

‘IMAGERY OF THE ELSEWHERE’ TWO CHORAL ODES OF EURIPIDES¹

IN this paper I approach the relationship between one kind of choral ode and its play, through an analysis of two stasima and less detailed reference to their respective plays. The two odes, *Hipp.* 732–75 and *Hel.* 1451–1511, share the *εἴθε γενοίμαν* theme which has provoked comment on Euripides’ use of ‘escapism’ to counteract the supposed reality of his tragedies. I prefer to see the escape-form as a reassertion of the themes and problems of the play in a different and distant context, and to suggest that even in the ‘elsewhere’ of lyric song the dark features of life that mark the drama are not to be escaped. The winged boat in the *Hippolytus*, for instance, is parallel in the ode to the winged bird, symbol and vehicle of escape, but it is also the ship whose journey initiates the disaster of the play. The thematic unity of play and ode is reflected in their similarity of structure: the odes shadow on a smaller scale the pattern of their plays. These particular odes have similar functions in their respective plays: during the performance of crucial acts off-stage (Phaedra’s suicide, Helen’s escape), each ode furthers the drama by presenting this action statically in lyric form. I shall suggest in conclusion that what is happening is that Euripides is exploiting, as a dramatist, the fact that the content of imagination is composed of elements of reality, and that the relation of the audience to the play corresponds to that of the play to the ode.

The two odes come from plays widely separate in date and theme, but they have a number of features in common. Both consist of two strophic pairs, of which the second introduces the god or gods who appear at the end of the play on stage. In both, the voyage to Greece of the play’s central female figure is paralleled by the flight of birds (which are identified, explicitly or implicitly, with the chorus); the journey is to end in a wedding; the final wish is for the re-establishment of the woman’s reputation; and the explicit mythical reference is to the early death of a beloved boy.

I: *Hippolytus* 732–75

ἡλιβάτοις ὑπὸ κευθμῶσι γενοίμαν,
ἵνα με πετροῦσσαν ὄρνιν
θεὸς ἐν ποταναῖς
ἀγέλαις θείῃ·
ἀρθείην δ’ ἐπὶ πόντιον
κύμα τὰς Ἀδριηνᾶς
ἀκτᾶς Ἑριδανοῦ θ’ ὕδωρ,
ἐνθα πορφύρεον σταλάσ-
σουσ’ εἰς οἶδμα τάλαινα
κόραι Φαέθοντος οἴκτω δακρύων
τὰς ἡλεκτροφαεῖς ἀγῶας·

735

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'Εσπερίδων δ' ἐπὶ μηλόσπορον ἀκτὰν
 ἀνύσαιμι τὰν αἰοιδῶν,
 ἔν' ὁ πορφυρέας πον-
 τομέδων λίμνας
 ναύταις οὐκέθ' ὁδὸν νέμει,
 745
 σεμνὸν τέρμονα κυρῶν
 οὐρανοῦ, τὸν Ἄτλας ἔχει,
 κρηναί τ' ἀμβρόσιαι χέον-
 ται Ζηνὸς παρὰ κοίταις,
 ἔν' ὀλβιόδωρος αὔξει ζαθέα
 χθῶν εὐδαιμονίαν θεοῖς.

ὦ λευκόπτερε Κρησία
 πορθμῖς, ἃ διὰ πόντιον
 κύμ' ἀλίκτυπον ἄλμας
 ἐπόρευσας ἐμὰν ἄνασσαν ὀλβίων ἀπ' οἴκων
 755
 κακονυμφοτάταν ὄνασιν· ἦ γὰρ ἀπ' ἀμφοτέρων
 ἦ Κρησίας ἐκ γᾶς δυσόρ-
 νις ἔπτατο κλεινὰς Ἀθή-
 νας Μουνίχου τ' ἀκταῖσιν ἐκ-
 δήσαντο πλεκτὰς πεισμάτων
 ἀρχὰς ἐπ' ἀπείρου τε γᾶς ἔβασαν.

ἀνθ' ὧν οὐχ ὁσίων ἐρώ-
 των δεινᾷ φρένας Ἀφροδί-
 765
 τας νόσω κατεκλάσθη·
 χαλεπᾷ δ' ὑπέραντλος οὔσα συμφορᾷ τεράμνων
 ἀπὸ νυμφιδίων κρεμαστὸν ἄψεται ἀμφὶ βρόχον
 λευκᾷ καθαρμόζουσα δει-
 ρᾷ, δαίμονα στυγνὸν καται-
 δεσθεῖσα τάν τ' εὐδοξὸν ἀν-
 θαιρουμένα φήμαν ἀπαλ-
 λασσουσά τ' ἀλγεινὸν φρενῶν ἔρωτα.

750 ἔν' ὀλβιόδωρος fere MBOVA: ἔνα βιόδωρος A et ¹Σ^{bv}: ἔν' ἃ βιόδωρος Valckenaer (qui tamen ἔν' ὀλβιόδω- verum esse iudicavit) 759 ἡ κρησίας codd.: Μινωίδος τ' Barrett e.g.

The central feature of the second stasimon of the *Hippolytus* is the correspondence between Phaedra's journey over the sea which led to her marriage with Theseus, and an imaginary journey through air and over sea which ends in a vision of the wedding-garden of Zeus and Hera. The two journeys produce the effect of movement that characterizes the ode. This begins in the first strophe with the flight of birds from places distant but known to man (the gulf of Adria, the Eridanus) into places inaccessible to man. In the second strophe the moving object is the boat whose wings are metaphorical only:¹ not a bird,

¹ Opinion is divided over the point of comparison in this image: do the wings represent oars or sails? Here, as at Lyc. *Alex.* 25, the white colour might suggest sails, but Tzetzes there observes λευκὰ πτῖλα τὰς κώπας, ὅτι ὑπ' αὐτῶν λευκαίνεται τὸ ὕδωρ πληττόμενον. At E. *Hel.* 147 ὅπη νεὼς στέλαιμ' ἂν οὐρίον περὶον the adjective οὐρίον and the

singular περὶον again suggest the sail (see Gow, *C.Q.* xi [1917], 117), as does λινόπτερ', A. *P.V.* 468. But explicit evidence favours oars, e.g. Hom. *Od.* 11. 125, App. *Epigr.* 204; this is reflected in Latin usage in which the comparison is often restricted to oars (e.g. V. *Aen.* 1. 300, Prop. 4. 6. 47). (I do not take Arist. *de incessu anim.* 10 to be irrefutable

