides' poetic discourse.

BIBLIOGRAPHY

- ALEXIOU 1974 = M. Alexiou, *The Ritual Lament in Greek Tradition*, Lanham, MD 1974.
- ANDÚJAR 2018 = R. Andújar, *On Not Managing Mourning: The Reticent Chorus in Sophocles' Antigone*, "Nearco: Revista Eletrônica de Antiguidade" 10.2 (2018), 207-226.
- ANDÚJAR 2020 = R. Andújar, *Choral Mirroring in Euripides' Phaethon*, in H. Marshall, C. W. Marshall (edd.), *Greek Drama V: Studies in the Theatre of the Fifth and Fourth Centuries BCE*, London/New York 2020, 101-114.
- BARRETT 1964 = W. S. Barrett, *Euripides, Hippolytos*, edited with Introduction and Commentary, Oxford 1964.
- BATTEZZATO 2005a = L. Battezzato, *The New Music of the Trojan Women*, "Lexis" 23 (2005), 73-104.
- BATTEZZATO 2005b = L. Battezzato, *La parodo dell'Ipsipile*, in G. Bastianini, A. Casanova (edd.), *Euripide e i papiri*, Atti del convegno internazionale di studi, (Firenze, 10-11 Giugno 2004), Firenze 2005, 169-204.
- BIERL 1992 = A. Bierl, Review of F. Babel, *Euripides, Andromeda*, Stuttgart 1991, (online) [<https://bmcr.brynmawr.edu/1992/1992.06.01/>].
- BORGINI 1987 = A. Borghini, *Consacrazione alla morte e ritualità matrimoniale*, "SCO" 36 (1987), 113-116.
- BUBEL 1991 = F. Babel, *Euripides, Andromeda*, Stuttgart 1991.
- BUDELMANN 2015 = F. Budelmann, T. Power, *Another Look at Female Choruses in Classical Athens*, "CIAnt" 34.2 (2015), 252-295.
- BUSCHOR 1944 = E. Buschor, *Die Musen des Jenseits*, Munich 1944.
- CALAME 2001 = C. Calame, *Choruses of Young Women in Ancient Greece. Their Morphology, Religious Role, and Social Functions*, translated by D. Collins and J. Orion, London/New York 2001.
- CALAME 2020 = C. Calame, *The Chorus in Euripides*, in A. Markantonatos (ed.), *Brill's Companion to Euripides*, Leiden/Boston, 2020, 775-796.

- CASTELLANI 1989 = V. Castellani, *The Value of a Kindly Chorus: Female Choruses in Attic Tragedy*, in J. Redmond (ed.), *Women in Theatre (Themes in Drama 11)*, Cambridge 1989, 1-18.
- CERBO 2012 = C. Ester, *Il corale 'ibrido' della Καλλίνικος ᾠδή nell'Eletra di Euripide (vv. 859-879)*, "SemRom" 1.2 (2012), 131-152.
- CHONG-GOSSARD 2003 = J. H. K. Chong-Gossard, *Song and the Solitary Self: Euripidean Women Who Resist Comfort*, "Phoenix" 57.3/4 (2003), 209-231.
- CHONG-GOSSARD 2008 = J. H. K. Chong-Gossard, *Gender and Communication in Euripides' Plays: Between Song and Silence*, Leiden/Boston 2008.
- CHONG-GOSSARD 2009 = J. H. K. Chong-Gossard, *Consolation in Euripides' Hypsipyle*, in J. R. C. Cousland, R. Hume (edd.), *The Play of Texts and Fragments. Essays in Honour of Martin Cropp*, Leiden/Boston 2009, 11-22.
- CHONG-GOSSARD 2013 = J. H. K. Chong-Gossard, *Mourning and Consolation in Greek Tragedy: The Rejection of Comfort*, in H. Baltussen (ed.) *Greek and Roman Consolations. Eight Studies of a Tradition and its Afterlife*, Swansea 2013, 37-66.
- CHONG-GOSSARD 2020 = J. H. K. Chong-Gossard, *Female Agency in Euripides' Hypsipyle*, in P. J. Finglass, L. Coe (edd.), *Female Characters in Fragmentary Greek Tragedy*, Cambridge/New York 2020, 198-215.
- COLLARD/CROPP 2008 = C. Collard, M. Cropp, *Euripides, Fragments, Aegeus-Meleager*, Cambridge, MA/London 2008.
- COLLARD/CROPP 2009 = C. Collard, M. Cropp, *Euripides, Fragments, Oedipus-Chrysippus, Other Fragments*, Cambridge, MA/London 2009.
