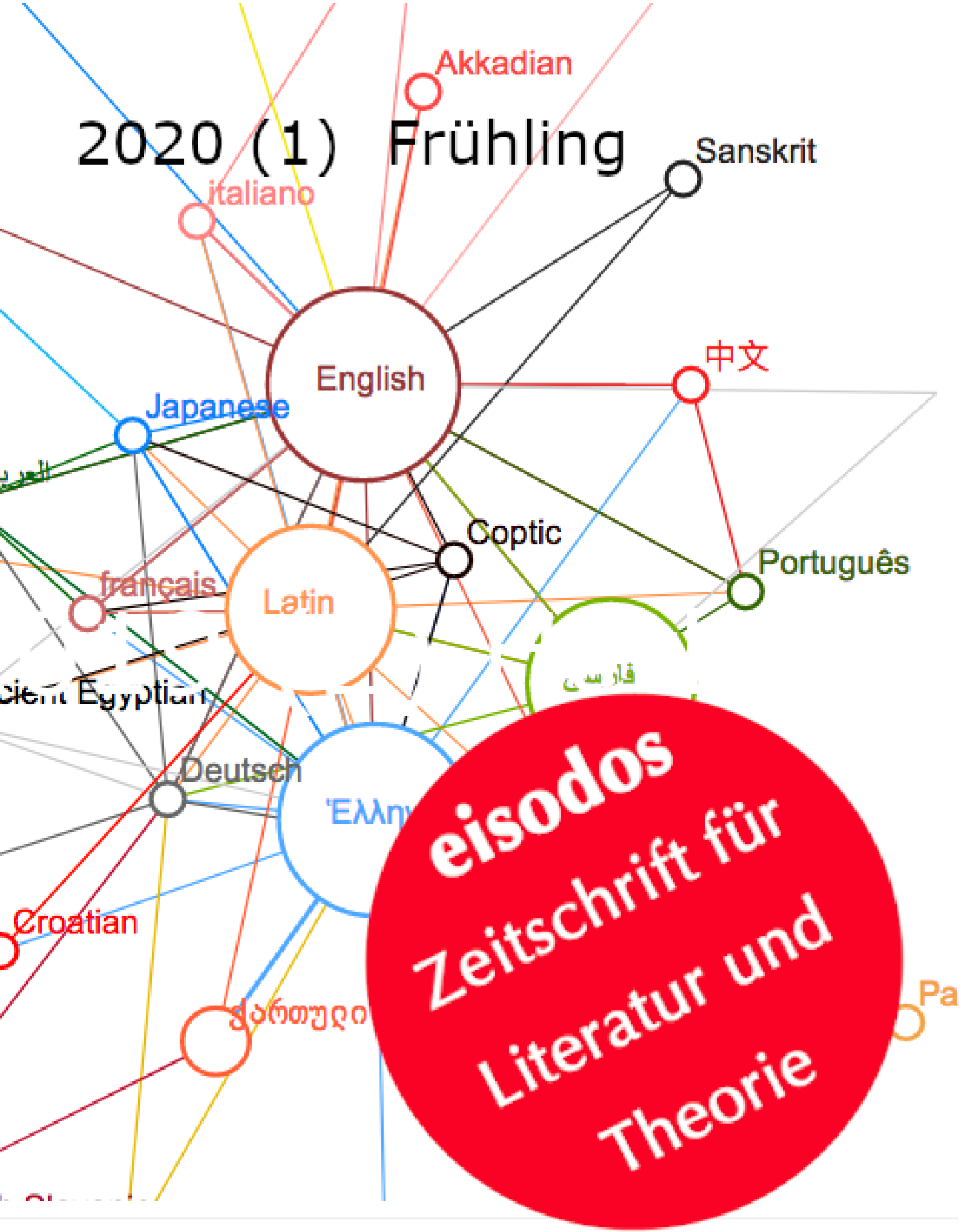

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Inhaltsverzeichnis

Vorwort der Herausgeberinnen

Liebe **eisodos**-Leser*innen,

in Zeiten der Corona-Pandemie, in denen persönliche Begegnungen und Gespräche größtenteils wegfallen, ist der digitale Raum als Begegnungsort für die gemeinsame Auseinandersetzung mit geistigen Inhalten umso wichtiger geworden. **eisodos** war schon immer im Digitalen zu Hause, die online-Publikationsform kommt uns nun zupass, wo viele von zu Hause arbeiten und v.a. über das Internet die Verbindung zueinander halten.

Gleich zwei Interviews in dieser Ausgabe beschäftigen sich mit den Möglichkeiten des Digitalen, nicht nur in Corona-Zeiten. Professor Gregory Crane von der Tufts University in Boston, der bis vor Kurzem Inhaber der Alexander-von-Humboldt-Professur für Digital Humanities an der Universität Leipzig war, berichtet in der Fortführung der Interview-Reihe „Was ist Philologie heute?“ von seinen jahrzehntelangen Unternehmungen im Bereich der Digital Humanities und die sich möglicherweise daraus ergebenden Folgen für die (Klassische) Philologie. Außerdem spricht die Journalistin Sophie Diesselhorst, Redakteurin beim online-Theaterportal `nachtkritik.de`, mit uns über die Wechselwirkungen zwischen Theater und Digitalität. In seinem Beitrag für diese Ausgabe beschäftigt sich Vasileios Dimoglidis, M.A.-Student am Πανεπιστήμιο Ιωαννίνων, der Universität in Ioannina, mit metapoetischen Elementen in Euripides' *Ion*.