though it acts like one, *δύσσορνις*.¹ A sense of coming down to earth is implicit in the change from impossible locale and medium in the first strophic pair to known locale and media, sea and land, in the second pair. This is reinforced by the double reference to *γᾶ* in the second strophe: a contrast to *χθών* the divinity and her role in the first antistrophe.² The restriction to land of the second strophic pair is emphasized by the image of the knotted rope that ends the second strophe and antistrophe: the knot that ties the boat to the shore of Greece, and the rope round Phaedra's throat. In the first strophe and antistrophe the places are mythological and inaccessible except to the imagination: *ναύτας οὐκέθ' ὁδὸν νέμει*. The flight moves westwards to the edge of myth; it is the daughters of the sun³ who cry upon the Eridanus, *ὁ ποντομέδων* protects the shore of the Hesperides, Atlas supports the *τέρμων* between land and sky, and *ἰ ὀλβιόδωρος* *χθών* nourishes the halls of Zeus. Some of these are pre-Olympian—all are unapproachable and associated with venerable legend. The places in the second strophic pair are parts of the Greek world. A Cretan ship is addressed in the first line, moving from the Cretan land⁴ to Athens where it lands at Munichia. As the action is restricted to sea and land, in contrast with the free flight of the first half, so the setting is confined to the known world.

The first line of each strophe and antistrophe points out this contrast. The

evidence, but it again favours the primacy of oars: see Tarn, *Ancient Ships*, p. 20). Some neutral material has been used as evidence for both sides, e.g. *E. Tro.* 1085 or *Hes. Erg.* 628 where Sinclair follows Gow in suggesting that *πιερά* may refer to both: *τὰ ἱστία, τοὺς σχοινοὺς καὶ τὰ λοιπά* (Tzetzes). I would refer to the earliest explicit comparison, *Od.* 11. 125, and suggest that the metaphor began as a comparison to oars, but that the possibility of its extension to the sail is often exploited in later, inexplicit, use of the image. The converse, an image describing the movement of birds (and once a tortoise swimming), also suggests the primacy of oars: *πιερούς ἐρέσσειν* or *διαπλώσειν* (see Gow, loc. cit., who cites *A. Ag.* 52, Page on *E. Med.* 1; cf. Morrison and Williams, *Ancient Oared Ships*, pp. 195–6). In this passage the image borrows extra vitality from the parallel with the birds whose wings are emphasized at the beginning of the ode, *περουῖσσαν ὄρνιν ἀγέλῃσι ποταναῖς*.

¹ Barrett follows the scholiast in taking the subject of *ἔπτατο* from *ἀνόσσαν* and gives to *δύσσορνις* the meaning 'with bad omens'. This sense is indisputable in *Plut. Marc.* 4, but the more natural meaning 'ill-omened' or 'acting as a bird of ill-omen' is almost certain at *A. Sept.* 838 (the only other appearance of the word), as Groeneboom saw, citing our passage as a parallel. Barrett's meaning facilitates his explanation of *ἀπ' ἀμφοτέρων* but this explanation does involve alteration of the text to create proper disjunction between Crete and

Athens. The sense of *ἀπ' ἀμφοτέρων* is problematic whatever meaning we assign to *δύσσορνις*. I would take *πορθμῖς* as the subject of *ἔπτατο*. Attention is on the ship throughout the strophe; Phaedra's actions begin in the antistrophe. The flying image is confined to the ship and is maintained through the strophe; the sailor's action at the end of the strophe, the tying of the boat to the shore, ends the movements of the boat. (The verb, naturally enough, is rarely used of people: Euripides uses it of smoke, *Ion* 40, of lightning, *Ba.* 90, and of Zeus only in the shape of a swan, *Hel.* 18. The compound *διαπέτομαι* he uses for the Argo, *Med.* 1, the best parallel for our passage, though the image there is not maintained.)

² It is hard to evaluate the difference between *γᾶ* and *χθών* in Eur.; on the whole *γᾶ* seems to be used in a material, productive sense, *χθών* in a divine and mysterious one—see fr. 52. 5

διὰ δ' ἐκρινεν ἅ τεκοῦσα γᾶ βροτοὺς
ὁμοίαν χθών ἅπασιν ἐξεπαίδεν σὺν.

For the visit of Earth to the wedding and her present to Hera of the golden apple tree see Pherecyd. *F.G.H.* 3 F 16a, cit. Barrett on *Hipp.* 742, 749.

³ For mortal maidens mourning Hippolytus see below, p. 235. Later tradition included mortals in the mourning for Phaethon (Diggle, *Phaethon*, pp. 28 f.). For the setting of mythical paradise in the West see J. R. Bacon, *Voyage of the Argonauts*, pp. 97–8.

⁴ This would apply equally with Barrett's *exempli gratia* suggestion, *Μινώιδος τ'*.

first lines of the first strophe and antistrophe begin with an adverbial phrase of place, locating the scene in the imaginary distance, in hiding-places¹ out of sight, on 'Εσπερίδων δ' ἐπὶ . . . ἀκτάν. The move towards Greece is shown in the address to the Cretan ship in the first line of the second strophe,² and the first line of the second antistrophe reveals the causal relation between this stanza and the preceding one: ἀνθ' ὧν introduces the present result of the change and movement.

Distance from real life is maintained in the first strophic pair by the repeated use of the optative, γενοίμαν, ἐνθείη, ἀρθείην and ἀνύσαιμι, in contrast to the factual past indicatives of the second strophe.³

There is the same contrast in the different roles of water in each half of the ode. Water is first ornamental and silent; in πόντιον κύμα τὰς Ἀδριηνᾶς ἀκτᾶς and 'Ηριδανὸς θ' ὕδωρ the elegant and evocative names decorate intellectually as πορφύρεον . . . οἶδμα does visually. The falling tears of the Heliades resemble the κρῆναι ἀμβρόσιαι of the antistrophe; the similarity is emphasized by the verbs, σταλάσσουσιν and χέονται which occupy the same place in the same line, spilling over into the next. The πορφυρέας λίμνας which separates them is guarded by the unnamed ποιντομέδων. The image washes over into the second strophe: πόντιον κύμα is given the same place in the line as in the first strophe. But water in the second strophe is not perceived by sight alone; it affects the senses of hearing (ἀλίκτυπον) and taste (ἄλμας); at the end of the stasimon it