- COLLIGNON 1911 = M. Collignon, *Les statues funéraires dans l'art grec*, Paris 1911.
- CSAPO 1999-2000 = E. Csapo, *Later Euripidean Music*, in M. Cropp, K. Lee, D. Sansone (edd.), *Euripides and Tragic Theater in the Late Fifth Century*, "ICS" 24/25 (1999-2000), 399-426.
- CSAPO 2008 = E. Csapo, *Star Choruses: Eleusis, Orphism and New Musical Imagery and Dance*, in M. Revermann, P. Wilson (edd.), *Performance, Iconography, Reception: Studies in Honour of Oliver Taplin*, Oxford 2008, 262-290.
- CSAPO 2009 = E. Csapo, *New Music's Gallery of Images: the 'Dithyrambic' First Stasimon of Euripides' Electra*, in J. R. C. Cousland, J. R. Hume (edd.), *The Play of Texts and Fragments. Essays in Honour of Martin Cropp*, Leiden 2009, 95-109.
- DAMEN 1990 = M. Damen, *Electra's Monody and the Role of the Chorus in Euripides' Orestes 960-1012*, "TAPhA" 120 (1990), 133-145.
- DANFORTH 1982 = L. M. Danforth, *The Death Rituals of Rural Greece*, Princeton 1982.
- D'ANGOUR 2006 = A. D'Angour, *The New Music: So, What's New*, in S. Goldhill, R. Osborne (edd.), *Rethinking Revolution through Ancient Greece*, Cambridge, 2006, 264-283.
- DERDERIAN 2001 = K. Derderian, *Leaving Words to Remember: Greek Mourning and the Advent of Literacy*, Leiden 2001.
- DIGGLE 1970 = J. Diggle, *Euripides, Phaethon*, Cambridge 1970.
- DOBROV 1997 = G. Dobrov, *From Criticism to Mimesis: Comedy and the New Music*, in B. Zimmermann (edd.), *Griechisch-römische Komödie und Tragödie II*, Stuttgart 1997, 49-74.

- DUÉ 2006 = C. Dué, *The Captive Woman's Lament in Greek Tragedy*, Austin, TX 2006.
- FANFANI 2017 = G. Fanfani, *Weaving a Song. Convergences in Greek Poetic Imagery between Textile and Musical Terminology. An Overview on Archaic and Classical Literature*, in S. Gaspa, C. Michel, M. L. Nosch (edd.), *Textile Terminologies from the Orient to the Mediterranean and Europe, 1000 BC to 1000 AD*, Lincoln, NE 2017, 421-436.
- FERRARI 2008 = G. Ferrari, *Alcman and the Cosmos of Sparta*, Chicago 2008.
- FOLEY 2001 = H. P. Foley, *Female Acts in Greek Tragedy*, Princeton 2001.
- FOLEY 2003 = H. P. Foley, *Choral Identity in Greek Tragedy*, "CPh" 98.1 (2003), 1-30.
- FORD 2010 = A. L. Ford, 'A Song to Match My Song': *Lyric Doubling in Euripides' Helen*, in P. Mitsis, C. Tsagalis (edd.), *Festschrift for Pietro Pucci, Allusion, Authority, and Truth Critical Perspectives on Greek Poetic and Rhetorical Praxis*, Berlin 2010, 284-302.
- FRIES 2014 = A. Fries, *Pseudo-Euripides Rhesus*, Berlin/Boston 2014.
- FUNKE 2003 = M. K. A. Funke, *Euripides and Gender: The Difference the Fragments Make*, Thesis (Ph.D), University of Washington 2003.
- GIBERT 1999-2000 = J. Gibert, *Falling in Love with Euripides Andromeda*, "ICS" 24/25, (1999-2000), 75-91.
- GOETHE 1903 = J. W. Goethe, *Phaethon, Tragödie des Euripides: Versuch einer Wiederherstellung aus Bruchstücken*, in J. W. Goethe (ed.), *Über Kunst und Alterthum*, Weimar 1903, 32-47.
- GRESSETH 1970 = G. K. Gresseth, *The Homeric Sirens*, "TAPhA" 101 (1970), 203-218.
- HALL 1999 = E. Hall, *Actor's Song in Tragedy*, in S. Goldhill, R. Osborne (edd.), *Performance Culture and Athenian Democracy*, Cambridge 1999.
- HENRICHS 1994-1995 = A. Henrichs, *Why Should I Dance? Choral Self-referentiality in Greek Tragedy*, "Arion" 3 (1994-1995), 56-111.