Wir wünschen eine gute Lektüre und verbleiben mit den besten Wünschen für die Gesundheit unserer Leserschaft!

Die Herausgeberinnen
Bettina Bohle
Lena Krauss
Helen Neutzler
alle *Ruhr-Universität Bochum*
und die Redaktionsassistentinnen
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beide *Justus-Liebig-Universität Gießen*

Digital Humanities & Philology – Customary pathways and a future generation of development, experimentation and study

Ein Interview mit Gregory Crane

Gregory Crane
Classics, Winnick Family Chair of Technology and Entrepreneurship and Adjunct Professor of Computer Science at Tufts University

eisodos As a preliminary question: what are the implications of the Corona crisis for Digital Humanities and Philology?

Gregory Crane Over the decades, my more traditional friends have commented – and done so more often than I can count – that digital sources are all very well but they can vanish easily. They point to the accumulated riches of print libraries, large and small. Now, for at least some period of time, many professional academics have lost all access to their physical libraries and must depend wholly upon the books that they themselves possess and upon whatever they can get in digital form. In practice, faculty at established research centers in Europe and North America are now beginning to experience the world the way that students of Greco-Roman culture in the many universities outside the west that have few, if any, relevant holdings in their libraries. Greco-Roman studies can never be a truly international field until any professional researcher anywhere in the world has access to the core resources needed to do first-class work. Building out a ubiquitous, openly licensed, easily localizable infrastructure for the study of the past is the grand challenge that confronts all of us who study the past.

Access to our physical libraries will return, of course, but we will – or we should earnestly hope that we will – settle back into a world that will never be the same. On the one hand, we need a more decentralized physical infrastructure for core components of our public health infrastructure. Maximizing efficiency of production allows us to source protective gear and ventilators from suppliers in a handful of places. But such maximized efficiency makes the system more fragile. Untold numbers will drown on dry land from the Corona Virus because their overwhelmed healthcare systems cannot take care of them. We need more redundancy of production for key elements of our economies and of our healthcare systems. That means reshaping the production of physical goods and moving, at least in some measure, away from a globalized system that is optimized for low costs but fragile in the face of disruption.

At the same time, the world has shifted dramatically into digital space: FaceTime and Skype calls alone provide face to face contact between many family members and friends who must wait out the crisis in isolation. Virtually all higher education in the US is now taking place via videoconferencing with systems such as Google Meeting and Zoom. My students have been forced to return to their homes but I taught my introduction to Greek class this morning to people from not only the US but Medellin, Islamabad and Leipzig. For me, such instruction is natural as I have needed to supplement in-person teaching with video-conferencing for years. But now millions of students and faculty are gaining experience in this new medium for the first time. Some will flee the new technology and return to old habits. But many instructors will integrate into their work a growing range of methods made possible by these new digital tools. And our students will make up their own minds about what makes sense. I believe that our view of space and location and intellectual exchange will never quite be the same again.

And, of course, in the broader world, streaming media – already on an extraordinary arc of expansion – have surged in importance. The European internet shook before the traffic spawned by a disruptive Netflix and even more fundamentally transformative YouTube (Netflix extends the model of network television but the talking heads and entrepreneurs who populate YouTube are something really new). As will appear again in the answers to the interview questions below, I tell my students that, in imagining how to support new ways with which to study Homer and to make Homeric epic accessible to new audiences, we are really at the cutting edge of fundamentally new editions and a philology that is at once radically new and profoundly traditional. Those of us who study sources from the past have an opportunity to redefine how we experience new cultural productions in languages that we will never have an opportunity to learn and from cultural contexts that we will never be able to experience in person.

When I think about how I can push past the subtitles of a Zombie series set in pre-modern Korea, a regular-guy-saves the world set in contemporary Istanbul and produced in Turkish, or even a German-language series based on the life of Freud, I turn back to Homer: in practice, pre-modern Korea, the local culture of Istanbul, and the 19th century context of Freud are in practical terms, for most people in the world, as inaccessible as the world of Achilles and Odysseus. The work we do to rethink understanding ancient languages takes us places that neither corporate streaming giants nor even our colleagues in media studies will take us. New digital editions and a revitalized philology have an opportunity to change the wider world. The question is only the extent to which we will recognize and seize upon the opportunities before us. The terrible suffering caused by global pandemic has accelerated changes already underway. I personally feel that I have a responsibility to contribute to make those changes as beneficial as possible.

eisodos At first glance, tasks like editing texts do not seem to be at the center of philologists today — you, on the other hand, call attention to the important role of editors in quite a few of your articles. Why?

