

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI[®]

UNIVERSITY OF CINCINNATI

June 5 1961

I hereby recommend that the thesis prepared under my supervision by Johanna Dietz
entitled A comparison of Hippolytus by Euripides with Phèdre by Racine.

be accepted as fulfilling this part of the requirements for the degree of Master of Arts

Approved by:

Heister Cannon

A COMPARISON OF
HIPPOLYTUS BY EURIPIDES
WITH
PHEDRE BY RACINE

A dissertation submitted to
The Graduate School
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of

MASTER OF ARTS

1961

by

(Rosalie) Johanna Dietz

A. B. Wellesley College 1960

UNIVERSITY OF CINCINNATI

UMI Number: EP26394



UMI Microform EP26394

Copyright 2009 by ProQuest Information and Learning Company.

All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

TABLE OF CONTENTS

	Page
INTRODUCTION	1
RELATION OF THE DRAMAS TO THE AUDIENCE	4
CHARACTERS	11
STRUCTURE AND POETRY OF THE DRAMAS	41
CONCLUSION	70
BIBLIOGRAPHY	73

SEP 18 1967

INTRODUCTION

Racine, as distinct from the rest of his age, was schooled in Greek literature. Latin was the customary and common education; only a few savants, one might almost say the few recluses of Porte Royale, pursued Greek letters. The masters of the French classical stage studied their Aristotle in translation and for classical models used only Roman copies of the Greek dramas. In the face of this ignorance Racine might not have been above creating a public image of himself as "le docte M. Racine" yet the proficiency and finesse of his Greek has been admirably established by R. C. Knight:

Pour étudier un texte il les complète par les commentaires contenus dans le texte même, et parfois par ceux qu'il possède, ... ou par des auteurs qu'il a déjà lus... Mais il cite, au bout du compte, peu d'autorités, surtout après Uzès, et ne les interroge en général que lorsqu'une obscurité du texte l'arrête. Il a assez d'indépendance et de savoir pour critiquer ou négliger ces aides, parfois il a raison contre eux; il sait discuter ou même rectifier une interprétation douteuse. Car il est à peu près indépendant des traductions imprimées, qu'il ne consulte pas toujours; ce qui est fort à son honneur et le distingue nettement de presque tous ses contemporains; presque toutes ses notes sont faites directement sur le grec.¹

Bien des remarques témoignent d'un tact critique très fin et d'une sûreté de goût très en avance sur son temps, non exempte par moments d'une pointe d'ironie.²

¹ R. C. Knight, Racine et La Grèce, Paris, Boivin
et Cie, p. 226.
² Ibid., p. 184.

Though the story of Phaedra had been treated by other French authors, all Racine's borrowings are negligible except for those from Euripides and Seneca. Knight devotes a major portion of his study of Phèdre to an amassing and comparison of the borrowings. His summary is so exact and brief that I quote it:

Trois des scènes d'Euripide passent, avec leur structure et de nombreux détails, dans la Phèdre de Racine, ce sont: l'aveu de Phèdre à sa nourrice, la dénonciation d'Hippolyte par Thésée, le récit de la mort du héros. Quant au rest de la tragédie grecque, les emprunts de Racine, qui sont nombreux, devront être transposés pour s'adapter à des situations modifiées.

La tragédie de Sénèque a fourni une des scènes capitales de Racine: la déclaration de Phèdre à Hippolyte; le récit du monstre a servi, comme celui d'Euripide auquel il ressemble. Quant au reste, Racine lui doit une partie de son plan, beaucoup de vers, et des suggestions assez précises pour trois autres passages: l'épée d'Hippolyte employée comme preuve de sa culpabilité; la captivité de Thésée racontée par lui à son retour; enfin, Hippolyte mort innocenté par Phèdre mourante.¹

In his own preface to Phèdre Racine acknowledges only the debt to Euripides:

Voici encore une tragédie dont le sujet est pris d'Euripide. Quoique j'aie suivi une route un peu différent de celle de cet auteur pour la conduite de l'action, je n'ai pas laissé d'enrichir ma pièce de tout ce qui m'a paru le plus éclatant dans la sienne.

Although he copied much from Seneca, primarily suggestions for dramatic action, I feel, along with Knight, that Racine, the Hellenist, was inspired by Euripides and not by his Roman model. Racine's marginal notes on Euripides, along

¹ Ibid., p. 337.

with his normal summaries of the action, are a mixture of praise and blame, blame for the construction, praise for the "beaux mots" and "belles actions."¹ Both men wrote the story of Phaedra as a tragedy concerning the terrible, fatal effects of an uncontrollable and guilty desire, a sickness for which their heroines were not responsible but which devastated all around it. Racine's dislike of Euripidean construction, his complaints that a passage was "plus comique que tragique, quoique beau et bien exprimé..."² suggest that, though the essence was similar, Racine was not following his master all the way. I will compare their two plays³ in an attempt to see how Racine differed, and to understand both plays but particularly that of Euripides.

¹ Ibid., p. 220. This passage refers particularly to the notes on Medea but is true also for the surviving notes² on other plays.

² Ibid. This refers to Medea's complaint about woman's lot. Criticisms of the same tenor are fairly frequent.

³ The Greek quotations are from Gilbert Murray's edition of the text. Euripidis I. Oxford: Clarendon. The Racinean text is perfectly standard but I have used Irving Babbitt's edition. Phèdre. Boston: Heath & Co., 1910.

RELATION OF THE DRAMAS TO THE AUDIENCE

Racine and Euripides present their stories to the audience in totally different manners. Euripides includes his audience, invites us to watch the story from a distance. Hippolytus has two frames, the goddesses and the chorus. Aphrodite addresses us directly, tells us that Phaedra and Hippolytus are about to die, Phaedra for no fault of her own. We, knowing all this, can watch the story with a certain detachment. The story ends with Artemis. Along with comforting her follower, Artemis announces the rites by which the women of Troezen will commemorate Hippolytus (1423-1430). This aetiology is again a word to the audience, a passing from the play to the present. It places the audience again at a distance and would also, I should think, increase their interest by relating the play to their own familiarity with fifth century ritual. The chorus isolates us from the action by conveniently performing our job. They come to help Phaedra and when they discover that they are incapable of action, we are also incapable. As they become conscious victims of Cypris so we also realize that we are subject to her force and our concern in the play deepens. Their singing and dancing are so beautifully unrealistic that we are protected from reacting to the play as if we were presented with the situation in real life. But like the goddesses, the chorus

also brings us closer to the action. They play our own role of spectators. The paradoxical result of all this insulation is that it enables Euripides to make the action more vivid. A certain amount of unrealistic explanation and evocation of emotion which is done by the actors in Racine's drama, can be done by the goddesses and chorus in Euripides' drama. The characters enter already introduced. We know we are watching them, not living with them, and we already have an emotional reaction. Though Hippolytus and his huntsman have their own world, it very much resembles our world. The young man's participation in the mysteries, his sophistic exchange with the servant, his general aristocratic air place him immediately in no legendary heroic age but as a young man about Athens. The chorus was washing clothes in a nearby stream when they heard the news and have hurried over to see what is happening. Phoutrides mentions that every Greek in the audience had probably as a child done washing with the women.¹ Later, the women sing of the vain sacrifices all Hellas makes at Delphi and Olympia unless they honor Eros. This is no legendary world but fifth century Athens, an Athens peopled by characters who seem almost as individual to us today as they did to a Greek audience. Without the frame the story might be a little

¹ Aristides E. Phoutrides. "The Chorus of Euripides," Harvard Studies in Classical Philology, XXVII (1916), p. 120.

unclear, as life tends to be, and horrifying. With it, the horror is lessened and we are invited to think a little deeper about the situation than purely emotional reactions would have permitted.

Racine imposes no such sanity between audience and play; nor does he invite us into the play. The first line announces Hippolyte's decision:

Le dessein en est pris; je pars, cher Thérémène.
(1)

Thésée's neglect of a dead body and his royal decree are the last lines:

...malgré les complots d'une injuste famille,
Son amante aujourd'hui me tienne lieu de fille.
(1658-1659)

But Racine never brings the audience into a real world as does Euripides. The scene is mentioned in the second line as "l'aimable Trézèné" but the scene is really some never-never land of gods, heroes, myths. Cahen quotes thirteen lines in which Hippolyte uses "no less than fourteen proper names to evoke the two types of his father's exploits: monsters conquered and women seduced."¹

Quand tu me dépeignais ce héros intrépide
Consolant les mortels de l'absence d'Alcide,
Les monstres étouffés et les brigands punis,
Procruste, Cercyon, et Scirron, et Sinnis,
Et les os dispersés du géant d'Epidaure,
Et la Crète fumant du sang du Minotaure.

¹ Jacques-Gabriel Cahen, Le Vocabulaire de Racine. Paris: Droz, 1946, p. 137.

Mais quand tu récitais des faits moins glorieux,
 Sa foi partout offerte et reçue en cent lieux;
 Hélène à ses parents dans Sparte dérobée;
 Salamine témoin des pleurs de Périclès;
 Tant d'autres, dont les noms lui sont même échappés,
 Trop crédules esprits que sa flamme a trompés:
 Ariane aux rochers contant ses injustices,
 Phèdre enlevée enfin sous de meilleurs auspices;
 ... (77-90)

As Cahen comments, the purpose is to produce an effect of "depaysement." Like Euripides, Racine prevents us from becoming enmeshed in a real world, only he does this by sacrificing any real world. The setting vanished, the poplar trees of Phaedra's madness (210) are only "les forêts" for Phèdre (176). Thésée, telling the story of Pirithoüs' death by dogs, avoids mentioning just plain dogs.

J'ai vu Pirithoüs, triste objet de mes larmes,
 Livré par ce barbare à des monstres cruels
 Qu'il nourrissait du sang des malheureux mortels.
 (962-964)

Racine evokes an atmosphere noble and mysterious and vague for the same reason Euripides is so vivid behind his goddesses and his chorus: to make the fatality completely clear. The other matter of each play not only fails to conflict with the fatality but throws it vividly into relief. The vividness of the Euripidean characters and their concrete world amplify the power of the truth we know from the goddess. For Racine, nothing concrete distracts us from what is happening to Phèdre, but she also has nothing she might grasp to save herself. She, too, lives in myth, the sun is her ancestor, her father, the judge of the under-

world. Only her passion is frightfully clear. Euripides, by imposing an intelligence between ourselves and the play, appeals to our own intelligence and in a sense protects us from the horror. We can see the play through our eyes, through the goddess and through the chorus. Each means offers an added richness, the singing, the dance, the apparition of a goddess descending, our own thoughts on the matter.