- HENRICHS 1996 = A. Henrichs, *Dancing in Athens, Dancing on Delos: Some Patterns of Choral Projection in Euripides*, "Philologus" 140 (1996), 48-62.
- HOFFMANN 1996 = G. Hoffmann, *Macarie, Polyxène et Iphigénie: les vierges héroïques dans le théâtre d'Euripide*, in O. Cavalier (ed.), *Silence et fureur: la femme et le mariage en Grèce*, Avignon 1996, 249-270.
- HOSE 1990 = M. Hose, *Studien zum Chor bei Euripides*, vol. 1, Stuttgart 1990.
- HOLST-WARHAFT 1992 = G. Holst-Warhaft, *Dangerous Voices: Women's Laments and Greek Literature*, London/New York 1992.
- JENDZA 2020 = C. Jendza, *Paracomedy: Appropriations of Comedy in Greek Tragedy*, Oxford/New York 2020.
- JOUAN 1998 = F. Jouan, H. van Looy, *Euripides, Fragments: Aigeus-Autolykos*, Paris 1998.
- KARAMANOU 2017 = I. Karamanou, *Euripides, Alexandros: Introduction, Text and Commentary*, Berlin/Boston 2017.
- KAWALKO-ROSELLI 2011 = D. Kawalko-Roselli, *Theatre of the People: Spectators and Society in Ancient Athens*, Austin, TX 2011.
- KAWALKO-ROSELLI 2017 = D. Kawalko-Roselli, *The Theater of Euripides*, in L. K. McClure (ed.), *A Companion to Euripides*, Oxford 2017, 390-411.

- KLIGMAN 1988 = G. Kligman, *The Wedding of the Dead: Ritual, Poetics, and Popular Culture in Transylvania*, Berkeley 1988.
- KOUSOULINI 2015 = V. Kousoulini, *A Satyric Lullaby in Aeschylus' Net-Haulers (fr. 47a Radt)?, "Euphrosyne"* 43 (2015), 9-22.
- KOUSOULINI 2019 = V. Kousoulini, *Restraining the Song of her Mistress and Saving the Oikos? Nurses in Euripides' Medea, Hippolytus and Andromache, "Skenè: Journal of Theatre and Drama Studies"* 5.2 (2019), 19-41.
- LAMPUGNANI 2019 = C. Lampugnani, *Il primo episodio dell'Ipsipile di Euripide, "Frammenti sulla scena"* 0 (2019), 101-123.
- LAWSON 2011 = J. C. Lawson, *Modern Greek Folklore and Ancient Greek Religion*, Cambridge 2011.
- LIAPIS 2014 = V. Liapis, *Cooking Up Rhesus: Literary Imitation and its Consumers*, in E. Csapo, R. H. Goette, R. J. Green, P. Wilson (edd.), *Greek Theatre in the Fourth Century B.C.*, Berlin/Boston 2014, 275-294.
- LORAUX 1998 = N. Loraux, *Mothers in Mourning, with the Essay "Of Amnesty and its Opposite"*, trsl. C. O. Pache, Ithaca, NY 1998.
- LOURENÇO 2011 = F. Lourenço, *The Lyric Metres of Euripidean Drama*, Coimbra 2011.
- LU HSU 2014 = K. Lu Hsu, *P. Mich. 6973: The Text of a Ptolemaic Fragment of Euripides' Cresphontes, "ZPE"* 190 (2014), 13-29.
- MAAS 1962 = P. Maas, *Greek Metre, Tr. and rev. Hugh Lloyd-Jones*, Oxford 1962.
- MACURDY 1943 = G. H. Macurdy, *The Dawn Songs in Rhesus (527-556) and in the Parodos of Phaethon, "AJPh"* 64 (1943), 408-416.
- MARGARITI 2017 = K. Margariti, *The Death of the Maiden in Classical Athens*, Oxford 2017.
- MARSHALL 2014 = C. W. Marshall, *The Structure and Performance of Euripides' Helen*, Cambridge 2014.
- MASTRONARDE 1999 = D. J. Mastronarde, *Knowledge and Authority in the Choral Voice of Euripidean Tragedy, "SyllClass"* 10 (1999), 87-104.
- MASTRONARDE 2002 = D. J. Mastronarde, *Euripides: Medea*, Cambridge 2002.
- MASTRONARDE 2010 = D. J. Mastronarde, *The Art of Euripides: Dramatic Technique and Social Context*, Cambridge 2010.