Gregory Crane When I started graduate school in the US in 1979, I could imagine a career path in which I produced an edition and commentary of a play or a book of Homer as the foundation of a successful career. But at the same time, I witnessed a transformation in the Harvard English department, in which (to oversimplify) French theory was used to push out the last remnants of scholarship with roots in German philology. That wave rolled over Greco-Roman studies in the US. As my graduate career unfolded, I spent time in our paleography room for seminars but I also remember thinking that no one with any sense would study paleography if they wanted to get a job.

There was also a logical argument behind the shift away from editing texts: after centuries of work with a finite amount of data, how much progress could we make in improving our editions? One friend of mine who did take on an edition as a central project for his career said he might only change the apparatus criticus. The big benefit for him was internal: he learned far more about Latin studying his text, but that learning would have little impact on his readers. Editing had become for him an internal exercise of intellectual cultivation rather than an instrument to advance the wider community. A publisher would publish his edition because publishers published editions and needed to refresh their series every so often to generate a new wave of library sales. This perspective was reinforced when I spent time in the 1980s studying Sumerian and Akkadian and I saw how quickly textual studies could develop a consensus about improvements to a text – in a decade, major changes could be proposed and broadly accepted to an important text.

I think things have changed but that change depends on a recognition of who assesses the value of editions and what that value is. In a world of peer review, specialist academics have immense power in the short run: they can play a crucial, often decisive role, on publications, on appointments, and on funding. In the long run, however, specialists have no power whatsoever. All specialist research depends upon the social contract that justifies the existence of that paid position. When I was at Leipzig, the state government forced the university to cut positions and I saw how this worked: professor doctors may be safe in their positions for the duration of their careers, but those who had not established a compelling case for their specialties ran the risk of not being replaced.

The fundamental challenge for scholarly editors was not convincing other specialists that they were important. Editors had to make the case that their work advanced the role that their editions – and their field as a whole – could play in the intellectual life of society as a whole. In Germany, chairs of Greek and Latin are needed to train high school Latin teachers and this societal contribution has given specialists a reason to exist that did not depend upon the wider impact of their research. In the US, only a handful of our

students become Latin teachers and we need to find other ways to justify the ongoing existence of our positions and departments.

From my perspective, reconstructing an original text is obviously important but it is thus not the final goal of an edition. An edition is a complex system designed to help as many people as possible think as deeply as possible with a textual source. Providing the best possible reconstruction of a single lost original (and as much information about the possible alternatives) is clearly a component of such a system but it is a means not an end. An edition of a Greek reconstructed text with Latin introduction and notes was, of course, the optimal mechanism for helping people think with that text (especially when accompanied by a Latin translation) when Latin was the lingua franca of international publication. The fact that we continue to use Latin is deeply problematic.

We now have fundamentally new instruments with which to engage historical sources. Linguists have long used exhaustive annotation to work with texts in languages that they had not learned. We now have the ability to publish such annotations at scale and to begin generating them automatically. We can provide as much information about any given source as we choose, not only in the form of narrative commentary but also as various forms of machine actionable annotation such as glosses, links to elaborate lexica, morphological analyses, explanations of the syntactic function of each word, links to information about proper names, and alignments between the words and phrase in the source text and the translation.

Traditionally, readers have either spent a great deal of time mastering a language or have relied upon translations. We now have a third path, one where readers can begin to interact immediately and naturally and where they can begin to develop customized pathways by which to learn the language that reflect the sources that they wish to understand and their own learning styles. We are at the very early stages of such complex reading systems – truly digital editions – but the outlines are coming together and much of what we need depends upon software engineering rather than basic research (although there is plenty of research to be done). A generation of development, experimentation and study stands before us.

eisodos What is philology? Where does your interest in this field stem from and how has it changed over the time?

Gregory Crane The professional association that represents academics working on Greco-Roman culture in the United States chose no longer to call itself the "American Philological Association" and rebranded itself as the "Society for Classical Studies." Philology, many of my colleagues felt, was too complicated or problematic a term (although equating the study of Greco-Roman culture with Classical Studies, at least in the United States, seems deeply problematic to me). The term philology is rarely used in academic, much less general, discourse.

Philology has been a topic of discussion in recent years and I have seen a number of definitions, but I personally have not found any recent formulation particularly useful or – equally important – inspiring. I always go back to a definition offered by August Boeckh in an 1822 Latin oration for the birthday of the King of Prussia. My broad interpretation is that philology is the process of understanding the past in its entirety, including both the events in the world as a whole and the ways in which we understand the world. By this point of view, philology defines anything at all that you can do to elicit an understanding of the past through the linguistic record.

I first heard a version of the definition when I was a first year student in college. Then I heard that Boeckh had called philology the *scientias totius antiquitatis*. What I found in Boeckh was *cognitio* instead of *scientia*. I find this different language useful because *cognitio* is a lived experience. Books on the shelf are not *cognitio*. Databases are not *cognitio*. Books and data only provoke *cognitio* when they fire a human brain. Producing specialist publications that impact a handful of specialists and that are impenetrable to a wider audience – even to specialists in other branches of the humanities – provides little true *cognitio* and does not realize the values in this vision of philology.