A comparison of the two messenger scenes suggests something of the difference between the two presentations. Euripides tells the story through a groom with perfect clarity and real drama. We see Hippolytus come down to the shore, mourn, resolve to leave and finally mount his chariot, reins lifted from the chariot rail, feet fastened into the proper apparatus. Each detail of the final scene is vivid, the young man throwing his body against the reins, the horses taking the bit into their jaws; except for the monster, a bull, who is such a horrid sight that the servant remembers only the impression he made. We can imagine the bull very well ourselves. Hippolytus is killed, the horses disappear, and only then does the servant finally remark:

δοῦλος μὲν ~~ἔγωγε~~ οὖν ἔγωγε σῶν δόμων, ἄναξ.
 ἀτὰρ τοσοῦτόν γ' οὐ δυνήσομαι ποτε,
 τὸν σὸν πιθέσθαι παῖδ' ὅπως ἔστιν κακός.
 οὐδ' εἰ γυναικῶν πᾶν κρεμνοθείη γένος,

καὶ τὴν ἐν Ἰδῇ γραμμάτων πλήσειε τις
 πρῦκην, ἐπεί νιν ἑσθλὸν ὄντ' ἐπίσταμαι
 (1249-1254)

Racine begins his story with the feeling of pity. Théràmène comes to the worried Thésée:

O soins tardifs et superflus!
 Inutile tendresse! Hippolyte n'est plus.

Thésée: Dieux!

Théràmène: J'ai vu des mortels périr le plus aimable,
 Et j'ose dire encore, Seigneur, le moins coupable.
 (1491-1494)

Racine omits all the incidental picture of the departure and begins with Hippolytus and his horses, both sad and downcast, moving along the shore, but not any particular shore as the Euripidean: ἀκτὴ... πρὸς πόντον ἥδη κειμένη Σαρωνικόν (1200). With a great noise a horrid wave vomits up a monster:

L'onde approche, se brise, et vomit à nos yeux,
 Parmi des flots d'écume, un monstre furieux.
 Son front large est armé de cornes menaçantes;
 Tout son corps est couvert d'écailles jaunissantes;
 Indomptable taureau, dragon impétueux,
 Sa croupe se recourbe en replis tortueux.
 (1515-1520)

A god appears in the battle, Hippolyte is dragged off, entangled in the reins and his companions follow the traces of blood on the rocks to find his dying body. Sentiment suffuses Racine's story, pity for the noble boy in this horror. And Théràmène is completely right. What has

happened is horrible and we have no proper emotion but grief. Euripides offers the servant telling his tale, the zestful story, and just a touch of both moral and emotional judgments. Racine offers almost solely the grief and horror. He very carefully prevents any moral judgments. Even Thésée, who is purposely made more of a device than a character, is mourning before the disaster. This Racinean presentation stresses the very moving tragedy, the inexorable Venus. Euripides is able to save his stress on the inexorable Cypris for the choral song (1268-1281) following the messenger speech.

CHARACTERS

Bernard Knox points out the difficulty of arriving at anything except confusion if the Hippolytus is interpreted through the traditional analysis of character.

When the action is so equably divided between four characters the unity of the work cannot depend on any one but must lie in the nature of the relationship between all four. In Hippolytus the significant relation between characters is the situation in which they are placed.¹

This does not mean that the characters count for nothing. None of them are simply innocent victims of Aphrodite, rather they are persons whose actions are understandable as these characters in this situation. In contrast, Phèdre is generally regarded as a play of one character. Great actresses, La Champmesle, Rachel, Sarah Bernhardt, have all made it 'their' play. Jean Louis Barrault tries to undermine this view. In his mise en scène and commentary to Phèdre he advises: "monter Phèdre comme une symphonie, en respectant la valeur de chaque personnage."² The advice is valuable. Racine's original edition of the play was entitled Phèdre et Hippolyte; only ten years later in 1687 did an edition entitled simply Phèdre appear. Yet

¹ Bernard M. W. Knox, "The Hippolytus of Euripides," Yale Classical Studies, XIII (1952), p. 4.

² Phèdre, mise en scène et commentaires de Jean-Louis Barrault, Paris, Editions du Seuil (1946), p. 30.

as we follow Phèdre's magnificent lines and the continually more complex revelation of her character, as we compare this to the more static portrayal of the other characters, Phèdre seems to carry the play.

Euripides creates his Phaedra by bold, careful setting. Aphrodite's unconcern and the charmingly curious chorus prepare our response to Phaedra: pity and an interested curiosity. We watch Phaedra herself, leaning on her nurse's arm, come from the house. The nurse speaks first. Then Phaedra breaks out in wild delirium. The nurse comforts her, calling her τέκνον (203) and παῖ (211). The characterization by this quickly satisfying tableau of nurse and sick girl is effective rather than deep or extraordinarily subtle. Really splendid dramatic art has suggested a helplessness in complete harmony with the expectations already implanted in the audience. It has also suggested the strong passions and unquiet mind. The nurse complains that Phaedra is a demanding patient, never satisfied. Looking down at her now veiled and shamed child the nurse muses:

βιότου δ' ἄτρεκέϊς ἐπιτηδεύσεις
 φασὶ σφάλλειν πλέον ἢ τέρπειν
 τῇ θ' ὑγιείᾳ μᾶλλον πολεμεῖν.
 (261-263)

"Too exacting principles" is her explanation of Phaedra's illness.

The characterization is completed during the stycho-mythia between the nurse and Phaedra (310-352). Both Phaedra's words and her varying reactions to the nurse are important. Phaedra is not a woman who is moved by appeals to her children:

φιλω̃ τέκν'· ἄλλη δ' ἐν τύχῃ χειμάβομαι.
(315)

Nor yet is she unfeeling towards her husband:

μὴ δρῶσ' ἔγωγ' ἐκείνον ὀφθείην κακῶς.
(321)

These reminders from the nurse of home and family only bring an angry outburst on the old servant:

ἔα μ' ἁμαρτεῖν· οὐ γὰρ εἰς σέ ἁμαρτάνω.
(323)

But the nurse turns suppliant, ignoring Phaedra's pleas to release her, and Phaedra is forced to yield.

δώσω· σέβας γὰρ χειρὸς αἰδοῦμαι τὸ σόν.

As Dodds points out, her uncompromising sense of honor is betrayed by her honor.¹

The first scene of madness and this stychomythia create a consistent and recognizable character. The sick, self-starved body, fitfully tossing, is the proper and expected complement to the pathological intensity and anguish of the mind. All her emotions are strong and passionate. This strength is the sine qua non of Phaedra's character. She has harnessed it with ἐγκράτεια but something within, Cypris, a sickness, is feeding on the passion and destroying her imposed order. The rest of the play does not develop more complexities in Phaedra. It examines through Phaedra's actions the meaning of her ideal and character in an extreme situation. How far can honor be trusted? With a decision of life and death to make what will such a woman decide?

First, however, with his character created, Euripides turns from his emotional and dramatic portrayal to explain Phaedra. Her long speech (373-430) clarifies the code of honor. Knox says of Phaedra:

Phaedra's purpose and way of life can be summed up in one word, the word which is so often on her lips,

¹ E. R. Dodds, "The ἔκστασις of Phaedra," The Classical Review, XXXIX (1925), p. 103.

εὐκλεια. She has a code of honour proper for a princess, an aristocratic and unintellectual ideal.¹

Unintellectual, perhaps, but this does not imply that Phaedra is unintelligent. The speech relates her ideal to her sickness, her husband, her children. But it suggests more than the fierce and fine εὐκλεια, which condemns those who sin and pretend virtue as strongly as those who maintain their εὐκλεια only in its narrowest meaning of reputation. The speech emphasizes also the present helplessness bewilderment. Phaedra appeals to the statue of Cypris for the sake of the house and family. Surely no woman who has wandered could look her husband, ξυνευνετῶν, in the face (416).²

Her conflict drives Phaedra to surrender to the nurse's insistence on a love potion. In the context of the nurse's speech emphasizing the human and divine necessity to yield to Cypris (433-481), plus the rhythm of the repeated θελκτήριον (478; 509) which Knox points out as parallel to the repeated Ἰππόλυτος (310; 352) of the previous scene,³ this potion can only be a means to disaster,

¹ Knox, op. cit., p. 17.

² The speech ends with the simile of time revealing sins as if holding a mirror to a young girl. Commentators generally notice the awkwardness of the idea but perhaps both the strained quality and the mention of the young girl, which might be Phaedra's image of herself, are psychologically apt.

³ Knox, op. cit., p. 19.

a gratification of desire. At first Phaedra knows this cut the nurse shifts tone; her cloudy words remove dishonor from the potion and imply cowardice if Phaedra refuses:

ἤ [φίλτρα] σ' οὔτ' ἐπ' αἰσχρόις οὔτ' ἐπὶ
βλάβῃ φρενῶν
παύσει νόσου τῆσδ', ἣν σὺ μὴ γένη κακὴ.
(511-512)

Phaedra's intelligence is probably as cloudy as Euripides' words. Without ever consenting verbally she surrenders to the nurse, once again the child she was in the first scene. As the chorus sings immediately afterwards, Eros is the tyrant of men; Phaedra is under his sway.

As soon as Phaedra realizes that all is revealed, while Hippolytus and the nurse are still inside the palace, her betrayed honor decides on death:

Χο. ---- . τί δράσεις, ὦ παθοῦσα ἑμήχανα;
Φα: οὐκ οἶδα πλὴν ἓν· κατθανεῖν ὅσον τάχος,
τῶν νῦν παρόντων πημάτων ἄκος μόνον.
(598-600)

Her additional decision, to slander Hippolytus, is not suggested until after his tirade against women (616-668).

Following the tirade, Phaedra rises impassioned. With an ugly furor she insults and drives off the nurse, swears the chorus to silence, and, threatening to undo Hippolytus, departs to hang herself. The play continues, being almost exactly at its half-way point. Our next view of Phaedra is again a girl lying on her couch, only this time she is dead and the odious tablet is tied to her hand.

Cypris and the nurse have been able to rob her of will. She has allowed dishonor as long as she was not forced to say the words herself or to face her choice. Honor has decreed her death. But it is Phaedra herself who leaves this tablet. She gives her reasons in angry lines to the nurse:

σὺ δ' οὐκ ἀνέσχου· τοιγὰρ οὐκ ἔτ' εὐκλειῆς
θανούμεθ'· ἀλλὰ δεῖ με δὴ καινῶν λόγων.
οὔτος γὰρ ὀργῇ συντεθηγμένος φρένας
ἔρει καθ' ἡμῶν πατρὶ σὰς ἁμαρτίας
ἔρει δὲ Πιτθεῖ τῷ γέροντι συμφοράς,
πλήσει τε πᾶσαν γαῖαν ἀισχιστῶν λόγων.

(687- 692)

Later in the play Artemis gives a similar explanation for Phaedra's act:

ἥ δ' εἰς ἔλεγχον μὴ πέσῃ φοβουμένη
 ψευδέϊς γραφαῖς ἔγραψε

(1310 - 1311)

But the plan has for Phaedra an additional advantage:

ἀτὰρ κακόν γε χάρτερω γενήσομαι
 θανοῦσα, ἵνα εἰδῇ μὴ ἵπὶ τοῖς ἑμοῖς κακοῖς
 ὑψηλὸς εἶναι τῆς νόσου δὲ τῆσδε μοι
 κοινῇ μετασχὼν σωφρονεῖν μαθήσεται.