- MUNTEANU-LACOURSE 2011 = D. Munteanu-Lacourse, *The Tragic Muse and the Anti-Epic Glory of Women in Euripides' Troades, "CJ"* 106.2 (2010-2011), 129-147.
- MURNAGHAN 2013 = S. Murnaghan, *The Choral Plot of Euripides' Helen*, in R. Gagné, M. Hopman (edd.), *Choral Mediations in Greek Drama*, Cambridge 2013, 155-177.
- MURNAGHAN 2016 = S. Murnaghan, *The Euripidean Chorus*, in L. McClure (ed.), *A Companion to Euripides*, Chichester, 412-427.
- NIKOLAIDOU-ARABATZI 2015 = S. Nikolaidou-Arabatzi, *Choral Projections and Embolima in Euripides' Tragedies, "G&R"* 62.1 (2015), 25-47.
- ONORI 2018 = S. Onori, *Fra ἀλήθεια e ψεῦδος: la paura della scoperta nel Fetonte di Euripide*, in M. De Poli (ed.), *Il teatro delle emozioni: la paura*, Padova 2018, 279-296.
- PACHE 2004 = C. O. Pache, *Baby and Child Heroes in Ancient Greece*, Urbana, 2004.

- PARRY 1964 = H. Parry, *The Approach of Dawn in the Rhesus*, "Phoenix" 18.4 (1964), 283-293.
- PATTONI 1989 = M. P. Pattoni, *La sympatheia del coro nella parodo deo tragici graeci: motivi e forme di un modello drammatico*, "SCO" 39 (1989), 33-82.
- PHILLIPS 2015 = T. Phillips, *Echo in Euripides' Andromeda*, "GRMS" 3.1 (2015), 53-66.
- PODLECKI 2009 = A. J. Podlecki, *Echoes of the Prometheia in Euripides' Andromeda?*, in J. C. R. Cousland, James Hume (edd.), *The Play of Texts and Fragments: Essays in Honour of Martin Cropp*, Leiden/Boston 2009, 77-91.
- PÖHLMANN 2017 = E. Pöhlmann, *The Monody of the Hoopoe in Aristophanes' Birds* 227-62, "GRMS" 5.2 (2017), 191-202.
- POLLARD 1952 = J. R. T. Pollard, *Muses and Sirens*, "CR" 2.2 (1952), 60-63.
- PUCCI 1997 = P. Pucci, *The Song of the Sirens: Essays on Homer*, New York/ Oxford 1997.
- RADT 1985 = S. Radt, *Tragicorum Graecorum Fragmenta, Vol. 3: Aeschylus*, Göttingen 1985.
- RAU 1967 = P. Rau, *Paratragodia: Untersuchung einer komischen Form des Aristophanes*, München 1967.
- RECKFORD 1972 = K. J. Reckford, *Phaethon, Hippolytus, and Aphrodite*, "TAPhA" 103 (1972), 405-432.
- REHM 1994 = R. Rehm, *Marriage to Death: The Conflation of Wedding and Funeral Rituals in Greek Tragedy*, Princeton 1994.
- REHM 1996 = R. Rehm, *Performing the Chorus: Choral Action, Interaction, and Absence in Euripides*, "Arion" 4.1 (1996), 45-60.
- RUTHERFORD 1994-1995 = I. Rutherford, *Apollo in Ivy: The Tragic Paeon*, "Arion" 3.1 (1994-1995), 112-135.
- SCODEL 1997 = R. Scodel, *Teichoscopia, Catalogue, and the Female Spectator in Euripides*, "ColbyQ" 33.1 (1997), 76-93.
- SEAFORD 1984-1985 = R. Seaford, *L'ultima canzone corale delle Supplici di Eschilo*, "Dioniso" 55 (1984-1985), 221-229.
- SEAFORD 1987 = R. Seaford, *The Tragic Wedding*, "JHS" 107 (1987), 106-130.
- SEGAL 1993 = C. P. Segal, *Euripides and the Poetics of Sorrow*, Durham, NC 1993.
- SELLS 2018 = D. Sells, *Parody, Politics and the Populace in Greek Old Comedy*, London/New York 2018.
- SFYROERAS = P. Sfyroeras, 'Πόθος Εὐριπίδου': *Reading Andromeda in Aristophanes' Frogs*, "AJPh" 129 (2008), 299-317.
- SIMONE 2020 = C. Simone, *The Music One Desires: Hypsipyle and Aristophanes' Muse of Euripides*, in P. J. Finglass, L. Coe (edd.), *The Female Characters of Fragmentary Greek Tragedy*, Cambridge/New York 2020, 162-178.
