[Clytemnestra’s Silent Movements](https://camws.org/sites/default/files/meeting2022/2654ClytemnestraSilentMovements.pdf) CAMWS, 24 March 2022

Robin Mitchell-Boyask, Temple University, robin@temple.edu

Taplin 1972: 89: “Most commentators have supposed that during the first two thirds of the play Clytemnestra makes a series of short, incisive and dominant appearances: 258–350, 587–614, 855–974, 1035–1068. On the other hand there is nothing in the text which can show conclusively that Clytemnestra did not stay on in between these contributions.”

Taplin 1977: 280: “The movements of Clytemnestra in *Ag(amemnon)* are notoriously problematic.”

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Entry before line 83 during the parodos or at line 258 for the first episode?

Chorus to Clytemnestra, unclear whether she is present:

σὺ δέ, Τυνδάρεω / θύγατερ, βασίλεια Κλυταιμήστρα (83–84)

 “And you, Tyndareus’ / daughter, queen Clytemnestra…”

Chorus to Agamemnon, as he arrives:

ἄγε δή, βασιλεῦ, Τροίας πτολίπορθ᾽, / Ἀτρέως γένεθλον (783–784)

“Come on, king, sacker of Troy, / offspring of Atreus...”

First lyric line after choral anapests end: κύριός εἰμι θροεῖν, “I have the authority to tell” (104), marking her departure?

Clytemnestra in the acting area to greet Agamemnon’s chariot after line 781, instead of entering when she first speaks (855)?
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Bibliography

Aeschylus and R. Lattimore. 1947/1953. *Aeschylus I*. Chicago.

Aeschylus, R. Lattimore, M. Griffith and G. Most. 2013. *Aeschylus I*. Chicago.

Aeschylus, P. Meineck and H. P. Foley. 1998. *Oresteia*. Indianapolis.

Aeschylus and O. Taplin. 2018. *The Oresteia*. New York.

Denniston, J. and D. Page. 1957. *Aeschylus*: Agamemnon. Oxford.

Hamilton, R. 1978. “Announced Entrances in Greek Tragedy.” *HSCP* 82: 63–82.

McClure, L. 1999. *Spoken Like a Woman: Speech and Gender in Athenian Drama*. Princeton.

Mitchell-Boyask, R. 2006. “The Marriage of Cassandra and the *Oresteia*: Text, Image, Performance.” *TAPA* 136: 269–98.

Raeburn, D and O. Thomas. 2011. *The* Agamemnon *of Aeschylus: A Commentary for Students*. Oxford.

Sommerstein, *Aeschylus II.* Cambridge, MA.

Taplin, O. 1972. “Aeschylean Silences and Silences in Aeschylus.” *HSCP* 76: 57–97.

Taplin, O. 1977. *The Stagecraft of Aeschylus: The Dramatic Uses of Exits and Entrances in Greek Tragedy.*

Taplin, O. 2003. *Greek Tragedy in Action* (2nd edition; 1st edition 1978). London.

Wiles, D. 1997. *Tragedy in Athens: Performances Space and Theatrical Meaning*. Cambridge.