(728-731)

Euripides suggests that Hippolytus would not have betrayed Phaedra. In the heat of anger the young man had considered betrayal:

ἦ γλῶσσο' ὁμωμοχ', ἥ δὲ φρήν ἀνώμοτος.
 (612)

Later, in his speech, he returns to his εὐσεβείᾳ (612):

εὖ δ' ἴσθι, τοῦμόν σ' εὐσεβὲς σφύζει γύναι.
 εἰ μὴ γὰρ ὄρκοις θεῶν ἀφρακτοῖς ἠρέθην,
 οὐκ ἂν ποτ' ἔσχον μὴ σὺ τάδ' ἐξειπτεῖν πατρί.

(656-658)

Phaedra has obviously heard the speech; she bursts out in despair afterwards without even giving the chorus time to

reply. Her choice is to believe or to distrust him. That she chooses to distrust and to destroy him is caused less by honor than by all the spite, anger, and fury which shows in her attack on the nurse. She determines to punish this monster who so insultingly claims his $\epsilon\upsilon\sigma\epsilon\beta\epsilon\iota\alpha$ when she can no longer even die as Phaedra $\epsilon\upsilon\kappa\lambda\acute{\iota}\nu\epsilon\iota$.

Phèdre, the French queen, is also a woman sick with desire. Her physical nature, while not so marked as that of Phaedra, yet is an abrupt contrast to Racine's normal practice:

...la plupart des personnages de Racine n'ont pas de corps. A cette règle générale, une seule des tragédies fait exception. Dans Phèdre, l'héroïne est la proie de tourments qui ont pour siège un corps réel... Elle se montre au fils de Thésée, non point maîtresse d'elle-même et le visage paisible, mais:

L'oeil humide de pleurs par l'ingrat rebûtes.
(844)¹

Phèdre, also, has not eaten for three days. She is possessed by a disease as irresistible and as ruinous as that of Phaedra but her attitude to the goddess possessing her is subtly different. Phaedra continually fights, throwing the weight of her will on one side; Phèdre abandons herself to the various desires which war within her and seems to exult in her passion:

Ce n'est plus une ardeur dans mes veines cachée:
C'est Venus toute entière à sa proie attachée.
(305-6)

¹ Cahen, op. cit., p. 55.

This difference has two causes, the method of characterization and an actual difference between the two women.

Superficially Phèdre differs by possessing a certain mystery and aura, a certain portentous nobility in accordance with her role as central figure in the drama and also making her part of the world of her own play. This quality is well summed up in our first introduction to the queen, lines spoken by Hippolyte to Théràmène:

Cet heureux temps n'est plus. Tout a changé de face,
Depuis que sur ces bords les Dieux ont envoyé
La fille de Minos et de Pasiphaé.

(34-36)

Racine copies the first scene between nurse and Phaedra quite closely from Euripides. The effect is altogether different. Phèdre, coming on stage with Oenone, now speaks first, taking command of the stage:

N'allons point plus avant. Demeurons, chère Oenone.
Je ne me soutiens plus: ma force m'abandonne.
Mes yeux sont éblouis du jour, que je revoi,
Et mes genoux tremblants se dérobent sous moi.
Hélas!

Oenone

Dieux tout-puissants, que nos pleurs vous apaisent!

(153-157)

The plaintive helplessness of Phaedra and the relation between girl and nurse are both lost:

Φα. ἄρατέ μου δέμας, ὀρθοῦτε κῆρα.
 λέλυμαι μελέων σύνδεσμα φίλων.
 λάβετ' εὐπηχεῖς χεῖρας, πρόπολοι
 βαρύ μοι κεφαλᾷς ἐπὶ κρᾶνον ἔχειν.
 ἄφελ', ἀμπέτασον βόστρυχον ὤμοις.

Τρ. Θάρσει, τέκνον, καὶ μὴ χαλεπῶς
 μετὰ βαλλε δέμας.
 ῥᾶον δὲ νόσον μετὰ θ' ἡσυχίας
 καὶ γενναίου λήματος οἴσεις.
 μοχθεῖν δὲ βροτοῖσιν ἀνάγκη.
 (6198-207)

Phèdre's delirium is severely shortened, loses force:

Dieux! que ne suis-je assise a l'ombre des forêts!
 Quand pourrai-je, au travers d'une noble poussière,
 Suivre de l'oeil un char fuyant dans la carrière?
 (176-178)

Later, in the stychomythia, now transformed into alexandrine couplets, the references to children and husband are lost; the angry ἄ μ' ἀμαρτέων (323) has no counterpart. This opening, which Euripides used to create character, Racine uses only to show a woman sick with guilty love. Racine seems deliberately holding back Phèdre for her speech on love which follows (269-316). A monologue delivered in Oenone's presence, the speech contains matter from Aphrodite's prologue and from Phaedra's speech as well as senti-

ments on the power of love appropriate to the Euripidean chorus. All is transfused with the soul and passion of Phèdre; now she comes alive. This method of characterization changes the emphasis of the play from relationships of characters in a situation to the study of the individuals themselves. It also necessitates Phèdre's greater fascination with her love for she is the one who must talk about it.

Almost as a result of the concentration on the individual both in Racine's drama and in Phèdre's mind, Phèdre acquires a sickness of doubt and hesitation in addition to a sickness of passion. Racine has stretched out her agony to show far more sides of her passion and its meaning than Euripides ever visualized in Phaedra. She dooms Hippolyte not in a burst of anger and shame but simply because she is tired. Oenone even persuades her that nothing terrible will happen, fathers never hurt their sons too much (900). Phèdre gives up:

Fais ce que tu voudras, je m'abandonne à toi.
 Dans le trouble où je suis, je ne puis rien pour moi.
 (911-912)

Hippolyte's death seems to have less meaning than did that of the Greek Hippolytus. Later, Phèdre runs to Thésée to rescue her love, but jealousy, when Thésée reveals Hippolyte's "subterfuge" of loving Aricie, keeps her from succeeding. Thésée leaves and Phèdre speaks:

Il sort. Quelle nouvelle a frappé mon oreille?
 Quel feu mal étouffé dans mon coeur se réveille?
 Quel coup de foudre, ô ciel! et quel funeste avis!

Je volais toute entière au secours de son fils;
 Et m'arrachant des bras d'Oenone épouvantée,
 Je cédaux aux remords dont j'étais tourmentée.
 Qui sait même où m'allait porter ce repentir?
 Peut-être à m'accuser j'aurais pu consentir;
 Peut-être, si la voix ne m'eût été coupée,
 L'affreuse vérité me serait échappée.
 Hippolyte est sensible, et ne sent rien pour moi!
 Aricie a son coeur! Aricie a sa foi!
 Ah, Dieux! Lorsqu'à mes vœux l'ingrat inexorable
 S'armait d'un oeil si fier, d'un front si redoutable,
 Je pensais qu'à l'amour son coeur toujours fermé
 Fût contre tout mon sexe également armé.
 Une autre cependant a fléchi son audace;
 Devant ses yeux cruels une autre a trouvé grâce.
 Peut-être a-t-il un coeur facile à s'attendrir.
 Je suis le seul objet qu'il ne saurait souffrir;
 Et je me chargerais du soin de le défendre?
 (1193-1213)

Phèdre jealous suggests not only a Phèdre abandoning her-
 self to passion, but a Phèdre running after her desire and
 her own interests. Understanding her conflicting emotions,
 she is robbed of all will and control. The Greek Phaedra
 suffered only a temporary lapse of will.

Phèdre hesitates yet again. Panope tells of her ac-
 tions within the house:

Le trouble semble croître en son âme incertaine.
 Quelquefois, pour flatter ses secrètes douleurs,
 Elle prend ses enfants et les baigne de pleurs;
 Et soudain, renonçant à l'amour maternelle,
 Sa main avec horreur les repousse loin d'elle.
 Elle porte au hasard ses pas irrésolus;
 Son oeil tout égaré ne nous reconnaît plus.
 Elle a trois fois écrit; et changeant de pensée,
 Trois fois elle a rompu sa lettre commencée.
 (1470-1478)

The picture with the children is borrowed from the
 play Medea, as is the final poison which Phèdre drinks borrowed
 from the woman Medea.

J'ai pris, j'ai fait couler dans mes brûlantes veines
Un poison que Médée apporta dans Athènes.

(1637-38)

Racine evidently did not care for a Phaedra in whom the pathos of the 'delicate skin and sweet breath of children' seemed out of place; he links his character a little closer to Medea, another grandly passionate woman, only one to whom εὐκλεία meant nothing. The direct and single-minded Greek Phaedra becomes a woman who is alive to every nuance of her passion and helpless before them all.

The affect of the extreme shame of Phèdre's declaration of love, of her public death, of the triple conflict between honor, remorse, and Venus is to tear her soul further apart than Phaedra's is torn. Both women are victims of evil desire and of psychological conflict, but Phèdre is invaded by the political consciousness and the self-consciousness of a world where a misplaced word is more damning than an actual murder, the world of Louis XIV. Despite Racine's stress on her sense of honor, it is hard to believe anything about Phèdre except her sickness and her glorified suffering.

Euripides creates his Hippolytus almost exactly as he created Phaedra, in one striking scene then a stychomythia. As Aphrodite leaves the stage, prophesying that Hippolytus even now looks upon his last day (57), the young sportsman, surrounded by comrades, returns joyously from the hunt. He lays his wreath on the image of Artemis with a reverent and

happy prayer:

σοὶ καὶ ξύνειμι καὶ λόγοις ἀμείβομαι,
κλύων μὲν αὐδὴν, ὅμμα δ' οὐχ ὀρᾶν τὸ σόν.
τέλος δὲ κάμψαιμ' ὥσπερ ἡρξάμεν βίου.
(85-87)

Hippolytus is a hunter, an athlete, young and proud but not simply a hardy outdoorsman:

Like Phaedra, he is an aristocratic figure; in fact most of the commonplaces of the aristocratic attitude are put into his mouth in the course of the play. But he is also an intellectual and a religious mystic. His principles, unlike Phaedra's are clearly and consistently formulated; for him the most important thing¹ in life is εὐσεβεία, reverence towards the gods.

The stychomythia (90-105) between servant and master opens when the servant, drawing a distinction between gods and men, asks if he may advise his master. Hippolytus answers cheerfully:

καὶ κάρτα γ'. ἧ γὰρ οὐ σοφοὶ φαίνοίμεθ' ἔν.
(90)

The dialogue proceeds easily, servant playing the role of teacher and Hippolytus that of apt pupil until the servant

¹ Knox, op. cit., p. 21.

asks the wrong question:

Πῶς οὖν σὺ σεμνός, δαίμων οὐ προσεννέπῃς;
(99)

Hippolytus answers with unnecessary menace and anger:

Τίν'; εὐλαβοῦ δὲ μή τί σου σφαλῇ στόμα.
(100)

Cypris and those "night-worshipped gods" do not please him. The pose of apt pupil vanishes and he ends the inquisition with orders to his retainers and a light salute to Cypris. Yet Hippolytus believes in the free approach of man to man, in the *παραρηγία* Phaedra invisioned for her children (422). He believes also in the Socratic dialectic but, unlike Socrates, he does not follow the argument to its conclusions. He, like Phaedra, has an ideal which overrides the suggestions of the rest of the world, a passion driven into bounds by intelligence. He represents the logical combination of his mother, a barbaric horse-taming Amazon, and his father, the Greek statesman.

