

## The *Oresteia* Theme in Early Greek Epic, Lyric and Tragedy

H. *Od.* systematically engages the story of the *Oresteia*, elements of which are narrated piecemeal throughout the poem: Clytemnestra marries Aegisthus in Agamemnon's absence; he is killed upon his return; later, Orestes arrives and kills Aegisthus (esp. *Od.* 1. 29–43; 4. 524–37; 11. 405–34). Homer uses the story and its protagonists as 'argument' and 'key' for his own (de Jong [2001] 12–14). The sacrifice at Aulis, seemingly suppressed in the *Iliad* (cf. *Il.* 9. 144–5 with  $\Sigma$  ad 145.), was treated by the *Cypria* (*Cypr. arg.* 42–5, fr. 24 Bernabé; cf. Davies [2019] 142–9) and the revenge of Orestes with Pylades appeared in the cyclic *Nosti* (*Nost. arg.* 17–19). The lyric poet Xanthus (*PMG* 699–700) anticipates its telling by Stesichorus (fr. 171–81 D-F; cf. Davies and Finglass [2014] 484–5) while Stesichorus includes details of the story later found in Aeschylus, including Clytemnestra's guilty dream about a bloodied snake (fr. 180 D-F; cf. A. *Ch.* 514–52) and the recognition token (fr. 181a7–14 D-F; cf. Davies and Finglass [2014] 503–11). Pindar's version (*Pi. P.* 11. 17–37) also interacts with Aeschylus', whether as model or copy (depending on the preferred dating, Kurke [2013]). This paper, comprising a brief overview of known *oresteia* versions and possible allusive relationships between them, contributes to recent work on intertextuality in early Greek epic and Stesichorus (Kelly [2015]) and the reception of Stesichorus in Athens (e.g., Bowie [2015]) whilst noting the possible influence of contemporary Laconian cult on the treatment of the theme in Homer and in Athens (cf. Boedeker [1993]; Salapata [2014] 27–40; Hall [2018]).

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