

“*Euphēmia* and Gender in Aeschylus’ *Agamemnon* and *Seven Against Thebes*”

1. Hesiod, *Works and Days* 735–36 (Text, Solmsen, Merkelbach, and West 1970; Translation, Most 2018)

μηδ’ ἀπὸ **δυσφήμοιο τάφου** ἀπονοστήσαντα
σπερμαίνειν γενεήν, ἀλλ’ ἀθανάτων ἀπὸ δαιτός.

And do not sow offspring when you come home from an ill-spoken funeral, but from a dinner of the immortals.

2. Aeschylus, *Choephoroi* 340–44 (Text, Page 1972; Translation, Sommerstein 2008)

ἀλλ’ ἔτ’ ἂν ἐκ τῶνδε θεὸς χρήζων
θείη κελάδους εὐφθογγοτέρους,
ἀντὶ δὲ **θρήνων** ἐπιτυμβιδίων
παιῶν μελάθροις ἐν βασιλείοις
νεοκρᾶτα φίλον κομίσειεν.

But even from this situation god can still, if he wishes,
turn your songs into more auspicious ones,
and instead of laments at a tomb
the paeon may be heard in the royal halls
bringing in the welcome bowl of new-mixed wine.

3. Callimachus, *Hymn to Apollo* 17–21 (Text and translation, Stephens 2015)

εὐφημεῖτ’ αἰόντες ἐπ’ Ἀπόλλωνος αἰοιδῆ.
εὐφημεῖ καὶ πόντος, ὅτε κλείουσιν αἰοιδοί
ἢ κίθαριν ἢ τόξα, Λυκωρέος ἔντεα Φοίβου.
οὐδὲ Θέτις Ἀχιλῆα κινύρεται **αἴλινα** μήτηρ,
ὀππόθ’ **ἰὴ παιῆον ἰὴ παιῆον** ἀκούσῃ.

Be silent while you listen to the song for Apollo. The sea too is silent when the singers celebrate either the cithara or the bow, the implements of Lycoreian Apollo. Nor does Thetis, his mother, mourn for Achilles, whenever she hears the paeon cry.

4. Aeschylus, *Agamemnon* 1072–79

ΚΑΣΣΑΝΔΡΑ

ὄτοτοτοτοῖ πόποι δᾶ·

ὥπολλον ὥπολλον.

ΧΟΡΟΣ

τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου;

οὐ γὰρ τοιοῦτος ὥστε **θρηνητοῦ** τυχεῖν.

ΚΑΣΣΑΝΔΡΑ

ὄτοτοτοτοῖ πόποι δᾶ·

ὥπολλον ὥπολλον.

ΧΟΡΟΣ

ἦδ' αὐτε δυσφημοῦσα τὸν θεὸν καλεῖ,

οὐδὲν προσήκοντ' ἐν γόοις παραστατεῖν

Cassandra

Ototototoi, popoi, dah!

Apollo! Apollo!

Chorus

Why are you wailing like that about Loxias? He is not the sort to come in contact with one who laments.

Cassandra

Ototototoi, popoi, dah!

Apollo! Apollo!

Chorus

Here she is again, making an ill-omened invocation of a god for whom it is in no way appropriate to be present amid cries of grief.

5. Aeschylus, *Seven Against Thebes* 219–23:

ΧΟΡΟΣ

μήποτ' ἐμὸν κατ' αἰῶνα λίποι θεῶν

ἄδε πανάγυρις, μήδ' ἐπίδοιμι τάνδ'

ἄστυδρομουμένην πόλιν καὶ στρατὸν

δαπτόμενον πυρὶ δαΐφ.

ΕΤΕΟΚΛΗΣ

μή μοι θεοὺς καλοῦσα βουλεύου κακῶς·

Chorus

Never while I live may this assembled company

of gods desert us, nor may I behold this city

stormed through by the enemy, and its people

devoured by their fire.

Eteocles

Please don't call on the gods while behaving imprudently.

6. Aeschylus, *Seven Against Thebes* 256-258:

ΕΤΕΟΚΛΗΣ

ὦ Ζεῦ, γυναικῶν οἶον ὅπασας γένος.

ΧΟΡΟΣ

μοχθηρόν, ὥσπερ ἄνδρες ὧν ἀλῶ πόλις.

ΕΤΕΟΚΛΗΣ

παλινστομεῖς αὖ θιγγάνουσ' ἀγαλμάτων;

Eteocles

Zeus, what a race you've given us for company, these women!

Chorus

A wretched one—just like men when their city is captured.

Eteocles

Saying ill-omened words again, are you, while touching the images?

7. Aeschylus, *Agamemnon* 1246-48

ΚΑΣΣΑΝΔΡΑ

Ἄγαμέμνονός σέ φημι' ἐπόψεσθαι μόρον.

ΧΟΡΟΣ

εὔφημον, ὦ τάλαινα, κοίμησον στόμα.

ΚΑΣΣΑΝΔΡΑ

ἀλλ' οὔτι **παιῶν** τῶδ' ἐπιστατεῖ λόγῳ.

Cassandra

I say that you are about to gaze upon the death of Agamemnon.

Chorus

Speak only of good things, poor girl; put your tongue to sleep.

Cassandra

But there is no divine Healer in attendance on these words.

8. Aeschylus, *Seven Against Thebes* 264-70:

τοῦτ' ἀντ' ἐκείνων τοῦπος αἰροῦμαι σέθεν.

καὶ πρὸς γε τούτοις ἐκτὸς οὔσ' ἀγαλμάτων

εὔχου τὰ κρείσσω, ξυμμάχους εἶναι θεούς·

κάμῳ ἀκούσασ' εὐγμάτων, ἔπειτα σὺ

ὀλολυγμὸν ἱερὸν εὐμενῆ **παιώνισον**,

Ἑλληνικὸν νόμισμα θυστάδος βοῆς,

θάρσος φίλοις, λύουσα πολέμιον φόβον.

I accept this word of yours, in preference to your earlier words. Now, in addition to that, get away from the images and utter a better prayer—that the gods should fight alongside us. Listen to my prayer, and then utter the sacred, auspicious ululation of triumph, the customary Hellenic cry at sacrifices, to give confidence to our friends and dispel their fear of the foe.

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