This portrait of Hippolytus is repeated in his later appearances on the stage. His angry defamation of all women as *κίβδηλον ἄνθρωποις κακόν* (616) can hardly give the impression of "pathetic discontent, restlessness, and

the supreme unhappiness of an adolescent intellectually overdeveloped," as David Grene suggests,¹ after we have seen the happy and commanding, self-assured young man of the first scene.

The speech to his father mixes up all his characteristics (983-1035). His protestations of innocence, his description of the friends chosen for their goodness (997) infuriate Theseus by their sincerity. The habit of intellectualizing in any circumstance leads him to some silly statements about the value of tyrannies (1013-1020) and about Phaedra's beauty (1009). The strength of his oath (1025-1031) is a bit tarnished by his mean and bitter aspersion against Phaedra (1034-35).

Hippolytus returns on stage after his disaster, alternating between expressions of pain and outraged bafflement that he, the epitome of σωφροσύνη, should be so treated. The sincerity of his fine devotion to Artemis appears in the relief from pain which her sweet breath brings. And the Hippolytus who refused to learn, now learns to lament for Phaedra (1403). He dies with a very Hippolytean remark:

τοιῶνδε παίδων γνησίων εὐχῶν τυχεῖν.
(1455)

¹ David Grene. "The Interpretation of Hippolytus," Classical Philology, XXXIV (1939), p. 53.

But he dies freeing his father from blood guilt, the guilt of irreverent hands.

Hippolytus' counterpart in Racine is a young French gentleman, a Monsieur Hippolyte, according to Dryden.¹ He is enamoured of Aricie, by birth dread enemy to his father, by nature a charming young lady. In the first act Théràmène's discovery that Hippolyte secretly burns for Aricie, "Reste d'un sang fatal conjuré contre nous," (51) replaces the Euripidean scene of Hippolytus reverently presenting a wreath to Artemis. Racine is showing a Hippolyte who, like Hippolytus, has a sufficient capacity for emotion to make sense when paired with Phèdre.

But this Hippolyte is more charming than his counterpart. He is possessed of a desire to emulate his illustrious father in all matters except morals. Until recently he had held aloof from Venus. His hurt "Ami, qu'ose tu dire?" (65) to Théràmène, who dares to think he might love, is his closest approach to the coldness Hippolytus can show.

As Phèdre becomes more complicated during the play, so does, to a lesser extent, Hippolyte. The difference between the passionate Hippolytus and the passionate Hippolyte becomes more obvious. Racine has added consideration to his prince. After Phèdre's revelation of love, his lips are sealed:

¹ Quoted by Irving Babbitt, op. cit., p. XV.

Théramène, fuyons. Ma surprise est extreme.
 Je ne puis sans horreur me regarder moi-meme.
 Phèdre...Mais non, grands Dieux! qu'en un profond
 oubli
 Cet horrible secret demeure enseveli.

(716-720)

But Hippolyte's political consciousness expresses his distaste. The throne must not fall to this woman:

Partons; et, quelque prix qu'il en puisse coûter,
 Mettons le sceptre aux mains dignes de le porter.

(735-6)

Later he plans with Aricie to raise rebellion against his father (1365-1370).

Hippolytus is proud and Racine stresses this fact in relation to Phèdre. Oenone tries to talk her mistress out of love:

Mais si jamais l'offense irrita vos esprits,
 Pouvez-vous d'un superbe oublier les mépris?
 Avec quels yeux cruels sa rigueur obstinée
 Vous laissait à ses pieds peu s'en faut prosternée!
 Que son farouche orgueil le rendait odieux!
 Que Phèdre en ce moment n'avait elle mes yeux?

(775-780)

But Phèdre's totally shameless behavior has made us accept Hippolyte's pride with relief. Hippolyte's defense of his honor before his father does not show the emotional insensitivity to Thésée which the Greek Hippolytus betrays by resorting to extraneous arguments and weak repetitions. Perhaps Racine tried to preserve some of the suggestive Euripidean father-son relationship but he has simplified this relationship too far to be effective. Hippolyte differs from Thésée only in the question of chastity. In

comparison to Phèdre the young Frenchman seems totally admirable. Like Phèdre, he is a victim to be pitied. She is innocent because of her extreme sickness, he, because of his extreme health.

Aricie forms the link between Phèdra and Hippolyte. She is perhaps the image of all Phèdre yearns to be. Like Phèdre, the pride of blood stirs her passions. Imprisoned, she obeys, yet proudly describes herself:

Reste du sang d'un Roi noble fils de la Terre.
(421)

She faces Thésée courageously, yet, obeying her honor, does not reveal Phèdre's guilt (1415-1450). She quibbles about running away without marriage and those critics who see Phèdre as the monumental pattern for all women tend to find Aricie insipid. Aricie should not be insipid but charming, always able to obey the high dictates of love and honor which are for Phèdre so incurably split.

The Euripidean Theseus first appears on stage, garlanded after consulting an oracle, to discover his wife dead. With the chorus he sings a funeral kommos expressing his grief and desolation. Why should he longer wear the gods' garlands? His wife, gone like a bird from the hand, has made the swift leap to Hades. Knox remarks that even in grief he is the statesman with an eye to the public, "ὦ πόλις" (817).¹ This quality does not remove the effective

¹ Knox, op. cit., p. 23.

poetry of his grief, his mingled anger, bewilderment, and growing awareness of what has been lost. Theseus is a man of quick, perhaps facile, but, nevertheless, real emotions as well as an Athenian statesman.

He is a statesman but not, like his son, an intellectual. He is the man of action; and this point is emphasized by his impulsive act, his appeal to his heroic past, and his contempt for speech.¹

Immediately upon reading the tablet he curses. Again immediately, he adds the second punishment of banishment. Belief in the gods is a recommended attitude for the politician but the question of their actual existence is another matter. Theseus probably has not given it much thought; he is just being certain.

Theseus is extraordinarily human. He attacks his son with a bitter sarcasm suggesting his long baffled struggle between pride and disgust towards his offspring;

ἦ δὲ νυν αὖχει καὶ δι' ἀψύχου βορᾶς
σίτοις καπήλευ', Ὀρφέα τ' ἄνακτ' ἔχων
βάκχευε πολλῶν γραμμάτων τιμῶν καπνοῦς.
(952-954)

Philip Vellacott comments on the "tangled emotional relationship"² implied by Theseus' sudden flare of anger (1084)

¹ Ibid.
² Philip Vellacott, Euripides, Three Plays. London: Penguin Books, 1953, p. 160.

when Hippolytus mentions his mother and his own position as a bastard (1082-3). When the messenger arrives, Theseus too elaborately assumes his message concerns political anxieties:

Αγ. Θησεῦ, μερίμνης ἄξιον φέρω λόγον
σοὶ καὶ πολίταις οἳ τ' Ἀθηναίων πάλιν
ναίουσι καὶ γῆς τέρμονας Τροζηνίας.

Θη. τί δ' ἔστι; μῶν τις συμφορὰ νεωτέρᾳ
δισσὰς κατείληφ' ἀστυγείτονας πόλεις;
(1157-1161)

He continues too long his biting references to his son even after he discovers that Poseidon has heard him:

ὦ Θεοὶ Ποσειδόν θ', ὡς ἄρ' ἦσθ' ἐμὸς πατήρ
ὅρ' ὅως, ἀκούσας τῶν ἐμῶν κατευγμάτων.
πῶς καὶ διώλετ'; εἶπέ· τῷ τρόπῳ Δίκης
ἔπαισεν αὐτὸν ῥάπτρον αἰσχύναντ' ἐμέ;
(1169-1172)

After the messenger speech he uses an elaborate paraphrase for "son":

μίσει μὲν ἄνδρὸς τοῦ πεπνονότου τὰδε
 λόγοισιν ἤσθην τοῖσδε· νῦν δ' ~~ἔτι~~ αἰδούμενος
 θεοὺς τ' ἐκέϊνον θ', δύνεκ' ἐστὶν ἐξ ἐμοῦ,
 οὐδ' ἤδομαι τοῖσδε οὐτ' ἐπάχθομαι κακῶις.
 (1257-1260)

When Artemis reveals the truth he accepts her words without hesitation or comment except for one grief-stricken interjection (1312). Artemis continues, stressing his own guilt, and Theseus adds only a half line δέσποιν', ὀλοήμην (1325). He remains quiet for seventy-seven more lines until Hippolytus, his son, turns to speak to him. Both Artemis and her follower forgive Theseus.

Racine's Thésée is less a character and more a device. He, too, is a man of action, a knowledgeable king. His exploits, mentioned often, set part of the atmosphere; yet he himself never quite lives up to the glory expected. The tenderness of the too often repeated "mon fils," and his anxious searching for the truth change so rapidly into indifference towards the dead Phèdre as to suggest either a gruesome lack of heart or else a character necessary solely for the plot.

His first words are the sententious greeting to Phèdre:

La fortune à mes vœux cesse d'être opposée,
Madame, et dans vos bras met...

(913-914)

When Phèdre cuts him short, he is understandably confused. Certainty follows after Oenone's visit and he curses. But Racine specifically changes the implications of the Greek Theseus' double punishment, curse and exile. Thésée is convinced of his gods:

Misérable, tu cours à ta perte infaillible.
(1157)

His doubt begins in the very same speech:

Justes Dieux, qui voyez la douleur qui m'accable,
Ai-je pu mettre au jour un enfant si coupable?
(1165-66)

Before the messenger arrives, Thésée, deeply worried, regrets his curse (1484). But as soon as he hears the truth from Phèdre, his sadness vanishes along with his responsibility and he royally decrees that Aricie shall be a daughter to replace his son.

Euripides' fourth personnage of the four so evenly balanced is the nurse. From her first anxious concern with the veiled Phaedra lying on her cot to her final words:

οὐκ ἔσω φρόνουν ἐγὼ,
ἀλλ' ἔστι καὶ τῶνδ' ἕσπε σωθῆναι, τέκνον.
(704-705)

her one purpose is to save Phaedra, an end which justifies

any means, even those she says she would not have used were the girl not so near to dying (493-497). Phaedra is her child; the nurse treats her mistress with a mixture of command, coaxing, and obedience. According to Knox, the nurse takes a "worldly, practical approach" to the problem of Phaedra,¹ but she does this only while clinging to the girl with a strong maternal fierceness.