¹ Κευθμῶσι: 'any place which κεύθει you' (Barrett). It is used of the home of the dead, νεκρῶν κευθμῶνα E. *Hec.* 1. Here it links the flying fantasy with the traditional alternative escape route *below* the ground. The list of Euripides' use of the double-escape fantasy is given by Barrett on *Hipp.* 1290–3. Of the two routes, the wish to hide by diving below the earth is perhaps the older, see Hom. *Il.* 8. 15, 6. 282, and is more easily fulfilled in symbolic gesture, covering the head in grief or shame, e.g. *H.F.* 1198 f.; compare Oedipus' wish for a retreat inaccessible to attack through any of the senses (*O.T.* 1386–90) which precedes his request καλύψατ' ἢ φονεύσατ' (ib. 1411). These are the two main features in literary treatment of death. The eyes of the dead are closed (*Hec.* 430), the body covered with a cloth (*Hipp.* 1459) and then in the earth; the soul flies away (though its course, in Homer at least, is downward, *Il.* 23. 100, ψυχὴ κατὰ χθονὸς ὄχλοιο τετραγυῖα). The flying soul is reflected iconographically in the tiny winged figures that hover over the heads of the dying on white-ground lekythoi, and perhaps goes back to the possible portrayal of the soul as a butterfly in Bronze Age art, e.g. on the 'ring of Nestor' (see Evans, *J.H.S.* xlv (1925), 1 ff.), which is reclaimed as genuine by J. Sakellarakis, *Proc. 3rd Cretolog. Congress* (in press). The motif is possibly Cretan in origin; see Tzabella, *Proc. 2nd Cret. Congr.* i (1968), 263 f. The diversion of the two parts of

the dying man becomes schematized: see E. *Chrysipp.* fr. 833 Dindorf, and *Supp.* 532 f. (del. Nauck; attributed to Moschion Stob. *Fl.* 122. 3):

έάσατ' ἤδη γῇ καλυφθῆναι νεκρούς·
ὅθεν δ' ἕκαστον ἐς τὸ σῶμ' (φῶς Porson)
ἀφίκετο,
ἐνταῦθ' ἀπελθεῖν, πνεῦμα μὲν πρὸς αἰθέρα
τὸ σῶμα δ' ἐς γῆν

(see Rohde, *Psyche*, Ch. 12 with 149 n. = pp. 437, 461 in Hillis' 1925 translation). Mythologically the motif may be related to Ouranos and Ge, the two parent figures of whom the mother has the stronger tie with the children (Hes. *Th.* 45, 106, 147, 154–84). The resonance of this motif in κευθμῶσι may set here an ambiguity of tone from the beginning, and suggest that even in the material of the escape-world there is present the element of death and destruction that dominates the end of the ode. Reference to the double-barrelled wish cannot be pressed, but is strong enough to have misled some editors into emendation.

² In the first strophe κύμ' Ἀδριηνᾶς occupies the equivalent position. In both strophes the allusion to a real but distant place acts as a springboard for the movement peculiar to each strophe, away from the world in the first, back in the second.

³ If Euripides had required a conditional mood, he could have used a form such as εἴθ' ὥφελ' . . . μὴ διαπτάσθαι, *Med.* 1.

reappears in the metaphor *ὑπέραντλος*: Phaedra is swamped in the bilge of misfortune.¹

The sounds of the ode show the same contrast between the ornamental and distant in the first half and the painful reality of the second. In the first half sound is suggested in the lament of the Heliades and in the description of the Hesperides as *ᾠοιδῶν*,² which imply soft, musical sounds; these apart, the scenes of the first half are wrapped in the silence of mythological painting. In the second half the noises of nature (*ἀλίκτυπον*) and the sounds implied in human activity (e.g. *γὰς ἔβασαν*) are suggested, and the ode ends with the *φήμαν* of reputation, on which follow the expected cries of horror from the palace, *ιοὺ, ἰοὺ-βοηδρομεῖτε πάντες*.

The colours change from the first half to the second. In the first purple and yellow are juxtaposed: amber tears fall into the sea; the golden apples are implicit in *μηλόσπορον ἄκτάν*, which is surrounded by sea (and are perhaps also implied in the role of Earth at Zeus' wedding, see Barrett ad loc.). These colours shine: the tears are full of light, *δακρύων τὰς ἡλεκτροφαεῖς αὐγὰς*, and the name of the boy they mourn is *Phaethon*. The only colour mentioned in the second half is white: at sea it is explicit in *λευκόπτερε* and implied in *ἄλμας*, and on land it reappears in the white of Phaedra's throat.

The contrast between the two halves, suggesting a movement away from picturesque imaginings towards reality, harmonizes with the change in the role of emotion and the gods in the ode. In the first half emotions provide the material of ornamental fantasy: grief produces the golden tears for the shining brother, and joy is at the centre of Zeus' wedding. In the second half emotion is seen in terms of disease and of a destructive divinity, *δευρὴ φρένας Ἀφροδίτας νόσῳ κατεκλάσθη* whose function appears to be the creation of pain: *ἀλγεινὸν φρενῶν ἔρωτα*. In the first half the gods are decorative and exclusive;³ in the second a god interferes actively with a human mind and life.

The role of family relationships undergoes a similar change within the ode. In the first half these are set in a divine and perfect context, symbolized by allusion to united peaceful groups such as the Heliades and Hesperides.⁴ The domestic stability and prosperity represented by the divine families is

¹ The use of this particular compound in metaphor is unique (occasionally copied in later prose) though *ὑπέραντλεῖν* and *ἐξάντλεῖν* Euripides uses several times metaphorically e.g. *Alc.* 354 *βάρος ψυχῆς ὑπέραντλοῖν ἄν*.

² As they are traditionally associated with song (Hes. *Th.* 275, see West ad loc., *H.F.* 304 *ὑμνωδοί*) their presence might have suggested song even without *ᾠοιδῶν*.

³ Though the *ποντομέδων*, in forbidding this sea to sailors, already suggests potential hostility.

⁴ The picture of a group of women, undisturbed in a domestic task, stands as part of common technique for creating a background atmosphere of stable, habitual peace. This is projected on to the divine world in, e.g., Sirens, nymphs, and personifications (Litae, Horae, etc.). Intrusion into such a group represents peace-breaking: the paradigm is the rape of Persephone (*H.h. Dem.* 5-

15). Odysseus' meeting with Nausicaa, *Od.* 6. 85-138, presents the scene from the viewpoint of the intruder. Clothes, flowers, and water are prominent elements in the scene, which is normally centred round the domestic task and/or relaxation after it. The intrusive agent may be human or divine, and may simply appear as an unwelcome noise: Andromache among her handmaidens, weaving and preparing baths for Hector, hears the laments for his death, *Il.* 22. 440-8. (Cf. *E. Hel.* 175-8, *Hipp.* 121-30, *A. P.V.* 132-5.) The situation may involve one woman alone, e.g. Creousa gathering flowers for dye before her rape by Apollo, *Ion* 886 f. *Hec.* 923-8 describes an individual domestic scene multiplied through the city. The familiarity of this picture gives impact to the unexpectedly peaceful activities of the maenads, *Ba.* 677-721.

abandoned by Phaedra when she leaves her home, *ὀλβίων ἀπ' οἴκων*,¹ for a relationship which ought to be prosperous and surround her with friends, but which turns out to be a distorted one, *κακονυμφωτάταν ὄνασιν*, bringing her into isolated confrontation with the disease of love. The distortion of love is shown by her choice of the bridal rafters, *τεράμνων ἀπὸ νυμφιδίων*, for suicide.