- SOFAER 2010 = D. Sofaer, *The Places of Song in Aristophanes' Birds*, in P. Timothy (ed.), *A Californian Hymn to Homer*, Washington 2010, 75-103.
- STEINER 2011 = D. Steiner, *Dancing with the Stars: Choreia in the Third Stasimon of Euripides' Helen*, "CPh" 106.4 (2011), 299-323.

- STEINER 2013 = D. Steiner, *The Gorgons' Lament: Auletics, Poetics, And Chorality in Pindar's Pythian 12*, "AJPh" 134.2 (2013), 173-208.
- SULTAN 1993 = N. Sultan, *Private Speech, Public Pain: The Power of Women's Laments in Ancient Greek Poetry and Tragedy*, in K. Marshall (ed.), *Rediscovering the Muses: Women's Musical Traditions*, Boston, MA, 1993, 92-110.
- SUTER 2003 = A. Suter, *Lament in Euripides' Trojan Women*, "Mnemosyne" 56.1 (2003), 1-28.
- SUTER 2008 = A. Suter, *Lament: Studies in the Ancient Mediterranean and Beyond*, Oxford/New York 2008.
- SWIFT 2010 = L. A. Swift, *The Hidden Chorus: Echoes of Genre in Tragic Lyric*, Oxford 2010.
- SWIFT 2018 = L. A. Swift, *Competing Generic Narratives in Aeschylus' Oresteia*, in R. Andújar, T. Hadjimichael, T. Coward (edd.), *Paths of Song: The Lyric Dimension of Greek Tragedy*, Berlin/New York 2018, 119-136.
- TORRANCE 2013 = I. Torrance, *Metapoetry in Euripides*, Oxford/ New York 2013.
- TSITSIRIDIS 2010 = S. Tsitsiridis, *On Aristophanic Parody: The Parodic Techniques*, in S. Tsitsirides (ed.), *Παραχορήγημα, μελετήματα για το αρχαίο θέατρο προς τιμήν του καθηγητή Γρήγορη Μ. Σηφάκη*, Heraklion 2010, 359-382.
- VOLMER 1930 = H. Volmer, *De Euripidis Fabula quae Phaethon Inscibitur Restituenda*, Münster 1930.
- WAERN 1960 = I. Waern, *Greek Lullabies*, "Eranos" 58 (1960), 1-8.
- WEICKER 1902 = G. Weicker, *Der Seelenvogel in der Alten Litteratur und Kunst*, Leipzig 1991.
- WEISS 2014 = N. A. Weiss, *The Antiphonal Ending of Euripides' Iphigenia in Aulis (1475-1532)*, "CPh" 109.2 (2014), 119-129.
- WEISS 2017 = N. A. Weiss, *Noise, Music, Speech: The Representation of Lament in Greek Tragedy*, "AJPh" 138.2 (2017), 243-266.
- WEISS 2018 = N. A. Weiss, *The Music of Tragedy: Performance and Imagination in Euripidean Theater*, Berkeley 2018.
- WOHL 2015 = V. Wohl, *Euripides and the Politics of Form*, Princeton/Oxford 2015.
- WRIGHT 1986 = E. Wright, *The Form of Laments in Greek Tragedy*, Thesis (Ph.D), University of Pennsylvania, 1986.
- ZAMBON 2003 = S. Zambon, *L'evocazione dell'usignolo nella tragedia greca: tre casi di File riservato ad esclusivo fine di studio applicazione atipica del modulo letterario*, "Atti e memorie dell'Accademia Galileiana di Scienze, Lettere ed Arti" 116 (2003), 301-324.
- ZIMMERMANN 1988 = B. Zimmermann, *Critica ed imitazione: La nuova musica nelle commedie di Aristofane*, in A. Barker, B. Gentili, R. Pretagostini (edd.), *La musica in Grecia*, Rome/Bari 1988, 199-204.
- ZIMMERMANN 1993 = B. Zimmermann, *Comedy's Criticism of Music*, in N. W. Slater, B. Zimmermann (edd.), *Intertextualität in der Griechisch-Römischen Komödie*, Stuttgart 1993, 39-50.
- ZIMMERMANN 1997 = B. Zimmermann, *Parodie Dithyrambischer Dichtung in den Komödien des Aristophanes*, in P. Thiery, M. Menu (edd.), *Aristophanes: la langue, la scène, la cite. Actes du colloque de Toulouse (Toulouse, 17-19 mars 1994)*, Bari 1997, 87-93.