Her word is not honourable, *εὐκλέης* but *λόγος* speech, reason, argument. She believes in, and tries to effect the settlement of human problems by human reason, *λόγος* expressed in speech,² *λόγος* which influences others as argument, *λογος*.

The nurse, the exponent of rationality and agent of Aphrodite, is also stupid, blinded by her concentration on Phaedra and by her hardened cynicism. No one else would have believed Hippolytus could consent. Even Phaedra knew that he must not be told (520).

Oenone, her counterpart, the companion of Phèdre, counts little as a character, primarily providing the will her mistress seems to lack. However, twice Oenone tries to end the affair. After Hippolyte's refusal, she appeals to Phèdre's pride as a queen ruling a kingdom (768) and as a woman (772-780). She tries to turn Phèdre back to the right road when the awful news breaks that Thésée is still alive.

¹ Knox, *op. cit.*, p. 20.
² *Ibid.*, p. 18.

Il faut d'un vain amour étouffer la pensée,
Madame, Rappelez votre vertu passée.

(825-6)

To forget is impossible for Phèdre. She acquiesces to all of Oenone's suggestions except these two sensible ones.

Oenone speaks to Thésée. All goes wrong. Like the rest of the characters she is left behind the passionate rush of her mistress. She kills herself following a bitter and rather enigmatic remark:

Ah, Dieux! pour la servir j'ai tout fait, tout quitté.
Et j'en reçois ce pris? Je l'ai bien mérité.

(1327-1328)

Euripides' characters include also the goddesses and, to a certain extent, the chorus. The chorus I will treat in the next chapter. The goddesses need several words. Their appearances frame the play; they are powerful and inescapable. Both are ruthless and inhuman, uncompromising unless fear of Zeus prohibits their action. The laws of Zeus work in such a way that Aphrodite's revenge is favored over Artemis' protection. Artemis announces that she will kill a favorite of Aphrodite's to revenge Hippolytus. The war of the goddesses continues eternally while their victims, the humans, mourn for one another. But the goddesses are also beautiful. They range over mountains and sea, seem part of the waves and forests, Eros flashes on golden wings, Artemis comforts with her sweet breath. Perhaps Euripides suggests that they have not the same control over all human life for, while the passionate Hippolytus

and Phaedra are victims, the more facile Theseus is generously pardoned.

There are two more minor characters in Racine, Thérémène, confidant to Hippolyte, and a maid, Panope. Thérémène, replacing the messenger in Euripides, is integrated into the entire play as the confidant demanded by the conventions of Racine's French stage. Panope is more interesting and original, like Thésée, a device, but a suggestive one. She appears three times; first, to announce the news of Thésée's death, second, the news of Oenone's death and Phèdre's wish to die, third, as Phèdre falls dead Panope addresses one line to Thésée:

Elle expire, Seigneur!

(1645)

Barrault points out her importance at her first appearance on stage:

Elle était là, ramanent la réalité,...C'est elle
qui reste¹ le seul être vivant à la fin de la
tragédie.

Death seems to be the only connection with sanity left to these characters, the only unequivocal action possible and when it arrives it brings relief.

The Greek characters live in a tangible and impersonal world where as individuals they form their own ways of living. They have, as do people in general, both an outside

¹ Barrault, op. cit., p. 101.

and an inside. We are shown the outside. The play studies the meanings of their individual approaches to life, of εὐκλεία, of εὐσίβεια, of Theseus' propensity to action, of the nurse's unthinking, rationalistic devotion. It studies also their relations to each other through the common ground of speech λόγος, communication. As Knox points out,¹ the characters have continual choices to speak or to be silent, to trust or distrust words, to speak truth, falsehood, or ambiguity. The nurse believes λόγος will accomplish everything; Theseus gives it short shrift. Phaedra and Hippolytus say it must conform to ideals and order. In the crisis Hippolytus sacrifices λόγος and Phaedra sacrifices ideal. None of the choices brings sense or cures the sickness.

Yet the play is more than this outside which Knox has discussed. Phaedra's leaving the message can be considered apart from her ideal. Hippolytus specifically considers breaking his oath only to realize that no one would believe him anyway (1060-1063). The nurse has worked only to help Phaedra and Theseus' anger against his son is the result of a father's long accumulated lack of understanding almost more than a husband's shame. The play could be rearranged and written out as a story of Phaedra, an intense and idealistic woman, married to Theseus, a fine statesman and a

¹ Knox, op. cit., p. 5.

warm-hearted man but not quite the right person for Phaedra to have married. Unfortunately Theseus has a son as intense, as exacting and idealistic as Phaedra and the woman, despite herself, is caught. Tragedy results. Not one of the characters is responsible for the situation, only the goddesses whom Euripides adds as the determining factor.

Racine's characters do not live in a real world, but in a world of their own noble ideas. Their ideals are plastered into this shell so that they themselves have no outsides. We can start right in dissecting their insides. Immediately we lose a great amount of the Euripidean richness. There is now no interest in the fitting of man to his entire universe and very much less in fitting man to the small situation in which he lives. Though Racine has constructed a Hippolyte to whom Phèdre could be attracted, he has made Phèdre, confessing her love, see Hippolyte as Thésée merely without the unchastity. Chastity or unchastity aside, Euripides' Hippolytus had little similarity to Euripides' Theseus. As Phèdre's jealousy flares up later we realize how much of Phèdra's sickness lies in her own self and lack of discipline rather than in the situation as Euripides presents it.

There is, also, no range of characters as in Euripides. A human being shorn of decisions and discipline becomes a case study, not a person. Phèdre is very real, very recognizable, but hardly an individual. She herself, with her

vacillating mind, offers a study of supposedly free choice in a determined world that the entire cast of Euripides offers. Eros triumphs in both plays, only Euripides, by tying Cypris to real characters, suggests that some explanation and therefore some answer could be found. His play continues even after Eros triumphs. Racine, by confining the conflict to an inescapable world and one woman, suggests instead madness. Yet Hadley's statement that "the Phaedra of 428 B.C. speaks more truly to our hearts across a score of centuries than the Phèdre of 1677,"¹ seems highly questionable.

¹ W. S. Hadley, The Hippolytus of Euripides, Cambridge: The University Press (1931), p. xiv.

STRUCTURE AND POETRY OF THE DRAMAS

Hippolytus and Phèdre are lyrical compositions. In each play the music and the structure are inextricably entangled and must be discussed together, but the plays themselves differ so much that extended comparison is not very sensible. Euripides works with a plethora of dramatic elements; song, dance, a flute, blank verse, chorus, and actors; Racine has only characters and alexandrines. I will treat each separately and attempt a brief comparison as conclusion.

Euripides

The Hippolytus, read in English without attention to the music, is only a little better than a symphony written down in notes and read aloud. Everything is there but the work of art. The entire play is written in meter. Dale, examining the relation between meter and music, concludes "Music was, generally speaking, an underlining of the quantitative rhythm discernible in the written phrase,"¹ an ancilla to the meter. For a Greek the basic element of music existed in every line of the play. And in the Hippolytus the sung and spoken music is carefully intertwined. More

¹ A. M. Dale, The Lyric Metres of Greek Drama, Cambridge: The University Press (1948), p. 4.

than this, however, the Hippolytus is organized as music. One overriding theme, that of the goddesses working their will on human life, dominates the play. Against this theme runs the second theme, more varied and less assertive, that of humanity, father and son, mother and daughter, even husband and wife. Echo and repetition, structural devices of music, are extensively utilized in the play, in actions, in whole scenes, in individual words.

The spoken poetry of Hippolytus is, of course, in iambic trimeters. Euripides handles his iambs competently, able to create varied effects by spondee, caesurae, relation of words to meter, and run-on lines. He does not hesitate to suggest several caesurae in one line by allowing the natural division of the trimeter into iambic metra to correspond to the natural division of the line into words and phrases:

$$\begin{array}{ccccccc|cccc} - & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - \\ \text{o}\tilde{\upsilon} & \delta\tilde{\eta}\theta & \cdot & \dot{\epsilon}\kappa\omicron\tilde{\upsilon}\sigma & \alpha & \parallel & \gamma & \cdot & \dot{\epsilon}\nu & \delta\dot{\epsilon} & \sigma\omicron\iota & | & \lambda\epsilon\lambda\epsilon\iota\psi\omicron\mu\alpha\iota & . \\ & & & & & & & & & & & & & (324) \end{array}$$

Such iambs lend themselves readily either to monotony or emotional delivery. Euripides is using them for the emotional delivery.

Approximately one-third¹ of the Hippolytus is not in iambic trimeter at all, that is, one-third of the play was either sung or recited in dactylo-anapaestic systems. This music is shared between the chorus and actors and well integrated into the play. The first appearance of the main chorus, after the unusual second chorus of huntsmen departs, illustrates this integration and establishes the prevalence of music in the play. The parados (121-175) is excited, the second half probably sung by individual voices.² As it ends Phaedra and her nurse appear. The nurse chants anapaests in normal Attic; Phaedra breaks in madly, using anapaests primarily in the tragic 'doric' dialect³ which is used for all sung passages. When she returns to sanity, she switches to Attic (239).⁴ Dale, who cites other examples of mixed dialects in anapaests, remarks that the

¹ Approximately 470 out of 1466 lines.

² As indicated by Murray. I think it is possible that the whole thing, due to its marked narrative quality, to its position following another chorus which has already sung in unison, and to the possibility for effective use of the singular pronouns (125, 129), might have been sung individually. The chorus would thus have even more dramatic effect, would be more closely related to the actors. Also, if such an informal parados separated the play proper from the prologue, the presence of Hippolytus within the house would be more clearly felt when the nurse goes in to speak to τοῖς ἐνδον φίλοις. (524)

³ She uses the broad α for η, the normal tragic differentiation, in her word endings: ἔλκεν (215); ἀρυσσάμεν (209). She does use κρηνίδος with the η but so does the chorus (κρηναί) (748) in a stasimon.

⁴ Murray's text. The manuscripts disagree as to exactly where in the passage this change occurs but all note it somewhere in Phaedra's last lines, 239-249.

doric appears to indicate greater intensity of emotion.¹ The anapaestic recitative, liberally sprinkled with dactylic and spondaic variations, is half-way to music. Phaedra and the nurse are not using a different medium from the chorus; instead, they inhabit the same world as the women. It is the chorus leader who breaks the spell of the anapaests by a question in iambics to the nurse. A short iambic stychomythia between nurse and leader follows.

This easy flow from music to speech is evident in the entire play, though the chorus is not always tied so closely to the action. All the actors, except the nurse, sing, and even she has the anapaests. In general, strong emotions naturally express themselves in music² and are quite likely to be answered in iambics. Hippolytus, carried in dying, sings a long kommos expressing his pain and anger (1347-1388). As he suddenly becomes conscious of the sweet breath of his goddess, his pain vanishes and the dochmaics change quite beautifully into iambics. When Phaedra reveals her love, the chorus sing of their fear

¹ Dale, op. cit., p. 50. Particularly noteworthy in Medea where the chorus is also singing an anapaestic strophe. Phaedra did not sing her lines; they still move κατὰ συζυγίαν with no noticeable license of resolution or contraction.