The stasimon, in its move from unreality into human reality, uses the same ingredients to create each world. The divine, unattainable world is composed of the same forces that make real life so painful: the marriage of Zeus and Hera parallels the unhappy marriage of Phaedra; wings that might lift the imagination away from reality symbolize a return to it. Air is at first the medium of freedom through which the divine world is reached; but at the end of the ode *κρεμαστόν* also suggests air, and the implication of Phaedra hanging above the ground imparts associations of death and destruction. Earth and water are decorative and divine at first; but they are the basis of the human world in which gods are hostile carriers of disease to men.

There is a similar development throughout the play, as well as the ode, in the treatment of water. In the parodos water has a mythological and a domestic significance. The water of the stream that washes the clothes, *φάρεα ποταμῖα δρόσω τέγγουσα* 127–8, is related to Oceanus, *Ὠκεανοῦ τις ὕδωρ στάζουσα πέτρα λέγεται* 121. A stream is a traditional part of the domestic setting of undisturbed women,² reproduced here with ornamental detail. Phaedra attributes similarly gentle qualities to water in her fever, 208–9. At the end of the play Hippolytus is destroyed by the sea-god, by the wave and the monster it carries. In his struggle with his horses on the beach he is compared to a sailor, *ᾧστε ναυβάτης ἀνὴρ* 1221; in the same way at the end of the ode Phaedra's destruction is presented in a drowning image.

Sexual love has an infinite number of verbal and dramatic functions in the play; the choral descriptions of it, which develop the conventional tension between the poles of ornamental sweetness and destructiveness, increasingly emphasize the second. The first stasimon, for instance, has many similarities to the short choral utterance at 1268–81. The first stasimon mentions the power and potential ferocity of love in *βέλος* 530, *τύραννον* 538, but the attractive qualities are more prominent, *στάξεις πόθον* 526, *γλυκεῖαν . . . χάριν*. Even after the final sinister example of Semele (555–62) love is presented in the comparatively gentle bee-image, *μέλισσα δ' οἷα τις πεπόταται*. (The bee might appear as an anti-climax after the lightning-flash; but part of the usefulness of this image is its ambiguity: the combination of sweetness and pain.) Later in the play, after the news of Hippolytus' disaster, the decorative and charming qualities of love are still there, *χρυσοφαῆς* 1275, and love is still winged, but the wings are barbed and the action is violent, 1270–1

*ὁ ποικιλόπτερος ἀμφιβαλὼν
ὠκυτάτῳ πτερῶ.*

Earlier it caused *ψύχα χάριν* 527; now its effect is dangerous, *μαινομένα κραδία* 1274. The military metaphor is used of love's relations with its victims in both

¹ Cf. *ὀλβιόδωρος χθών* 750 (Barrett's text).

² Persephone plays with the daughters of *Oceanus*, *H.h. Dem.* 5–15.

passages. In the first a more technical word is used, *ἐπιστρατεύση* 527, which acts as an oxymoron in a conventional context;¹ in the second the violence of the action, *ἐφορμάση* 1275, harmonizes with the context of love's violent power over the whole world, (*σὺμπάντων . . . μὴν κρατύνεις* 1281). This recalls Aphrodite's own claim to rule the world, 1-6 (compare especially 1278-9 with 3-4); the difference is that the later utterance is made with the weight of the drama behind it, from the experience of the stage-figures and the audience, and is made from the human point of view, as an accusation or complaint. The tendency to reveal a painful and destructive core to something that can be treated conventionally as a pleasure² is apparent in Artemis' promise to punish Aphrodite herself through her own feelings towards a man (1421). Love becomes a destructive tool even in the hands of the goddess of chastity.

The gods themselves are also presented in the play with an increasing emphasis on their destructive proximity to human life, rather than their distant perfection. The play begins with Aphrodite on the stage alone; she lives *οὐρανοῦ τ' ἔσω* 2, and Artemis is described as *οὐραϊάν*, 59,

ἃ μέγαν κατ' οὐρανὸν
ναίεις εὐπατέρειαν αὐ-
λάν, Ζηνὸς πολύχρυσον οἶκον.
. . . ὧ καλλίστα καλ-
λίστα τῶν κατ' Ὀλυμπον.

(67-71)

The gods are depicted as a secure family group inhabiting the sky at an elegant distance from the world of men.³ At the end of the play their destructiveness is demonstrated materially in the bloodstained body of Hippolytus: Artemis' explanation is set in appropriately material terms, 1418-19, *Κύπριδος . . . ὄργαι κατασκήψουσιν εἰς τὸ σὸν δέμας*. Aphrodite's anger swooped down in a physical attack against his body. At the end of the second stasimon the

¹ For aggressive, military imagery of love see Anacr. 48. 75; Ibyc. 1. 11; A. Ag. 743, 1478; S. Ant. 781 *ἀνίκατε μαχάν* E. Hipp. 39, 392 and fr. 250 *ἡ γὰρ τυραννὶς πάντοθεν τοξέεται δεινοῖς(-ῶς) ἔρωσιν*. The arrows of Eros belong to this body of imagery, and so may Aphrodite's liaison with Ares: Simonides (schol. Ap. Rh. 3. 26) and others call Eros their son.

² Love belongs with wine and song (e.g. Anacr. 116) as one of the pleasures, often described as *γλυκεῖα*, that help man forget his cares.

³ Aphrodite reveals in the prologue the more ruthless side of divinity, for the prologue itself describes the same changing treatment of the gods: from the picture of secluded, ideal creatures to the agents of human destruction. It begins with reference to the farthest edge of the world:

ἔσσι τε Πόντου τερμόνων τ' Ἀτλαντικῶν
ναλοῦσιν εἶσω, φῶς ὀρώντες ἡλίον,

and Aphrodite lives *οὐρανοῦ τ' ἔσω*: the first mention of the gods in the play involves

their right to honour, the honours paid to them, and their reaction, *τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο*. Throughout this anticipatory synopsis the dangerous qualities of the gods are progressively revealed. Phaedra must undergo mental agony (expressed in terms of physical destruction, 38-9 *στένουσα κάκ-πεπληγμένη . . . ἡ τάλαν' ἀπόλλυται*), and even Poseidon's gift, *μηδὲν μάταιον ἐς τρίς εὖξασθαι θεῷ* 46, will destroy the son of the recipient. Aphrodite in her explanation of the necessity for Phaedra's death, 48 f.:

τὸ γὰρ τῆσδ' οὐ προτιμήσω κακὸν
τὸ μὴ οὐ παρασχεῖν τοὺς ἐμούς ἐχθροὺς ἐμοὶ
δίκεν τσσαύτην ὥστ' ἐμοὶ καλῶς ἔχειν,

gives us the key to the destructive aspect of the gods: that any relation between gods and men exists for the benefit not of men but of gods. The prologue ends with the gates of Hades opening for Hippolytus, as the play ends with Hippolytus' request to be covered over (1468) and with his death: the prologue, summary of the play, reflects its patterns and preoccupations.

hostility of the goddess acts like a disease;¹ mental pain is presented in physical terms and the body is consequently destroyed.

