Paeanic Markers in Aeschylus' *Choephoroe* 152-163

Electra's request at *Choephoroe* 151 for a chthonic παιᾶνα τοῦ θανόντος over her father's tomb represents an ironic employment of the paean genre, to say the least. The chorus' response in the following short ode (152-163) extends this irony by engaging with and distorting some of the genre's formal features, most importantly its characteristic refrain, ἰὴ παιάν, here transformed into a command to weep, ἴετε δάκρυ (152). There is only mild aural correspondence between the chorus' command ἴετε and the typical ritual cry ἰή, but the connection becomes more apparent when viewed in association with other, possibly contemporary, extensions and etymologies of the paean-cry. Pindar's *Paean* 6, for example, closes its second triad with the vigorous paeanic refrain, <ἰὴ> ἰῆτε νῦν, μέτρα παιηό-ν]ων ἰῆτε, νέοι. Wilamowitz and Rutherford both identify these forms of ἵημι as embedded commands to Apollo to shoot his arrows during the *Pythoktonia*, the song's narrative subject, and this etymology of the refrain recurs in Callimachus (*H* 2.103, ἰὴ ἰὴ παιῆον, ἴει βέλος) and in other later sources (e.g., Apollonius Rhodius, Athenaeus, and the *Etymologicum Magnum*). Whereas Pindar's ἰῆτε, although itself allusive, functions primarily as the religious cry, Aeschylus' ἴετε can merely nod at such a function before becoming instead a command to weep, a fundamentally ironic appropriation of an already distorted refrain more typically associated with joy or expectation. Rutherford has demonstrated the importance of paeans to tragedy, while scholars like Käppel and Schröder have explored the paean's forms and functions, and I plan to synthesize this material to explore early Fifth-century reactions to the paean, interactions between Pindar and Aeschylus, and to offer a reading of the chorus' song as a masterful example of a tragic paean that still asks for salvation, but is accompanied by a tearful rather than joyful cry.

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