² This depends also on the emotion and on the suitability of music to the texture of the play at the moment. Anger, for example, might be more effective in iambics.

and horror in a stophe ending with pity for the "poor child of Crete." (362-372) Immediately Phaedra addresses them, bravely describing her struggle against Cypris (373-430). A long speech at this moment is not a realistic reaction from Phaedra but the play is not organized realistically. Rhythm is important in the entire drama, even as in the individual lines and meters and the composition must maintain a satisfying balance between lyric, iambics, and in-between stages of anapaests. This balance includes also the needed balance between emotions and intellect. What Phaedra says in the speech is the important explanation of the horror of which the chorus have just sung. Lyrics and iambics may be mixed even more closely, however. After Phaedra hears the shouts of Hippolytus inside the house, the chorus, in a frenzy of excitement, sings dochmaics asking what she hears. Phaedra answers each of their verses in cold iambics (571-597). When Theseus hears of his wife's death, he and the chorus sing a funeral kommos (811-855). The chorus sings verses in dochmaics. Theseus' grief expresses itself in short verses alternating two lines of dochmaics with two lines of iambics. The iambic lines were probably spoken.¹ A close fusion of the sung and spoken parts of the play results from this easy change between media. In particular, the actors and chorus are

¹ Dale, op. cit., p. 198.

brought close together.

The chorus is especially tied to the fatal theme of Cypris. Most of the scenes into which the play divides are ended by an address to one of the two goddesses; each time the chorus breaks immediately into song. The pattern first occurs with the chorus quite unaware of Cypris. Hippolytus has just saluted her carelessly.

τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.
(113)

The servant follows with a reverent prayer that the goddess not hear his light words (116-120). Immediately the chorus enters, singing their parados (121-175), all worried about Phaedra. The audience, knowing that both Phaedra and Hippolytus are doomed, is conscious of the juxtaposition of Cypris and chorus. The chorus next sings after Phaedra reveals her love. The nurse is horrified:

Κύπρις οὐκ ἄρ' ἦν Θεός
ἀλλ' εἰ τι μείζον ἄλλο γίγνεται Θεοῦ,
ἢ τήνδε καὶ δόμους ἀπώλεσεν
(359-361)

The chorus also breaks into appropriate horror (362-372). When the nurse enters the house to speak to those within, she prays to Cypris:

μόνον σύ μοι, δέσποινα πορτία Κύπρι,
συνεργὸς εἶης.

(522-523)

The stasimon on Eros, tyrant of men follows (525-564). When Phaedra leaves to hang herself she refers to Cypris bitterly:

ἔγω δὲ Κύπριν, ἥπερ ἐξόλλυσι με,
ψυχῆς ἀπαλλαχθεῖσα τῇδ' ἐν ἡμέρᾳ
τέρψω.

(725-727)

The chorus wishes in its stasimon that it were anywhere else (732-775). After Hippolytus has been cursed the pattern changes. This time his prayer is to Artemis (1092) and the stasimon laments his fortune (1103-1152). The final kommos to love is preceded by Theseus' order to bring in the dying Hippolytus:

κομίζειτ' αὐτόν, ὡς ἰδὼν ἐν ὄμμασιν
 τὸν τᾶμ' ἀπαρνηθέντα μὴ χρᾶναι λέχη
 λόγοις τὸ ἐλέγξω δαιμόνων τε συμφορᾶς
 (1265-1268)

Cypris is the daimon; the λέχη is her concern. The kommos follows naturally. The chorus and the music thus serve an important structural use, to underline the theme of Cypris, her power and her revenge.

This chorus, however, is no mouthpiece for the goddess but another of her victims, so that the music is related to the action even as to the theme. In the beginning the chorus seem individuals quite unconnected to the ghastly plans of the goddess. Their parados is, for a choral song, exceptionally narrative. They were down washing clothes by the river when they heard that their mistress had not eaten for three days. This news is as interesting and surprising to us as it was to them, only we know the reason for the starvation. They have come to find out this reason. This parados is also exceptionally well used dramatically. Not only do we learn something new but we have just witnessed Hippolytus' ominous treatment of Cypris. He has entered the house and our interest is still with him when the chorus appears, interested only in Phaedra. In the following scene the use of music unites the chorus to Phaedra and

her nurse. Finally the nurse agrees to question Phaedra once more, so that the women, who think that this is her duty, will see how loyal she is to her mistress. The women listen quietly; their first excited stophe in dochmaics (362-372) follows the nurse's excited outburst in iambics (353-361) after Phaedra reveals her sickness. Phaedra turns directly to answer the women (373). After the nurse's speech the chorus leader addresses Phaedra by name, advising her in the present crisis to follow the nurse's plan (482-485). Phaedra finally yields and the nurse exits with a prayer to Cypris and an ominous word; she is going to speak to friends inside (521-524). The chorus, in a predominantly Aeolic stasimon, answers to both prayer and premonition, singing of myths proving the power of love as well as of Epos, tyrant of men (525-564). The nurse, citing the myths, had mentioned that even Zeus loved Semele; the chorus remembers the further fact that Semele died horridly from this love. Meanwhile Phaedra waits on stage to learn her fate. Phaedra ends their singing:

σὶ γήσατ', ὦ γυναῖκες· ἐξείργασθε.
(565)

Four brief lines of iambics and the chorus breaks into dochmaics, alternating with iambics from Phaedra (571-598). The singing trails off with one isolated dochmaic (595). Suddenly Hippolytus, furious, bursts from the house, the nurse at his heels, to quiet both actress and chorus. These women are completely on Phaedra's side, they have joined the nurse to help. As the nurse presented the matter to Phaedra:

καὶ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν,
 γυναῖκες αἶδέ σε συγκαθιστάναί νοσον.
 (293-295)

Their stasimon fills a natural interval in the action as they wait to hear the results of the nurse's attempt. It expresses the anxiety in their minds, refers to the pertinent matter of the previous scene, and stresses the dramatic action as well as the Cypris theme. The chorus has received a sufficient dramatic role to be considered a character who can also suffer from the action.

The first reaction to Hippolytus' speech is an antistrophe sung by Phaedra (669-679) answering to the choral strophe after the first revelation of love (362-372).

Chorus: υ υ υ — υ υ υ —
 (362) ᾶιες ᾶ, ἔκλυες ᾶ

Phaedra: υ . υ υ — υ υ υ —
 (669) τάλανες ᾶ κακοτυχεῖς

The metrical stress of this opening, two fourth paeons to be followed by normal dochmaics, enables the audience instantly to understand it as the responsion to the earlier ode. This unusual separation of strophe and antistrophe would make great effect. The chorus had sung:

τίς σε παναμέριος ὅδε χρόνος μένει;
 (369)

They had also recognized the agency of Cypris:

ἄσῆμα δ' οὐκέτ' ἐστὶν οἷ φθίνει τύχα
 Κύπριδος, ᾧ τάλαινα παῖ Κρησία.
 (371-372)

Phaedra begins with a wild exclamation of grief, then recognizes fully her helplessness:

τίνα νῦν ἢ τέχνην ἔχομεν ἢ <τίνας>
 σφαλεῖσαι καθαμμά λύειν λόγους;
 ἔτύχομεν δίκας· ἰὼ γὰρ καὶ φῶς.
 πᾶ ποτ' ἐξαλύξω τύχας;
 πῶς δὲ πῆμα κρύψω, φίλαι;
 τίς ἂν θεῶν ἄρωγός ἢ τίς ἂν βροτῶν
 πάρεδρος ἢ ξυνεργός ἀδίκων ἔργων
 φανείη; τὸ γὰρ παρ' ἡμῖν πάθος
 πέραν δυσσεπέρατον ἔρχεται βίου.
 κακοτυχιστότα γυναικῶν ἐγώ.

(670-679)

She blames nobody, not even Cypris. The two separated
 stophes convince us that the universe is fully as unfair
 as Aphrodite had implied in the beginning. Whatever is
 coming is as good as already present and there is no more
 attempt in the play to resist. Phaedra's following scene,
 before she leaves to die, is the isolated center of the
 play. The scenes which begin after her death are harder,
 uglier repeats of the scenes which began with the parados
 and culminated in Phaedra's recognition of helplessness.
 The parados was concerned with a mistress dying; the
 cause was revealed as love. Theseus sings of a wife dead;

the cause is revealed as rape. The chorus had reacted with one strophe of pity and fear. Theseus reacts with the curse, in iambics, following a scene full of singing, and the only place in the play where singing does not end a scene. Theseus presents his curse as a decree to the entire city, ἵω πόλιν (884). The women answer with shrill horror but also in iambics:

ἄναξ, ἀπζύχου ταῦτα πρὸς Θεῶν πάλιν.
 γνώση γὰρ αὐθις ἀμπλακῶν. ἡμοὶ πιθοῦ.
 (891-892.)

The curse is made purposely prominent through its relation to the rhythm of the entire play; its variation from the normal rhythm illustrates the subtlety of Euripides' structure. The scene between Theseus and Hippolytus is a backwards version in order of speakers and in tone of argument of the scene between the nurse and Phaedra. The curse precedes the Theseus' scene where the surrender had followed the former scene. Only with the goddess do we suddenly find the repeat gentler, more beautiful, rather than uglier.

Now to return to the discussion of the relation between music and action. Phaedra swears the women to silence before she departs to hang herself. The women are on her side musically but they have also, up to now, been

real women who could betray her without this precaution. They are the κακαί whom Phaedra had mentioned when she talked about the first shameful woman:

. ... ἐκ δὲ γυναιῶν δόμων
 τὸδ' ἦρξε θηλείαισι γίγνεσθαι κακόν.
 ὅταν γὰρ ἀισχρὰ τοῖσιν ἐσθλοῖσιν δοκῇ,
 ἢ κάρτα δόξει τοῖς κακοῖς γ' εἶναι καλά.
 (409-412)

They will lie to Theseus to remain honorable (804-805), to do what they have promised their mistress. Their character includes a knowledge, or a habit, gained from their own lives as well as emulation of the very best ideals. They are not rulers accustomed to change life, but normal people accustomed to accept. Their recognition of Cypris has prepared us to accept their acquiescence to Phaedra's death. But the women began, like Phaedra, unaware of Cypris, anxious only to save her life. Now, when they change to become accomplices, they are also become victims of the goddess.¹ Their part in the play lessens, until they are only a group of women

¹ Knox points out that the chorus, too, is connected with Euripides' study of λόγος. The promise to Phaedra is their choice between speech and silence. Op. cit., p.14.

mourning the downfall of the house.