Philology thus is defined by its goals. Its methods reflect whatever is available at any given period. It is natural and essential that philologists in the twenty-first century explore – critically, but aggressively – every affordance of a digital age. How we worked a generation ago has no inherent authority. We constantly need to reassess what we do, why we do it, and how.

I would make one other point about philology as I understand it. In continental Europe, of course, philology describes the study of modern languages and literatures. In the English speaking world, philology more commonly describes the study of historical languages. I view philology in a fashion that lies between these perspectives. For me, philology is the analysis of linguistic sources where native speakers are not available and where information available to us is limited (i.e., we can't create a new database of new sources). By this perspective, we practice philology not only when we analyze Classical Greek or Sumerian, but when we watch shows on Netflix or Youtube in languages that we do not know and for which we have limited information: a music video on YouTube or a Netflix series set in Colombia. Of course, we could in theory mount a professional research effort to push past the English translation of a song's lyrics or the subtitles in a film but, in practice, that is not possible. Philology is an eminently pragmatic and useful skill if we are to become engaged members of a global society, one in which it is impossible to spend extended time learning about, much less develop deep knowledge of, more than a handful of languages and cultural systems.

eisodos In which way, would you say, does the approach of the Digital Humanities have influence on the way philology is done today (you talk about ePhilology sometimes)? Why is this approach important? What do you think are future developments in the area?

Gregory Crane The Digital Humanities work that most interests me focuses upon analysis of corpora at scale, i.e., fleshing out the idea of "distant reading," and showing how we can see patterns that would have been impossible to detect if we depended solely upon manual forms of reading. I would point to two related projects, the Proteus Project (`http://books.cs.umass.edu/mellon/index.html`) and the Viral Texts Project (`https://viraltexts.org/`) as examples but I could certainly add many more. What strikes me most, however, is how localized the impact of such work has been. In part, this is an artifact of pretending that the Digital Humanities are a separate field. Rather, we live in a digital age and we have an obligation to exploit the best methods at our disposal. Humanists should be using digital methods as a matter of course. If we were to speak in terms of the digital, we should speak of legacy Humanities or print Humanities.

eisodos You were one of the founders of the *Perseus* project and are the long-time editor; also, you initiated the *Open Philology Project* – what were the motives for establishing these project and how do these projects contribute to a new kind of philology?

Gregory Crane Most of my effort now focuses on what we call *Open Greek and Latin* – which is a subset of the larger *Open Philology* vision, and one to which we can more tangibly and substantially contribute. The idea of *Open Philology* and *Open Greek and Latin* was to provide a new rubric that was broader than *Perseus*. I did not want *Perseus* to look like a project that wanted to subsume other people's work in some sort of empire-building fashion. In practice, we go back and forth as to whether we are working on *Perseus*, *Open Philology* or *Open Greek and Latin* depending on what seems best for a given project or group of collaborators. *Open Greek and Latin* has now made 30 million words of Greek and 16 million words of Latin texts available under an open license (they can be browsed at `https://scaife.perseus.org/`).

The foundational starting point for any truly scientific work is and must be data that is as open as possible. Obviously, there are contexts where we have to restrict data for reasons of privacy (e.g., medical records) but this rarely is an issue in the humanities. Our sources must be open and available in a form that can be freely modified. A set of older editions available under an open license in a system such as *Github* may in the short run have some disadvantages when compared with corporate-owned edition series behind a subscription wall or with limited licenses (e.g., that prevent derivative works) but open systems can evolve – and they will evolve if there are communities committed to the subject. If the open digital sources that we publish in *Open Greek and Latin* do not

grow more and more useful over time, then that raises questions about the seriousness of those who study Greek and Latin.

eisodos What kind of other impulses do the Digital Humanities give to literature studies and the humanities in general, in your opinion?

Gregory Crane I am more interested in a synthesis of work in the computational sciences in general, particular the broad area known under the rubric of data science and the cluster of methods applied to natural language processing. I see a new configuration of skills that integrates the core critical approaches of the humanities with more deterministic questions posed in the computational world. I can't think of a better education than one that foster technically proficient thinkers who can also frame the work that they are doing in a broader historical and ethical context.

eisodos Why, do you think, do many important impulses for Digital Humanities originate from Classics scholars?

Gregory Crane Students of historical languages such as Greek and Latin, in my experience, work with their sources in a much more detailed fashion than their colleagues who work with modern languages. In particular, we have traditionally used very fine-grained methods by which to cite our sources. Scholarship on modern literature will end with graphs and tables without publishing links back into the sources so that readers can review the data in context. The digital editions that we are developing are designed to support rapid shifts back and forth between the large scale analysis and close reading that is now possible – and, in my view, essential to any serious scholarship.

eisodos What books, articles etc. would you recommend to the interested reader?