Non-human powers apparently become nearer to man (and therefore more threatening) in play and ode alike. The figure of Hippolytus also develops from the decorative distance he adopts at first, to a real vulnerability to the destructive forces that characterize normal human life. The first, defining, feature of Hippolytus in the play is his attractive aloofness from ordinary life. The flowers of his garland² grew in a meadow never grazed or farmed, 76–8,

ἀλλ' ἀκήρατον
μέλισσα λειμῶν' ἡρινὴ διέρχεται,
Αἰδῶς δὲ ποταμίαισι κηπεύει δρόσοις.

He draws the connection between his environment of flowers and forest (from which he first emerges on to the stage, and with which Phaedra associates him, 208–11, 215–21) and its allegorical potential for describing his situation: he is distant physically and psychically from the reality of human life.³ His exchange with the huntsman, 88–114, establishes this position; it is in his scene with the nurse, 600–15, and his subsequent monologue, that he first refers to life within, not outside, a social group, and to his relation with his father. Later he acts the part of the injured but reasonable man opposite Theseus, 902–1101, and shares enough of normal Greek values to lament his anticipated exile, 1020. Having moved nearer to reality he is destroyed, like Phaedra at the end of the stasimon, and dies in front of the audience: though he maintains his relation to Artemis, his last words are addressed to his father.

Just as the two halves of the ode are clearly distinct, the play itself splits into two at the point at which this ode is sung. The climax of the first half of the play, the suicide of Phaedra, is accomplished within the ode itself, and the interest of the play shifts to Hippolytus. The problem of a foreign queen's picturesque disease is replaced by the relation between an Athenian hero and his son. The play, like the ode, moves from the exotically distant towards a reality of general application: *κοινὸν τόδ' ἄχος πᾶσι πολίταις* 1462.

The close relation of the ode to the play is apparent in the relevance to the play of the myth that decorates the ode. The relevant features of the story of Phaethon are:⁴ that he is related to the Sun, that his death in a chariot is due

¹ The explicit disease image of love is not as common in fifth-century Greek as it became in Latin and English poetry. We find it twice in Sophocles, *Tr.* 491, and fr. 491. 1 where cod. Paris has νόσημ' ἔρωτος τοῦτ' ἐφίμερον κακόν (Dobree, followed by Pearson, thinks νόσημ' ἔρωτος is an interpolated gloss on, e.g., τὸ γὰρ νόσημα τοῦτ'). E. fr. 400 ὅσον νόσημα τὴν Κύπριν κεκτήμεθα is a better parallel; cf. Theocr. *Idyll* 30. 1 τῷ χαλέπῳ καίνομόρῳ τῷδε νοσήματος (the image changes to ἔλκος *ibid.* 10) and 2. 85; Gow on *id.* 3. 17 (citing Pease on *V. A.* 4. 1). Cf. Plat. *Symp.* 207. (At Plat. *Phaedr.* 236b νοσεῖν seems to mean 'be badly off in life', and is not a medical metaphor for lovers.) Here, the unpleasantness of Aphrodite, *δαμῶν στυγνός*, is compounded by her meta-

phorical responsibility for physical pain and disease.

² Hippolytus' relation to Artemis can be experienced as a distorted image of the lover–mistress relation as Aphrodite implies, *χλωρὰν δ' αὖ ὕλην παρθένῳ ξυνὼν ἀεί*, 17. He garlands the gilt hair of her statue on stage (see Barrett on 82). For possible erotic associations of garlanded flowers see Sapph. 94. 14 f. (Page compares Anacr. 38), and schol. Ar. *Thesm.* 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανοπλοκεῖν (but he may draw a mistakenly general inference from his text and from Sapph. 67 αἱ τ' ὄραι στεφανοπλοκεῖν).

³ For the forest and mountain as the 'elsewhere' locale for escape see *Ba.* 866 f.; *oreibasia*, *Ba.* 863 f., 135 f., and *O. T.* 1451.

⁴ Diggle, *Phaeth.* 4–6, 27–32.

to his distrust of a god, and that he is mourned by the Heliades. The myth is chosen for its picturesque qualities: the violence of the action is hidden by the decorative mourning that commemorates it. Any immediate reference might appear to be to Phaedra, whose death is masked by the singing of the ode. Phaedra (in *ὑπέραντλος*, 769) suggests, like Phaethon, something shining extinguished in water. But the story of Phaethon matches more closely the figure of Hippolytus in the play. Both are associated with a particular god, Artemis and the Sun, sister and brother. Both are destroyed in a chariot, and their fathers, though they regret it later, are in some degree responsible. It is unlikely that Euripides' *Phaethon* pre-dated *Hippolytus*¹ but some features of his interpretation of the story may have been familiar before the production of *Hippolytus*. If so, it is possible to see some correspondence in the reluctance of both young men to marry. Both are mourned everlastingly by maidens: Artemis promises this to Hippolytus, 1425 f.:

κόραι γὰρ ἄζυγες γάμων πάρος
κόμας κεροῦνταί σοι, δι' αἰῶνος μακροῦ
πένθη μέγιστα δακρύων καρπουμένῳ.

If the reference to Phaethon can be taken as an image of the fate of Hippolytus, this picture, the first in a series of ideal scenes painted in the first half of the ode, still suggests symbolically the final destruction of the play: the components of grim reality are present in the world of escape.

II: *Helen* 1451-1511

Φοίνισσα Σιδωνιάς ὦ
ταχεῖα κόπα ῥοθίοισι, μάτηρ
εἰρεσίας φίλα,
χοραγὲ τῶν καλλιχόρων
δελφίνων, ὅταν αὔραις
πέλαγος ἀνήνεμον ἦ,
γλαυκὰ δὲ Πόντου θυγάτηρ
Γαλάνεια τὰδ' εἴπη·
Κατὰ μὲν ἰστία πετάσας' αὔ-
ραις λιπόντες εἰναλίας,
λάβετε δ' εἰλατίνας πλάτας,
ὦ ναῦται, ναῦται,
πέμποντες εὐλιμένους
Περσείων οἴκων Ἑλέναν ἐπ' ἀκτάς.