The second stasimon (732-775) follows only fifteen lines after the oath taken by the chorus. The meter, resembling that of the previous ode to Epos, is again predominantly Aeolic, an original mixture of metrical patterns used by the lyric poets. Phaedra has entered the house with a bitter address to Cypris and a menacing threat to Hippolytus (725-731), an off key echo of the nurse's previous entry with prayer and premonition. Again the ode comes as we wait with dread for something within the house. Knox points out how the nurse's attempt to clasp Hippolytus' garment in supplication (606-7) echoes in action her previous supplication before Phaedra (326). This isolated scene has been carefully made a repeat of the previous scene and of the previous action in order to emphasize the inevitability of the whole course and to keep the scene from dangling. The chorus breaks out:

Ἡ λιβάτοις ὑπὸ κευθμοῖς γενοίμεν --
(723)

This, their famous song of escape, achieves its effect simply because they have been so closely bound to the action. They want only to be away. The first strophe and anti-strophe are their emotional reaction to all that

has just passed. The ode is beautiful; clear brilliant pictures, sharpened by the deep feeling of the chorus, of the world of myth where they long to be comforted by beauty and immortality. Yet even in their escape the chorus never quite forgets the present situation. The pictures they envision are the daughters of the sun weeping for their brother Phaethon, another mortal:

μείζω βροτείας προσπεσῶν δαίμονας.
(19)

Aphrodite had characterized Hippolytus by that line. They see a land where ambrosial springs flow (748) "Ζηνὸς μελὰ ὄρων παρὰ κοίταις" (749). There is a land where all the references that have somehow been wrong in the play are found in harmony. Phaedra in her madness had demanded a fresh spring (208), Hippolytus was going to wash the impurities even out of his ears with running water (653). In this world κοίτη, which has been for Phaedra only a bed of sickness and ugly associations, is sanctified by Zeus. Such ideas in their minds break forth into open sorrow for Phaedra and a ghastly foreshadowing of her suicide (767-775). Their clear vision of what is actually happening suggest a chorus blessed with more than an actor's knowledge. The chorus ends with a cry from the house, another strident echo of the

previous ode which had ended with the fainter cries of Hippolytus within the house. When Theseus enters, the second cycle of the play begins.

In the last stasimon (1102-1152), following Hippolytus' departure, the chorus sings of the changes that come to a man's life and of the loss of this young man to their city and their daughters. The meter is a combination of dactyles, iambics, and anapaests, a distinct change from the previous two Aeolic odes. The ode still belongs to the play, however. The chorus pray for a fortune "ἄκηράτον ἄλγεσι θυμόν" (1114). The audience would be reminded of Hippolytus in his first prayer to Artemis:

σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
 λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω,
 ἔνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ
 οὔτ' ἤλθε πω σίδαρος, ἀλλ' ἀκηράτον
 μέλισσα λειμῶν' ἥρινή διέρχεται.
 (73-78)

The women feel pity for his mother who bore her child to no purpose; they wonder why an innocent man has been

¹ Theseus had also thrown the word back at Hippolytus:
 σὺ σῶφρων καὶ κακῶν ἀκηράτος (949).

banished. The last question is still hanging in the theater when the messenger arrives. The entire audience knows he comes to announce Hippolytus' death. This ode, as well as the other odes, has been used for marked dramatic purpose as well as to provide the satisfaction of music to balance the wordiness of speeches.

Cypris has triumphed. No mention of a goddess precedes the next choral song, which comes as we are waiting for the wounded Hippolytus (1268-1282). Instead a picture of Eros dressed in golden wings flitting over the world, and Cypris, mistress of all that lives in sea or on land; Cypris, mistress of men. This music echoes references in the parados to Artemis, mistress of swamp and land (148-150). The chorus has completed its knowledge and the anger of Cypris has been sated but the play would have been lopsided had it ended here without attention to Artemis, the goddess whose image stands on the stage beside that of Cypris and who has been constantly opposed to Cypris. Her appearance (1283), immediately after the praise of Cypris, balances the first apparition in the play but it balances by similarity as well as by contrast. Knox draws attention to the similarities between the two goddesses in their words, purpose, and morals.¹ For both the characteristic word is

¹ Knox, op. cit., p. 29.

σφάλλω¹. Both use an odd metaphor: Aphrodite, τὰ πολλὰ δὲ πάλαι προκούσας (23) and Artemis, καίτοι προκόψω γ' οὐδέν (1297). As Knox puts it, "they are opposites, but considered as divinities directing human affairs they are exactly alike."² Artemis will continue the war by killing a favorite of the rival goddess. But where Cypris brought disaster to Phaedra, Artemis brings comfort to her follower and pardon to his father. She could not save Hippolytus yet the paradoxical beauty of music and poetry that has accompanied the theme of the powerful Aphrodite seems resolved in this relation between Artemis and her huntsman. Strong, single-minded passions may not be conducive to an easy life but they have compensations. The human theme as well as the divine theme has been awry in the earlier part of the play. Now, as Hippolytus and Theseus share their sorrow and are reconciled, this theme also becomes beautiful. The chorus has served both worlds; the rhythm of harmony and inharmony seems to be similar in both.

The play ends with a series of echoes:

ὄλωλα καὶ δὴ νερτέρων ὀρῶ πύλας
(1447)

¹ Ibid., p. 25.
² Ibid., p. 29.

cries Hippolytus, those very gates which Aphrodite had promised him:

οὐ γὰρ οἶδ' ἀνεῳγμένας πύλας
 "Αἰδου,
 (56)

Hippolytus absolves his father of guilt. Then come his final words:

--- πάτερ.
 κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.
 (1457-1458)

Phaedra had begged earlier:

μαῖα, πάλιν μου κρύψον κεφαλὴν,
 (243)

As the nurse had once spread a veil over Phaedra, now Theseus covers his son. The unmoving images of the two goddesses still stand by the palace gates. Theseus raises his head to salute Cypris for the last time in the play:

ὡς πολλά, Κύπρι, σῶν κακῶν μεμνήσομαι.
 (1461)

The chorus, remarking on the common grief to the city, exits.

Rhythmical echoes are important as large structural elements in the Hippolytus; the device occurs also in miniature with the exact repetition of words, phrases, and metaphorical language: as examples, the words *σεμνός, νόσος, σωφροσύνη* ; the phrase *εἰ κακὸς πεφύκε*² *ἄνθρωπος* referring to Hippolytus; the medical terminology constantly referring to Phaedra's illness. Some of the words are combined with actions, such as *κρύπτω*, which occurs seventeen times as verb, adjective, and noun.¹ A word close in meaning, *κευθμών*, is also twice² used effectively in stasimons:

Ηλιβάτοις ὑπὸ κευθμῶσι γενοίμαν
(732)

... ζύνεσιν δέ τιν' ἐλπίδι κεύθων
λείπομαι ἐν τε τύχαις Θνατῶν καὶ
ἐν ἔργοισι λεύσσω.
(1105-1106)

¹ V. 139, 154, 192, 243, 245, 250, 279, 330, 394, 593, ² 674, 915, 1209, 1247, 1290, 1458.
V. 732, 1105.

Use is made of the opposite of κρύπτω as in Phaedra's simile of revealing time (428-430). Aphrodite begins the theme by emphasizing the secret love which she will make clear:

δείξω δὲ + θήσεται πράγματ', καὶ φανήσεται.
(42)

Artemis comes for a similar purpose:

ἀλλ' εἴς τοδ' ἤλθον, παῖδας ἐκδείξαι φρένα
τοῦ σοῦ δικάιν,

(1298-1299)

But neither of the goddesses uses κρύπτω except for one biting application to a mortal (1290). What is hidden does not pertain to them. The chorus first pronounces the word, worrying about the hidden sickness of the queen (139), the hidden deceit of the husband (154). The nurse believes that any other better life for mortals is hidden by clouds (192). Three quick repeats of the word, accompanied by action, follow Phaedra's delirium. Twice she calls on the nurse, κρύψον (243), κρύπτει (245). The nurse answers, κρύπτω (250). Admittedly concentrated on Phaedra who must make the decision to hide or reveal, the word runs through the play, cropping up in such odd places as the messenger's

speech where it should be absolutely colorless (1247). Perhaps it is colorless, but I wonder if the word has not taken a life of its own by its fourteenth repetition. The horses fed at his manger, by his hand, have killed Hippolytus and have hidden themselves, evil beings. Like the nurse, who believed in hiding and who simply disappears from the stage, the action is suitable to them. The theme of hiding and revealing suggests the difference between men and gods. It suggests also the complications in being a man. Phaedra cannot hide:

πῶς δὲ πῆμα κρύψω, φίλοι;

(674)

But she dies, is finally covered in death. And yet Theseus, despite Artemis' biting remark; πῶς οὐχ ὑπὸ γῆς τέρταρα κρύπτεις δέμας αἰσχυνθείς (1290-91) is later forgiven.

The effects of the music, of the careful building of a complex rhythmical and intellectual pattern in the Hippolytus, can still be appreciated by us to at least some extent. But the dancing which must have accompanied the play is almost totally impossible to imagine. The poetry is filled with visual images in the manner of Milton, no long nor precise description yet a clear picture results, the daughters of Ocean with their amber eyes weeping beside the Adriatic (735-740). Euripides must have used

his vast stage, the two images of Cypris and Artemis, the final tableau of Theseus beside his dead son with the mourning women and the mourning huntsmen, for the fullest possible visual effects. Even the visible actions echo one another, as the covering of the two bodies, the addresses to the goddesses. The result is a play of beautiful, rhythmical form animated by the poetry and the drama.

Racine

Racine's drama unrolls with more continuity than Euripides' drama. The entire play concerns l'amour. In Act I, line two, Hippolyte announces that he will leave l'aimable Trézène. Thésée's youthful propensity to nouvelles amours is mentioned (20). Hippolyte's revelation of his chaste amour (119) parallels Phèdre's revelation of her incurable amour (283) and her flamme si noir (310). In Act II Hippolyte's confession to Aricie of his amour si sauvage (553) parallels Phèdre's confession to him of her odieux amour (699) while Aricie, treading very delicately around her passion, confesses she loves Hippolyte's virtue and orgueil généreux (444). In the rest of the drama the loves and their disasters unroll, the course of Hippolyte's love being shaped by Phèdre's love and vice versa.

The loves are further entwined by the principle of

linked scenes. French classical drama consisted of many small scenes, usually between two or three characters, in which any change of character was considered a change of scene. No change was allowed unless the new characters were in some way announced by those already on stage. These linked scenes were native to Racine's taste; in Phèdre he welds psychology and action to form the links and to maintain the pace of his drama. After Phèdre has just learned that Thésée has returned, she sees her husband and Hippolyte in the distance:

Ah! je vois Hippolyte:
 Dans ses yeux insolents je vois ma perte écrite.
 Fais ce que tu voudras, je m'abandonne à toi.
 Dans le trouble où je suis, je ne puis rien pour moi.
(909-912)

This unity of character and action subordinates to itself all the other elements of the play, including the poetry. Henri Peyre describes the poetry:

Racine's poetry is indirect because, being subservient to the dramatic mold, it cannot be and never is the expression of the self...It suffuses the speeches of some characters (especially of those who love but are not loved); but it never invades the play or interrupts the action or the psychological revelation.¹

Such a conception of poetry prohibits Racine from using language as Euripides does and allowing words or phrases to become important in themselves. Even the non-concrete

¹ Peyre, "The Tragedy of Passion. Racine's Phèdre," Tragic Themes in Western Literature, edited by Cleanth Brooks, New Haven: Yale University Press (1955), p. 95.

world in the play would seem to prohibit words from becoming too concrete. Indeed the poetry most resembles the dramatic construction, a perfect continuity. Peyre explains, perhaps as well as one can explain it, this aspect of the poetry which so pervades and transfigures Phèdre.