Gregory Crane Those who are interested in Digital Greek and Latin Studies in particular might look at the collection of essays edited by Monica Berti, *Digital Classical Philology* published in 2019 under an open access license by DeGruyter (`https://www.degruyter.com/view/title/537705?tab_body=toc`). Work applying digital methods to the Humanities is, however, rapidly evolving and I would recommend venues such as `https://digitalhumanitiesnow.org/`, `http://www.digitalhumanities.org/`, and the abstracts in the annual Digital Humanities convention (e.g., `http://staticweb.hum.uu.nl/dh2019/dh2019.adho.org/index.html`).

Metamythology in Euripides' *Ion*

Vasileios Dimoglidis
*University of Ioannina**

1. Euripides' *Ion* is a largely unknown and controversial play. Its dating is uncertain,[1] and Lesky (1983) 316 dates it between 414 and 413 BC. Still unknown are also both the other three plays of the tetralogy[2] with which Euripides participated in the dramatic competition and his counterparts. When it comes to its contents, *Ion* could be described as an unusual play, since it does not belong to those tragedies in which the extravagant human passion dominates (e.g. *Hippolytus, Medea, etc.*), and this is maybe the reason why it is seldom staged in modern theatre.[3] Nevertheless, *Ion* has artistic plot and structure, themes and motifs that greatly influenced New Comedy.[4]

This play narrates the story of Creusa who is raped by Apollo and gives birth to his son. She exposes her child in a cave to die. Many years later, she comes to Delphi with her husband, Xuthus, to consult the oracle about their childlessness. Xuthus is deceitfully said that Ion is his own son. Creusa tries to kill Ion, but thanks to Apollo's intervention they recognize each other and set out for Athens. This very mythic variation (Apollo as

* This is a slightly revised version of the first chapter of my M. A. thesis *Metapoetry in Euripides' Ion*. I would like to thank my supervisor Helen Gasti, Associate Professor of Ancient Greek and Latin Literature, for her constructive criticism of the Greek manuscript. I am also profoundly indebted to Katerina Synodinou, Emerita Professor of Ancient Greek Literature, for her comments on a previous draft of this paper. Thanks are also due to the anonymous reviewers of the journal *eisodos* for their suggestions and comments. It goes without saying that the responsibility for all remaining errors is mine. For *Ion*'s text I follow Diggle (1981) and for its English translation I quote from Lee (1997) 46-157.

[1] For *Ion*'s dating, see Wilamowitz-Moellendorff (1926) 24; Owen (1957) xxxvi–xxxvii; Macurdy ([2]1966) 84–91; Lee (1997) 40; Lesky (1983) 316, 473 n.252 with scholarship; Zacharia (2003) 3–5; Pellegrino (2004) 28–29; Swift (2008) 28-30; Martin (2010); Martin (2018) 24–32; Gibert (2019) 2–4. Based on Euripides' metrical choices, Burian (in Piero (1996) 3) dates *Ion* between 412 and 410 BC. Zacharia (2003) dates it to 412 BC.

[2] Hartung (1843) xii has stressed that the tetralogy consists of *Ino, Erectheus, Ion*, and the satyr play *Skiron*. Cf. Starkie (1909) 95 ad 434. Ferguson (1969) 112–117 notes that the tragic trilogy might include *Ion, Heracles, and Alope*, because of their common theme of divine paternity.

[3] Swift (2008) 101, n. 4 writes that the Archive of Performances of Greek and Roman Drama (APGRD, www.apgrd.ox.ac.uk) lists 58 performances based on *Ion* between 1754 and 2005. For the possible reasons that *Ion* is not chosen to be staged, see Hartigan (2015) 555–557.

[4] Knox (1970) 68–96 (= Knox (1979) 250–274) examines the comic elements of Euripides' *El. and Ion*, and notes that these plays foreshadow the dramatic elements of the fourth-century comedy. Cf. Segal (1995) 47; Bartonkova (2001–2002) 40; Mastronarde (2010) 6. For *Ion*'s comic moments, see Seidensticker (1982) 211–241.

father) is probably a Euripidean innovation[5] and the Ion's myth[6] was neither well-known nor often staged in Euripides' age,[7] since it is known that except of Euripides' *Ion* only Sophocles wrote a *Creusa* and/or an *Ion*, maybe before Euripides.[8]

Anderson (2005) 121 has noted that "in dramatizing stories of Orestes, Oedipus, and other familiar heroes, the tragedians blended tradition with contemporary innovation. They borrowed heavily from preceding poetry, particularly from the vast corpus of epic, but they also customarily reshaped inherited myths by modifying plots, introducing new characters, and even creating new episodes". On the other hand, Euripides himself is not only limited to reshaping the inherited mythic tradition or introducing mythic innovations,[9] but he lends a critical eye to the myth as well.[10] Using the characters of his plays, Euripides quite often refers to and comments on the myth and its handling by other tragedians, and declares in a self-referential way his own innovations.[11] This innovative approach to the myth is often indicated by the adjective καινός ("new"). To provide an instance, in *HF* Amphitryon, after referring to the genealogy of Hercules and Lycus, notes about the latter: ὁ καινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος (l.38 "this new monarch Lycus").[12] Lycus is considered a new king (καινὸς ἄρχων) not only because he recently ascended the

[5] Cole (2008) 313–314. Gibert (2019) 5 writes that Apollo's paternity is not attested before Euripides, and the sources attesting it later are not demonstrably independent of him.