1455

ἦ που κόρας ἂν ποταμοῦ
παρ' οἶδμα Λευκιππίδας ἦ πρὸ ναοῦ
Παλλάδος ἂν λάβοις
χρόνῳ ξυνελθοῦσα χοροῖς
ἦ κώμοις Ὑακίνθου
νύχιον ἐς εὐφροσύναν,
ὃν ἐξαμιλλησάμενος
τροχῷ τέρμονα δίσκου

1465

- ἔκανε Φοῖβος, τᾷ Λακαί-
 να γὰ βούθυτον ἀμέραν
 ὁ Διὸς δ' εἶπε σέβειν γόνος·
 μόσχον θ', ἂν οἴκοις
 <ἔλειπες, Ἑρμιόναν,>
 ὅς οὐπω πεῦκαι πρὸ γάμων ἔλαμψαν. 1475
- δι' ἀέρος εἶθε ποτανοὶ
 γενοίμεσθ' ἔ Λιβύας
 οἶωνοὶ στοχάδες
 ὄμβρον λιπούσαι χειμέριον
 νίσονται πρεσβυτάτᾳ
 σύριγγι πειθόμεναι
 ποιμένος, ὃς ἄβροχα πεδία καρποφόρα τε γᾶς 1485
 ἐπιπετόμενος ἱαχεῖ.
 ὦ πταναὶ δολιχαύχενες,
 σύννομοι νεφέων δρόμου,
 βάτε Πλειάδας ὑπὸ μέσας
 Ὠρίωνά τ' ἐννύχιον
 καρύξαιτ' ἀγγελίαν
 Εὐρώταν ἐφεζόμεναι,
 Μενέλεως ὅτι Δαρδάνου
 πόλιν ἐλὼν δόμον ἤξει.
- μόλοιτέ ποθ' ἵππιον οἶμον 1495
 δι' αἰθέρος ἰέμενοι
 παῖδες Τυνδαρίδαι,
 λαμπρῶν ἀστρων ὑπ' ἀέλλαισιν·
 οἱ ναίετ' οὐράνιοι,
 σωτῆρες τᾶς Ἑλένας,
 γλαυκὸν ἔπιτ' οἶδμα κυανόχροά τε κυμάτων
 ῥόθια πολιά θαλάσσας,
 ναύταις εὐαεῖς ἀνέμων
 πέμποντες Διόθεν πνοάς· 1505
 δύσκειαν δ' ἀπὸ συγγόνου
 βάλετε βαρβάρων λεχέων,
 ἂν Ἰδαίων ἐρίδων
 ποιναιθεῖς ἐκτήσατο, γᾶν
 οὐκ ἐλθοῦσά <ποτ'> Ἰλίου
 Φοιβείους ἐπὶ πύργους.

One important effect of the fourth stasimon of the *Helen* is its sense of swift, dancing movement. This begins with the ship (which appears at the beginning and end of the ode), ταχεῖα, χοραγέ, surrounded by rushing waves¹ and dancing dolphins, καλλιχόρων δελφίνων. The imperatives, πετάσας, λάβετε, ἔτε,² reinforce

¹ For motion and sound as the primary force of ῥόθιος see Diggle, on *Phaeth.* 80, Morrison and Williams p. 203. Punctuation here, and so the exact sense of the metaphor, is unclear; but the oar is clearly more prominent than the sail.

² ἔτε is Jackson's supplement, *Marg.*

Scaen. 84, which secures responson for λίπετ' 1476. The ship in *Hippolytus* is addressed in the same way, with an ὦ that directs attention to the object without attributing to it any action in a main verb (Barrett on *Hipp.* 732). In both the address is followed by allusion to the sailors' activity on board.

this effect, and the dancing movement reappears in the first antistrophe with its picture of Spartan festivals:

κόρας . . . ἄν λάβοις
 χρόνῳ ξυνελθοῦσα χοροῖς
 ἢ κώμοις Ὑακίνθου.

This may represent a traditional Spartan picture which places Helen at the centre of the dance.¹ In the second strophe the cranes fly *Πλειάδας ὑπὸ μέσας*, through a group of stars which were once a chorus of dancing maidens, prominent elsewhere² in a Spartan context. The swift movement of the cranes is paralleled by the racing of the clouds through which they fly, *νεφέων δρόμου*, as in the first strophe the moving boat is surrounded by moving waves and dolphins. In the second antistrophe the Dioscuri fly through whirling stars, *ἀέλλαισιν*, and over the sea, whose shifting motion is suggested not only by the repetition of *ρόθια* but also by the rapid changes of colour:

γλαυκὸν . . . οἶδμα κυανόχροά τε κυμάτων
 ρόθια πολλὰ θαλάσσας.

The quick dancing movement suggests a single centre to the dance, represented by the picture of Helen worshipped in Spartan festival. The ship is surrounded by dancing dolphins; at the end of the strophe Helen is surrounded by the active sailors escorting her home. Some of the dances in Sparta are imagined as commemorative of Hyacinthus, another beautiful semi-immortal creature.³

¹ This is associated with the Spartan picture of the chaste Helen: see Ar. *Lys.* 1314-15:

ἀγείται δ' Ἀλγίδας παῖς
 ἀγνὰ χοραγὸς εὐπρεπής.

Groups of dancing maidens are characteristically, though not exclusively, Spartan: see Wilam. and Leeuwen on Ar. *Lys.* 1249. There was a Helen cult there whose priestesses were at one time (Paus. 3. 16. 1) called Leucippides. One explanation of this name is that these were the wives of the Dioscuri and the daughters of a Leucippus (Theoc. 22. 138; Apollod. 3. 11. 2); another relates their name etymologically with their possible cult title *πᾶλοι* (see Bowra, *Gr. Lyr. Poet.*, p. 53, who cites Ar. *Lys.* 1308-11). The Helen of this cult may have presided over dances of unmarried girls: Griffiths's material, *Q.U.C.C.* xiii (1972), 39-43, on Helen as chorus-leader and deity in Sparta, is a valuable by-product of his theory that Alcman's Hagesichora represents Helen. Whether the Leucippides entered the dance is unclear. If they did have the title *πᾶλοι* we can add Alcman's four comparisons of dancing girls to horses (this motif is not confined to Spartan poetry, see Anacr. 84 and 118, E. *Ba.* 166). We cannot tell how familiar in Athens the Spartan Helen cult and its dances may have been; but once

Helen joined the dance she would naturally play a leading part.

