

It is generally accepted that the *peplos* woven in honor of Athena for the Greater Panathenaea featured the goddess's *aristeia* against the Giants (see most recently Mansfield 1985; Barber in Neils 1992). In two Euripidean passages, however, the *peplos* is said to depict not the Gigantomachy but the Titanomachy, a war in which Athena did not participate (*Hec.* 470-4; *IT* 222-4). Reiterating a suggestion found already in the *scholia* to *Hec.* 472, Vian (1952) argued that Euripides treats the Titans and the Giants as identical, thus being the earliest Greek author to conflate the two. This interpretation has become canonical (e.g. Collard 1991; Gregory 1999; Kyriakou 2006), even though it is based only on the arbitrary assumption that Euripides' text is intended as an accurate reflection of contemporary cultic practices. In this paper I suggest a different approach: instead of a conflation, I wish to argue that in these passages Euripides has deliberately thwarted his audience's expectations and that this dramatic strategy fits effectively in both contexts and creates a common discourse shared by both Greek and Trojan female victims of the Trojan War.

When the Chorus sing of their future slavery in the first *stasimon* of the *Hecuba*, they imagine themselves embroidering Athena's Panathenaic *peplos* with Zeus' victorious battle against the Titans (*Hec.* 470-4). The choice of the Titanomachy is meant to be perceived as a mistake that, on one level, underscores the gap between the foreigners and the Greek world they are now forced to join as slaves. As such, it complements a series of inaccuracies that mark the Chorus' rather optimistic vision of their future as unrealistic and sadly improbable (Rosivach 1975; Mossman 1995). On the other hand, the erroneous reference to the Titanomachy ironically deprives Athena of her *aristeia* in the context of her own celebration (*pace* Vian), thus reciprocating the goddess' refusal to help the Trojans when the women of Troy besought her with another *peplos* in *Iliad* 6 (293-311). Finally, as the next strophe weaves a parallel between Zeus' victory over the Titans by means of the thunderbolt and the recent destruction of Troy by means of fire (473-4 and 476-7), it invites a re-interpretation of the Chorus' misinformed choice as self-referential: their version of the Panathenaic *peplos* pitted Zeus against enemies that—unlike the transgressive Giants but much like the Trojans—fought a defensive war that lasted ten long years before finally yielding (*Hes. Th.* 629-720).

In *IT* 221-4 Iphigenia's lament of her exilic life focuses on her exclusion from Greek rituals such as singing in honor of Hera at Argos and weaving the image of Athena and the Titans, presumably on the goddess's *peplos* (Vian 1952). The surprising connection of Athena with the Titans, now spoken by a Greek, accentuates the estrangement between Iphigenia and the world from which she has been forcefully excluded; it also invites comparison with its only other earlier occurrence, namely *Hec.* 470-4. I wish to argue that Iphigenia's lament deliberately evokes the song of the Trojan slaves, thus pointing to the common experience of painful uprooting shared by women of both camps as a result of the same war.

In this paper I hope to show that, far from being a gloss for the Giants, the Titans in *Hec.* 470-4 and *IT* 222-4 are a deliberate aberration from the audience's expectation that significantly enriches the meaning of the passages and marks the isolation shared by Greek and Trojan women who were uprooted because of the War.