[6] For the myth either before or after Euripides, see Hesiod fr.9, and fr.10 M–W (Xuthus is mentioned with Doros and Aiolos as the sons of Hellen); Herodotus 7.94 (the Ionians were named after Ion); Herodotus 8.44.13 (after numerous name changes, the Athenians were named Ionians after their commander Ion, Xuthus' son); Plato's *Euthd.* 302c7–d1 and Arrian's *An.* 7.29.3 (Ion is mentioned as the Apollo's son). See also Owen (1957) ix–xvii; Lesky (1983) 316–317; Lee (1997) 38–39; Swift (2008) 16–18; Martin (2018) 13–15; Gibert (2019) 5–18, esp. 5–8.

[7] Swift (2008) 16 writes that while the broad outline of the myth is known to the audience, Euripides has a large degree of flexibility in how he chooses to tell his version. According to Weiss (2013) 37, the audience was likely to know in general terms the Ion myth, but was not aware of the precise representation of the myth by Euripides.

[8] It is not known whether these are two different plays or the same one with two alternative titles (cf. Owen (1957) xii). Lee (1997) 39, n. 122 cites Radt's opinion that we are in fact dealing with a single play. Owen (1957) xiii also believes that either Sophocles was dealing with another Creusa, since Creusa simply means "princess", or his play was latter than that of Euripides. Cf. also Swift (2008) 17; Martin (2018) 18–20; Gibert (2019) 18.

[9] West (1987) 27 argues that in the late Euripidean plays (*IT., Ion, Hel., Or.*) while the characters and some elements of the initial situation were traditional, the plot was entirely invented. For the innovations that poets bring to the inherited myth as a rudimentary feature of the ancient tragedy, see Konstantinou (2015) 476, where she also mentions that each and every play demonstrates, in different ways, how tragedians were versatile and innovative in handling mythic material.

[10] According to Gregory (2005) 267, Euripides appears to be unique in incorporating critical comments on another playwright's treatment of the same myth into his plays.

[11] McDermott (1991) 123 proposes that Euripides when consciously making innovations into the received myth has his characters signal those innovations through double meaning words (*double entendre*). More specifically, McDermott focuses on Euripidean *HF, Supp., Heracl., Ph.*, and *Hec.* to conclude that "Euripides has on several occasions in his plays embedded a second level of meaning into his characters' words. Taking the opportunity provided by their musings on the strangeness of events in their lives or by their discovery of new reversals in fortune, he has sent his audience – or, rather, those few in it with ears finely tuned to a modernistic, proto-Alexandrian literary sophistication – gracefully veiled signals of the parallel novelty of his treatments of received myth" (p. 132). For the innovations Euripides introduces into the myth as an aspect of his literary criticism, see Wright (2010) 179–191.

[12] Bond (1981) xxviii notes that the term καινὸς signals Euripides' mythological innovation.

throne, but also because in this play he appears for the first time on a stage (Bond (1981) xxviii; McDermott (1991) 125).[13]

2. The purpose of my paper is to examine aspects of metamythology in Euripides' *Ion*. Wright (2005) 135[14] defines the term metamythology as "a type of discourse which arises when mythical characters ... are made to talk about themselves and their own myths, or when myths are otherwise presented, in a deliberate and self-conscious manner". He goes on to say that "it is a type of discourse which seems to be designed to emphasize the fictionality of myth, as well as to signal that the myth is being discussed *qua* myth (rather than *qua* real life, as the fictional context would normally lead us to assume)". The methodological pillars on which my paper rests include the studies of McDermott (1991), Wright (2005) 134–157, Cole (2008), and Torrance (2013) esp. 135–182, who have noticed the Euripides' conscious and deliberate intention of commenting on the myth. I totally agree with Torrance (2013) 8, 136 that the term μῦθος in key moments of Euripidean plays means "mythic fiction" and "Euripides [...] draws attention to the novelty of his plot developments through exploitation of the term *mythos*" (p. 132). Besides, the word μῦθος in Euripides' era means not only "word, speech", but also "tale, story, narrative". [15] I tend to believe that Euripides takes advantage of this term's polysemy and uses it, almost invariably, with its *double entendre*, that is, with both of its meanings.[16] Moreover, Fowler (2011)[17] has observed that the word μῦθος means "myth" (in our sense of the term) since the mid-fifth century BCE, and notes that in Euripides this world "is used somewhat self-consciously of traditional mythology" (p.62, n. 69).[18]

In the play's Prologue is stated, even implicitly, the Euripidean awareness that Ion's myth is not widely known to the spectators.[19] Exploiting the motif of the repeated name, Euripides informs in advance his spectators and makes them familiar with the details of the myth. In his prologue, Hermes refers to the prehistory of the action and previews what is about to happen in the play. Hermes' multiple references to Creusa's name in lines 11, 18, 57, 62, 65 and 72[20] led Owen (1957) xiii, and 68 *ad* 11 to believe that this name had

