

## Monody in Euripides

The solo singer takes center stage in Euripides' late tragedies. Solo song – what the ancient Greeks called monody – is a true dramatic innovation, combining and transcending the traditional poetic forms of Greek tragedy. At the same time, Euripides uses solo song to explore the realm of the interior and the personal in an expanded expressive range. Contributing to the current scholarly debate on music, emotion, and characterization in Greek drama, this book presents a new vision for the role of monody in the musical design of *Ion*, *Iphigenia among the Taurians*, *Phoenician Women*, and *Orestes*. Drawing on her practical experience in the theater, Catenaccio establishes the central importance of monody in Euripides' art.

CLAIRE CATENACCIO is a scholar of ancient Greek literature and its modern reception. As a dramaturge and director, she has worked extensively with contemporary productions of ancient plays. She is a member of the faculty of Classics at Georgetown University.

# Monody in Euripides

## Character and the Liberation of Form in Late Greek Tragedy

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Cambridge University Press & Assessment

978-1-009-30013-1 — Monody in Euripides: Character and the Liberation of Form in Late Greek Tragedy

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Frontmatter

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Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

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477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,  
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Information on this title: [www.cambridge.org/9781009300131](http://www.cambridge.org/9781009300131)

DOI: 10.1017/9781009300179

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First published 2023

First paperback edition 2025

*A catalogue record for this publication is available from the British Library*

ISBN 978-1-009-30012-4 Hardback

ISBN 978-1-009-30013-1 Paperback

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*for my parents*

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## Acknowledgments

The idea of writing a book on singing actors in Greek tragedy arose from my work as a performer, director, and dramaturge. Staging plays for a live audience inspired me to concentrate on those elements of ancient drama that are not always obvious from the text as printed on the page, above all on the role of music. I therefore thank all those who have collaborated with me to make theater over the past two decades.

My scholarly and personal debts are many. This book began its life as a dissertation submitted to Columbia University in 2017. My utmost gratitude is due to Helene Foley for her wise and generous guidance as my *Doktormutter*. At the other end of the process, it was a pleasure to work with Michael Sharp as an editor and with Katie Idle at Cambridge University Press. I benefited from the suggestions of two anonymous readers who posed questions that led me to rethink aspects of my approach at a crucial stage. I have been fortunate in my colleagues and students at Georgetown University, who supported this project's development. I thank the mentors and colleagues who have encouraged me to become a better reader and writer as I moved from student to scholar: Jed Atkins, Tolly Boatwright, Peter Burian, Chris Celenza, Julie Crawford, Casey Dué, Marcus Folch, Justin Haynes, William Johnson, Cathy Keesling, Zoie Lafis, Catherine Langlois, Charles McNelis, Bridget Murnaghan, Greg Nagy, Marden Nichols, Josiah Osgood, Vicki Pedrick, Timothy Power, Elizabeth Scharffenberger, Mark Shiefsky, Alex Sens, Josh Sosin, Katharina Volk, Gareth Williams, and Nancy Worman.

Many of my friends are themselves scholars and artists. I thank Tori Akin, Charles Bartlett, Joshua Billings, Kate Meng Brassel, Fred Brown, Molly Borowitz, Lara Bryfonski, Ryan Campbell, Eva and Grace Catenaccio, Daniel Flanigan, Amy Garland, Roseen Giles, Richard Hutchins, Lucy Jackson, Evan Jewell, Cat Lambert, Rachel Lesser, Joe McDonough, Charles McNamara, Zachary Roberts, Henry Walters, Erika Weiberg, Leah Whittington, and Tom Zanker, who kept me company at different stages of the writing process. The inimitable Garrett Albert translated all of Euripides' oeuvre with me over five years of weekly meetings, for which I am deeply

grateful. I first studied Greek tragedy with the late Albert Henrichs, whose Dionysian passion inspired me. Finally, this book is dedicated to my parents, who taught me to love songs and stories.

## Note on Editions and Translations

I have used the following editions for the Greek works discussed in this book. The lyric portions of tragedy present some textual difficulties. For monodies in Euripides, I generally follow the text and line numbers of de Poli (2011), substituting iota subscript for adscript, and rely on Diggle (1981) and Mastronarde (1994) for other portions of the plays. Translations are my own unless otherwise indicated and aim for clarity.

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