The very original quality of Racine's poetry lies in its smooth continuity. Images, evocative words, sensuous undertones are all merged into or submitted to the dramatic progression and the characterization. Paul Valéry, who emulated that Racinean mastery in some of his long poems, expressed it lucidly when he remarked in his Rhumbs: "With Racine, the constant ornament seems to be drawn from the speech itself; therein lies the secret of his prodigious continuity. While with the moderns, the ornament breaks the speech."¹

To consider the poetry technically, Racine writes in rhymed alexandrines, lines of twelve syllables with a caesura after the sixth or seventh syllable but no definite metrical pattern. Cahen gives several examples to illustrate some of the variety possible in these lines:²

Le jour|n'est pas plus pur| que le fond|de mon coeur.
Ph. 1112

Où suis-je? | Qu'ai-je fait? | Que dois-je faire encore?
Andromache 1393

Cieux,|écoutez me voix;| terre|prête l'oreille!
Athalie 1133

Euripides, irregardless of how the trimeter might have been used, does not in the Hippolytus have as much variety in

¹ Ibid., p. 100.

² Cahen, op. cit., p. 195.

his iambics. He uses resolution only rarely and he has a tendency, already mentioned, to follow the metrical pattern. Yet his use of the meter for emphasis adds force to lines. And Euripides had other meters. Racine had only one. His alexandrian, handled with delicacy and finesse far beyond Euripides' iambics, beats always against the rhyme; it is always bound, just as Racine desired that it should be. Never leaving its bounds, the poetry's persistence helps create the atmosphere, the inescapable world. These alexandrians are also well adapted to the delicacy of psychology, to the innuendos that distinguish people, who, sharing the same pervasive social setting, are yet individuals. Their union of music, psychology, and speech exhibits the same obedience to the French dramatic canon of vraisemblance as do the linked scenes and the continuous progression of the drama.

Though the poetry is tied perfectly to speech and character, Racine uses it with a musical consciousness of sound, an "acoustic elevation" according to Giraudoux.¹ Bereton describes the poetry as full of overtones which result from a perfect merging of sense and sound.² He instances several examples:

¹ Racine (Paris, 1930) quoted by Geoffrey Bereton, Jean Racine. London: Cassell & Co. (1951), p. 327.
² Bereton, p. 328.

Ariane, ma soeur, de quel amour blessée,
 Vous mourûtes aux bords où vous fûtes laissée.
 (253-254)

Tous les jours se levaient clairs et se^{ans p} (1240) pour eux.
 (1240)

Dans le fond des forêts votre image me suit
 (543)

Le jour n'est pas plus pur que le fond de mon coeur.
 (1112)

Bereton's explanation of the music is a little forced yet this aural quality of Racine's poetry forms an important part of its richness and must be noticed. The poetry abounds in interior rhymes and in subtle dissonances created by Racine's masterly use of the distinctions, clear at least to a French ear, among the many French vowel sounds. Racine might even seem to use his language as French must be used in poetry. Barrault stresses the care which must be devoted to the delivery of alexandrians, to the use of voice and of silence.¹ Alexandrians were, in Racine's own time, declaimed and should still be declaimed today in order to release the full effect of the music. Racinean poetry is impossible in the English language which is organized more by grammar and less by sound than is French. Perhaps Racine's mastery of his own language accounts for the fact that, until recently, he was little appreciated in English speaking countries and has

¹ Barrault, op. cit., pp. 24, 30, 64-66.

never been successfully translated. The constant height and musical quality of his verse does account for much of its beauty, creating a unity of tone throughout the drama, encompassing the unities of time, place, and action.

CONCLUSION

In characters, in construction, poetry, and intellectual interest Racine simplifies all the complicated pattern of Euripides until only a destructive passion is left. We never pause in Racine, never have a minute to mourn for the tragedy, never a minute to enjoy the love. The passion erupts with a violence proportionate to its speed. The violence is the reaction to the civilized, formal world, the straight-jacketed simplicity, or perhaps, the world is necessitated by the violence it conceals.

Euripides gives also, by his structure of parallel and repetitive scenes and by his goddess, a determined, unveering direction to the action. But we have time to mourn with the characters in the songs, to recognize fully with the chorus the destructive Cypris. And Euripides is far from satisfied with one theme. He includes also intellectual play concerning the Greek homily that speech is the only gift to distinguish man from animals,¹ he includes characters as well as psychology, poetry, myth, and even far more of the simple story telling interest than Racine displays.

Racine's concentrated impression is more overwhelming than that of Euripides. He plunges far deeper into Phèdre

¹ Knox, op. cit., p. 15.

than Euripides does into any of his characters. He achieves the demanded vraisemblance, but paradoxically achieves less reality than does the Greek. Carried away on his express train we need Phèdre's final scene and her death before we suddenly realize that not once did a real world touch the play, except in the psychology which expresses, not the reality we have learned from the world around, but that which we have found in our own emotions. This passion, brought out with the beauty and elevation of music, makes Phèdre, in its own world, magnificent.

Euripides' reality of character is the feature which often makes his plays seem forced into the conventional mold, so that the form wars against the matter of the drama. The characters receive too much emphasis just because they are good. But when the music of the play is felt, then, like Phèdre, the Hippolytus is transfigured by poetry and should in presentation, I would think, affect one not as a character study but as a study of these characters, so quickly, efficiently, and effectively drawn, in the situation and as a splendid dramatic performance, disturbing yet hopeful. Humanity seems accepted without apology and without reformation. Life may not be under man's control but in his death Hippolytus' prayer is granted:

σοὶ καὶ ξύνειμι καὶ λόγοις σ' ἀμείβομαι
 κλύων μὲν αὐδὴν, ὅμμα δ' οὐκ ὄρω τὸ σόν.
 τέλος δὲ κάμψαιμ' ὥσπερ ἤρξαμην βίου.

(85-87)

The city has lost its protector and Hippolytus does not wish to die, yet this, the fate of man, is tempered by beauty and by the reconciliation with his father.

BIBLIOGRAPHY

Euripides - Critical Works

- Adams, S. M. "Two Plays of Euripides," The Classical Review, XLIX (1935), p. 118-122.
- Blaiklock, E. M. The Male Characters of Euripides.
Wellington: New Zealand University Press, 1952.
- Croiset, Maurice. "Ce que nous savons d'Euripide," La Revue Politique et Litteraire (Revue Bleue), 15 et 22 janvier 1910.
- Dale, A. M. Lyric Meters of Greek Drama. Cambridge:
The University Press, 1948.
- Decharme, Paul. Euripides and the Spirit of his Dramas.
Trans. by James Loeb. New York: Macmillan, 1906.
- Delebecque, Edouard. Euripide et le Guerre du Pelopennese.
Paris: Klincksieck, 1951.
- Dodds, E. R. "The ΑΙΔΩΣ of Phaedra," Classical Review,
XXXIX (1925), 102-104.
- _____. "Euripides the Irrationalist," Classical Review, XLIII (1929).
- Greenwood, L. H. G. Aspects of Euripidean Tragedy. Cambridge:
The University Press, 1953.
- Greene, David. "The Interpretation of Hippolytus," Classical Philology, XXXIV (1939), 46-58.

- Grube, G. M. A., The Drama of Euripides. London: Methuen & Co., Ltd., 1941.
- Kitto, H. D. F. Greek Tragedy. New York: Doubleday, 1950.
- Knox, Bernard. "The Hippolytus of Euripides," Yale Classical Studies, XIII (1952), 1-33.
- Lattimore, Richmond. The Poetry of Greek Tragedy. Baltimore: John Hopkins Press, 1958.
- Meridier, Louis. Le Prologue dans la Tragédie d'Euripide. Bordeaux: Feret et Fils, 1911.
- Murray, Gilbert. Euripides and His Age. New York: Henry Holt, 1913.
- Phoutrides, A. E. "The Chorus of Euripides," Harvard Studies in Classical Philology, XXVII (1916), 77-171.
- Spranger, . "The Meaning of the Hippolytus," Classical Quarterly, XXI (1927).
- Verrall, A. W. Euripides the Rationalist. Cambridge: The University Press, 1895.

Euripides - Translations

- Greene, David and Richmond, Lattimore. The Complete Greek Tragedies. Vols. III and IV. Chicago: University of Chicago Press, 1959.
- Murray, Gilbert. Euripides. London: Longmans, Green & Co., 1923.

Vellacott, Philip. Euripides, Three Plays. London: Penguin Books, 1953.

Warner, Rex. The Hippolytus of Euripides. London: The Bodley Head, 1949.

Euripides - Texts

Hadley, W. S. (ed.). Hippolytus. Cambridge: The University Press, 1931.

Harry, J. E. (ed.). Hippolytus. Boston: Ginn & Co., 1899.

Meridier, Louis. Euripide. Vol. II. Paris: Société d'édition, "Les Belles Lettres," L'Association Guillaume Budé, 1927.

Monk, Jacobus Henricus. Hippolytus Coronifer. London: Fellowes, 1829.

Murray, Gilbertus. Euripidis. I. Oxford: Clarendon Press.

Racine - Critical Works

Bowra, Sir Maurice. The Simplicity of Racine. The Zaharoff Lecture for 1956. Oxford: Clarendon Press, 1956.

Brereton, Geoffrey. Jean Racine, A Critical Biography. London: Cassell & Co. Ltd., 1951.

Cahen, Jacques-Gabriel. Le Vocabulaire de Racine. Paris: Droz, 1946.

Clark, A. F. B. Jean Racine. (Harvard Studies in Comparative Literature. XVI.) Cambridge: Harvard University Press, 1939.

Knight, R-C. Racine et la Grèce. Editions Contemporaines. Paris: Boivin et C^{ie}, 1950.

Lapp, John C. Aspects of Racinian Tragedy. Toronto: University of Toronto Press, 1955.

Maulnier, Thierry. Lecture de Phèdre. Paris: Gallimard, 1943.

Moreau, Pierre. Racine, l'homme et l'oeuvre. Paris: Boivin et C^{ie}, 1943.

Peyre, Henri. "The Tragedy of Passion. Racine's Phèdre," Tragic Themes in Western Literature. Cleanth Brooks (ed.). New Haven: Yale University Press, 1955, 77-107.

Racine - Texts

Babbitt, Irving. (ed.). Phèdre. Boston: Heath & Co., 1910.

Barrault, Jean-Louis (ed.). Phèdre. (mise en scene et commentaires). Paris: Editions du Seuil, 1946.