[13] When it comes to Lycus, this adjective occurs another three times in the play (Meg.: Λύκος σφ' ὁ καινὸς γῆς ἄναξ διώλεσεν l.541, Herc.: πρῶτον μὲν εἶμι καὶ κατασκάψω δόμους / καινῶν τυράννων ... ll.566–567, Chorus: βέβαχ' ἄναξ ὁ καινός... l.768). McDermott (1991) 125 observes that the repetition of this adjective underlines Euripides' penchant for mythic innovation. In ll.38, 541, and 768 the adjective καινὸς is conjectured for the κλεινὸς of LP (Elmsley in ll.38 and 541, Pierson in l.768) and is accepted both by Murray and by Diggle.

[14] See also Wright (2006) 38–39.

[15] See Liddell & Scott & Jones (^{9}1996) 1151 *s.v.* μῦθος.

[16] I am strongly both convinced and influenced by McDermott (1991).

[17] Found in Torrance (2013) 136.

[18] Fowler (2011) 62, n. 69 in the same footnote cites *Ion*'s ll.265, 994 as the cases where the word μῦθος is used self-consciously.

[19] Swift (2008) 16 notes that the myth of Ion is a relatively obscure one in the Greek tradition.

[20] Hermes: βίᾳ **Κρέουσαν**, ἔνθα προσβόρρους πέτρας (l.11), **Κρέουσα**, κἀκτίθησιν ὡς θανούμενον (l.18), **Κρέουσα** δ' ἡ τεκοῦσα τὸν νεανίαν (l.57), γάμων **Κρεούσης** ἀξίωμ' ἐδέξατο (l.62), ἄτεκνός ἐστι, καὶ **Κρέουσ'**· ὧν οὕνεκα (l.65), γνωσθῇ **Κρεούσῃ**, καὶ γάμοι τε Λοξίου (l.72).

been unfamiliar at the time of the production of Euripides' play.[21] I also believe that, irrespective of the play's title, by repeating Creusa's name Euripides makes it clear that it is actually Creusa who will be the main protagonist both of his play and its myth.[22]

At the beginning of the First Episode (ll.237–451) Creusa comes on stage and meets Ion. In their first dialogue she is asked about her ancestry. Answering Ion's questions τίς δ᾽ εἶ· πόθεν γῆς ἦλθες· ἐκ ποίας πάτρας / πέφυκας· ὄνομα τί σε καλεῖν ἡμᾶς χρεών· (ll.258–259 "Who are you? Where do you come from? From what homeland do you spring? By what name should I call you?") Creusa presents her own identity: Κρέουσα μέν μοι τοὔνομ᾽, ἐκ δ᾽ Ἐρεχθέως / πέφυκα, πατρὶς γῆ δ᾽ Ἀθηναίων πόλις (ll.260–261 "Creusa is my name, Erechtheus is my father and the city of Athenians is my homeland"). Ion admires Creusa's mythic past (ὦ κλεινὸν οἰκοῦσ᾽ ἄστυ γενναίων τ᾽ ἄπο / τραφεῖσα πατέρων, ὥς σε θαυμάζω, γύναι, ll.262–263 "Lady, you dwell in a famed city and are born of noble ancestors. How you fill me with respect!"), but she seems to attach a negative sign on it, considering that eventually she did not benefit from it: τοσαῦτα κεὐτυχοῦμεν, ὦ ξέν᾽, οὐ πέρα (l.264 "To that extent I am fortunate, stranger; not further"). Especially the utterance οὐ πέρα ("not further") may underscore her belief that the glory of her past had an endpoint.

Creusa's Pedagogue, however, has an opposite point of view, since in the third Episode and on his first appearance he mentions speaking to her: ὦ θύγατερ, ἄξι᾽ ἀξίων γεννητόρων / ἤθη φυλάσσεις κοὐ καταισχύνασ᾽ ἔχεις / τοὺς σούς, παλαιῶν ἐκγόνους αὐτοχθόνων (ll.735–737 "Daughter, you preserve the worthy habits of worthy forebears and you have not brought shame upon your family, descendants of those earth-born men of gold"). Using both an affirmative mode (φυλάσσεις) and a negative one (κοὐ καταισχύνασ᾽ ἔχεις), he actually evaluates positively Creusa's stance on her generation, while through the juxtaposition and the *polyptoton* ἄξι᾽ ἀξίων (l.735) he underlines the resumption of her generation's glory on her part.[23] At the same time he responds to the compliment Creusa paid and her previous *polyptoton* πατέρα – πατρός (ll.733–734: ἐγὼ δέ σ᾽, ὥσπερ καὶ σὺ πατέρ᾽ ἐμόν ποτε, / δέσποιν᾽ ὅμως οὖσ᾽ ἀντικηδεύω πατρός "Though I am your mistress, just as you once tended my father, I tend you like a father").