² Callimachus says that the Pleiades first established dancing in night-festivals (fr. 693P: see Bowra, loc. cit. 53 n. 3); but the phrase *Pleiadum choro* (e.g. Hor. *C.* 4. 14. 21) probably arose from application of this metaphor as a kind of epithet, rather than from such a story. Bowra compares E. *El.* 467; but there the dance of the Nereids is significant, both in itself and as a parallel earlier in the ode, 432. Any deep mythical connexion with night-time festivals is an unnecessary hypothesis; the fact that these stars shine until late at night is enough. It is possible that some unknown Spartan myth may lie behind this material, since the Pleiades are important in some sense in Alcman's 'Partheneion': West, *C.Q.* n.s. xv (1965), 195, thinks the 'Partheneion' is sung in daylight, but cf. Griffiths, art. cit. 33 f.

³ The Hyacinthia was known of at Athens from at least 479 B.C. (Hdt. 9. 7. 11). It took place inside the sanctuary of Apollo at Amyclae, included dances (Mellink, *Hyakinthos*, [Utrecht, 1943], pp. 20, 44), gave prominence to women (ibid. 216) and featured maidens racing in two-horse chariots (Polyc. ap. Ath. 4. 139c-f). The Spartan association of maidens with horses in poetry and perhaps cult is apparently maintained in ceremony.

The focus of the flying cranes in the second strophe is their leader, and their obedience to him is presented in quasi-musical terms, as in a dance, *πρεσβυτάτη σύριγγι πειθόμεναι*. The news of Menelaus at the end of the strophe becomes the centre of the cranes' song as they land, parallel to the figure of Helen returned to the Peloponnese by sailors at the end of the first strophe. At the end of the ode it is the reputation and safety of Helen which is the centre of attention.

Seen from one angle, the structure of the ode apparently demonstrates the straightforward movement appropriate to the journey from Egypt to Greece. Each strophe begins with a reference to foreign lands, *Φοίνισσα Σιδωνιάς, Λιβύας*, and ends in the Peloponnese, *Περσείων οἴκων* . . . *ἐπ' Ἀκτὰς*, 1464, *Εὐρώταν ἐφεξόμενοι* 1492. Each antistrophe is linked closely to the preceding strophe. The first is bound to its strophe by references to the dancing: the stem *χορ-* occupies the same place in the metrical system. The scenes of the antistrophe are set in the land towards which the ship moves in the strophe. The harbours, *ἐλλόμενους Ἀκτὰς* give place to the banks of the river, *ποταμοῦ* . . . *οἶδμα*, once the sea-voyage is over. The fact that this is home is remembered in *οἴκοις* which recalls *οἴκων* in the strophe. The second antistrophe partly resembles its strophe in its syntactical structure, an optative followed by a relative clause and two imperatives; each begins with a flight through the air and ends with a two-line reference to Troy.¹ The forward movement is brought out by the parallel between the boat and the birds: the journey to the Peloponnese is repeated in the second strophe from the first. In the same way the second antistrophe has points of similarity with the first: the Leucippides may be recalled by the Tyndaridae,² and the only suggestions of suffering are made in the antistrophes, for in the first Hyacinthus is killed accidentally, in the second Helen needs rescuing from *δύσκληια* for an action of which she was innocent. The competition implied in *ἐξαμιλλησάμενος* is reflected in *Ἰδαίων ἐρίδων*. Each antistrophe ends with a wedding that has not happened; each mentions an act of Phoebus (the murder of Hyacinthus, the building of Troy) which is associated with a sense of something cherished now destroyed (the fall of Troy is mentioned earlier in the ode, 1495, and at the beginning of the play). But behind the apparently forward-moving pattern of the ode there is a circular structure appropriate to the circular dance movement suggested by individual words. The two central stanzas, the first antistrophe and the second strophe, are linked by their similar visual effects, the nocturnal setting, *νύχιον ἐς εὐφροσύναν* 1470, *᾽Ωρίωνά τ' ἐννύχιον* 1490, and flickering lights (the torches of dancing women, 1468, 1478, and the dancing stars). Spartan topography is confined to these stanzas, 1474 *τῇ Λακαίῃα γᾶ*, 1465–7 and 1492. The unity of these central stanzas is emphasized by the similarities of the two outer ones. These present the colour and movement of the sea, *γλαυκὸν, κυανόχροα* 1501, *γλαυκά* . . . *Γαλάεια* 1457 (cf. the repetition of *ρόθια* 1502), and the winds of the sea, conspicuous by absence (probably) in the first strophe, supplied by the Dioscuri in the second antistrophe, *ναύταις εὐαεῖς ἀνέμου πέμποντες Διόθεν πνόας*. In the two central stanzas human and animal activity is prominent: the action of Phoebus is mentioned because it is the origin of the human ceremony. In the two outer stanzas the action of the gods is more apparent; the sailors,

¹ The metrical structure they share is 'a remarkable series of four single cola' (Dale).

² Cf. *supra*, p. 237 n. 3. Even if one disregards on principle (since it is not explicit)

the suggestion that allusion is intended to their possible marriage to the Dioscuri, the patronymic form and metrical shape link the two names.

who also appear in these, work under the protection of the gods who guard the sea. Helen is the centre of the aims expressed at the end of each outer stanza; she must be brought home physically, *πέμποντες* . . . 'Ελέναν 1464, and is to be rescued by her brothers, *σωτήρες τᾶς 'Ελένας* 1500, in reputation: *δύσκληαν δ' ἀπὸ συγγόνου βάλετε* 1506. The ode ends with reference to the towers of Troy, which now no longer stand and to which Helen never came; the ode begins with the poetic address to a foreign ship, *Φοίνισσα Σιδωνιάς ὦ*.¹ These create an elaborate and foreign frame for the ode.

This ode reflects patterns of structure and themes in the play. Although its subject is a forward-moving journey, twice performed, it suggests also a dancing motion round the central figure and ends with a *denial* of past movement on the part of Helen, the centre figure of the play.² The main action of the play centres round Helen's *refusal* of marriage and her escape, and one of its main themes is the question of her responsibility for the Trojan war and its attendant misfortunes, of which she is accused by Teucer (73), by the Messenger (750-1), and by herself (109). Through the initial dialogue with Teucer emerges a list of heroes who died in the war, including her own brothers,³ and she feels responsible too for Leda's death from shame (134). The point made at the beginning of the play is repeated throughout: that men have died and a city has been destroyed because of an action that the central figure of the play did not in fact perform; this is most explicit in the messenger's speeches, 711-57. Helen on stage, concerned about her family (123, 133, 137, 180-5), is a contrast to Helen the destroyer of families and homes. Her absence of action in the play is emphasized in this contrast and by her position as centre or cause of a series of violent actions: the clash between Theoclymenus and Theonoe, the argument between Hera and Aphrodite which takes place (880-6) while Helen and Menelaus state their case themselves (894-995), and Theoclymenus' murderous intentions towards his sister and the servant (1634, 1639). The sense of futility and misfiring attending the figure of Helen is reflected in the ode in the references to Phoebus: Hyacinthus is killed accidentally,⁴ divinely-built Troy is sacked for a Helen who was not there. This effect is maintained in the presentation of the plot-patterns of the play: the plots misfire and delude the audience,⁵ as the Greeks are deluded by the phantom.⁶

¹ For the rarity of this delayed ὦ (and hence its possible affectation?) see Fraenkel, *Ag.* ii. 282. 2 (and his Addendum iii. 829).

² Segal, *T.A.P.A.* cii (1971) 595, calls the 'movement of the whole plot . . . circular and cyclical'. He cites the move from joy to grief in the parodos, and the move from grief to joy in the third stasimon. His vision (p. 609) of Helen as the central figure, with Theonoe and Menelaus as 'polarities at either end of the spectrum', also reflects a view of Helen at the centre of some formal structure, either mobile or architectural.

³ She is not told how they died: she feels responsible whether it was in battle or from shame.

⁴ This is the earliest mention of his death in literature, so we cannot tell whether *ἐξαμλλησάμενος* alludes to the competition

between Apollo and Zephyrus. Archaeological evidence does not help, but the earliest representations of Hyakinthos, in sculpture and on gems, emphasize his relation with Apollo: Zephyrus is absent. It is better to take ὦ as the object of the participle as well as of *έκανε*. The swift movement of *ἐξαμλλησάμενος*, and the spinning movement of the discus, add to the general effect of circular motion.

⁵ Burnett, *Catastrophe Survived*, Ch. 7 *passim*.

⁶ The phantom is made of sky, *εἴδωλον ἔμπνου οὐρανοῦ*, 34 (like its literary ancestor, the copy of Hera that fooled Ixion, *Pi. P.* 2. 36), and its deluding effect continues until line 711, well after the report of its disappearance at 605. Air and sky are important in the language of this play, and

Some more detailed motifs of the ode are also relevant to themes in the rest of the play. The ship at the beginning and end of the ode recalls Helen's other journey, sailing to Troy, 229–38.¹ The sea has been associated in the play with separation, wandering, and destruction (202, 233 f., 400–1, 423–4, 531, 773 f., 1126 f., 1209), and now in the ode, which is sung while Helen escapes by sea, it is decorative and kind. The destructive powers of the gods have been mentioned throughout the play; in the ode Galaneia and the Dioscuri are protective and have close blood-ties with men.² The wedding of Hermione earlier in the play represents the unattainable desideratum of the return to Sparta. The use of it in the ode as an emblem of Helen's return may derive force from the picture of the restored family prosperity in the *Odyssey*. There the day of Telemachus' arrival coincides with wedding-festivities for two of Menelaus' children, for his son (by a slave) and for Hermione, *Od.* 4. 12 f.:

‘Ελένη δὲ θεοὶ γόνον οὐκέτ’ ἔφαινον
ἐπεὶ δὴ τὸ πρῶτον ἐγένετο παῖδ’ ἐρατεινῇν,
Ἑρμιόνην, ἣ εἶδος ἔχε χρυσέης Ἀφροδίτης.

In the ode the wedding of Hermione is associated with other Spartan festivities which combine to suggest the return to that stable family life impaired by recent history. ‘The temple of Athena, previously the setting for the Persephone-like abduction of Helen (243–8), now stands beside the Spartan festival of the Hyacintheia.’³ Ode and play alike allude to past suffering in a context of hoped-for restoration of peace and stability.⁴

III. SOME CONCLUSIONS

The relation in Euripides between a choral ode and its play is governed by the structure and nature of the play as well as of the ode. Euripides uses odes with a different type of function at appropriately different points in his plays. I have taken two examples of one type which has sometimes been associated with the post-Euripidean development of the ἐμβόλιμον⁵ to suggest that the content and design of the play is reflected in the composition and the more faraway,

through the εἶδωλον are related to the issue of appearance and reality that has pre-occupied critics. The eidolon when it leaves moves πρὸς αἰθέρος πτυχάς 605; Theonoe, 1013–16, explains that the human soul also goes into the aither at death. Air occupies a central position in this stasimon in the first words of the second strophe.

¹ Segal, loc. cit. 598.

² For Galaneia see Segal, p. 599, who stresses Theonoe's descent from Proteus. Menelaus, detained in Egypt, *Hom. Od.* 4. 351, is saved by the advice of Eidothea, daughter of Proteus.

³ Segal, p. 600.

⁴ Cf. the political climate that produced the *Helen*. News of the Sicilian disaster had reached the Athenians the year before and Decelea had been seized and occupied. The oligarchic revolt broke out a few months after the first performance.

⁵ Aristotle, *Poet.* 1456^a25, does not suggest

that Euripides himself used the ἐμβόλιμον. This passage has influenced our approach to Euripidean choral odes: we have assimilated the tone of Aristotle's comparison between Sophocles and Euripides: καὶ τὸν χρόνον δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ’ ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἡδόμενα οὐδὲν μᾶλλον τοῦ μύθου ἢ ἄλλης τραγωδίας ἐστίν. διὸ ἐμβόλιμα ᾄδουσιν πρῶτον Ἀγάθωνος τοῦ τοιούτου. But the first point of the direct comparison is the persona, not the songs, of the chorus. It is later poets, influenced apparently by Agathon, who abandoned the organic relation between a choral ode and its play. I am glad to see new support for this approach to Euripides' so-called escapism, with comments on the *Hippolytus* stasimon, in B. Vickers, *Towards Greek Tragedy*, pp. 18–23.

imaginative material of the ode. This type of ode, sung during the enactment off-stage of a crisis in the drama, creates mythological and pictorial associations that lead to a lyric vision of the appropriate action, and reassembles motifs of the play in a new mode, as a dream regroups the thoughts and events of the waking day. Such an ode is as relevant to its play as those that illustrate, rather than rearrange, the passions and questions of the drama. Both types, acting as a re-experience of themes that differs metrically and tonally from their presentation in the rest of the play, provide an 'elsewhere' on which to project the ingredients of the 'here'.

I am not trying here to impose a centripetal unity on each play by emphasizing recurrent thoughts, images, and patterns within the whole, but rather to see the different treatments of related themes as radiating from the writer's associations to his subject. The ode stands in a relation to the drama similar to that which exists between the play and the audience: it provides a screen in an imaginative context on which to throw insight into patterns and issues familiar to the engaged spectator. The 'here' is the fabric of the decorative 'elsewhere'.

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