Both the resumption of the glorious past and Creusa's consistent preservation of it are sealed by the periphrastic perfect κοὐ καταισχύνασ᾽ ἔχεις (l.736) with which the mythic past and the (onstage) dramatic present appear as a unified whole. This form, also

[21] Lee (1997) 161–162 *ad* 10–1 disagrees with Owen.

[22] Besides, Creusa dominates the stage both quantitatively, for she speaks the most of the *Ion*'s lines compared to other play's characters, and qualitatively, for her scenes lead to great emotional intensity. For Creusa's "stage domination", see Swift (2008) 59.

[23] Lee (1997) 245 *ad* 735–6 notes that the *polyptoton* ἄξια – ἀξίων brings out Creusa's fidelity to her ancestors, while Martin (2018) 331 *ad* 735 thinks that the *polyptoton* expresses that she is a true continuer of her line. According to Zacharia (2003) 27, the Pedagogue's role in this Episode is to make sure that Creusa remains worthy of her ancestors and that Xuthus' plan to bring Ion to Erechtheus' house and eventually make him the successor to the throne fails.

known as "sophoclean", is used 24 times by Euripides to indicate something abnormal.[24] In this case, the Pedagogue suggests that Creusa's attitude has been exceptional, and also emphasizes her noble behavior towards an old slave. Through the periphrastic perfect it is also signaled the old man's belief that the previous glory of Erechtheus' house is still visible in the dramatic present, that this glory is embodied by Creusa and is connected with the present of the onstage speech.

Additionally, the Pedagogue, considering Creusa the competent continuator of her mythic line, places her on the same mythological tradition[25] among those who sacrificed their children, just as her father, Erechtheus, did.[26] Thereby, the Pedagogue leads the audience's expectations (in a key moment of the play, since in the following lines the "tragic" heroine will be informed of the meeting of Xuthus and Ion) to a possibly new wrinkle where Creusa and Ion, both participating in the above-mentioned mythological context, will have an ending well known from the earlier tradition.

Back to the first Episode and the first encounter between Ion and Creusa, the former carries on with his questions and desires to verify the elements of Creusa's myth.[27] Especially his question πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς ...· (l.265 "By the gods, is it true that, as the story goes among men...") underlines Ion's curiosity[28] and his interest in the veracity (ἀληθῶς)[29] of his mythological knowledge, particularly about Erichthonius' spring from the earth (ἐκ γῆς πατρός σου πρόγονος ἔβλαστεν πατήρ; l.267). The same curiosity is connoted in Ion's next question of whether it is true that Creusa's father

[24] Periphrastic perfect recurs just one time in Aeschylus, twenty-eight in Sophocles, and twenty-four in Euripides. Pouilloux (1957) examines all the sophoclean examples and proposes that in every case Sophocles tries to draw our attention to something abnormal. Cf. also Dawe (1982) 151 *ad* 577, with the reference to Pouilloux. Gasti (2003) 130, and n. 37 commenting on Electra's utterance (...τοὺς δὲ πρόσθεν εὐσεβεῖς / κἀξ εὐσεβῶν βλαστόντ' ἐκβαλοῦσ' ἔχεις, ll.589–590) in Sophocles' eponymous play writes that the periphrastic perfect there highlights the unnatural behavior of a mother casting out (ἐκβάλλειν) her pious offspring. The periphrastic perfect ἀλλάξας ἔχω uttered by Dionysus in the prologue of *Ba.* (ὧν οὕνεκ' εἶδος θνητὸν **ἀλλάξας ἔχω** / μορφήν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν, ll.53–54) signals Euripides' attempt to draw his audience's attention to the unusual god's participation in the play as a *dramatis persona* (Gasti (2017) 224, and n. 27).

[25] My argument is reinforced if accepting Morenilla's (2016) 150 point of view that the Pedagogue emphasizes the continuation of the mythological tradition on a spiritual/intellectual level: "En sus primeras palabras el anciano se refiere a la nobleza de espíritu de Creusa, que le viene por la nobleza de posición de sus antepasados, de los que destaca la característica fundamental de la propaganda ateniense, la autoctonía, de la que este anciano será en la tragedia el máximo defensor".

[26] Erechtheus sacrificed one of his daughters, either Chthonia or Protogenia, in order to win the war against the Eleusinians. The other daughters of Erechtheus committed suicide. For the myth and its sources, see Grimal (1986) 139–140 *s.v.* Erechtheus. For the references to Erechtheus' myth in the *Ion*, see ll.277–282 and Zacharia (2003) 27, n. 89.

[27] This desire is justified by Ion's surprise and admiration at Creusa's story: ὦ κλεινὸν οἰκοῦσ' ἄστυ γενναίων τ' ἄπο / τραφεῖσα πατέρων, **ὡς σε θαυμάζω**, γύναι (ll.262–263). Owen (1957) 91 *ad* 263 notes that with the verb θαυμάζω Ion expresses his honour for rather than his admiration at the story of Creusa's generation, and Lee (1997) 189 *ad* 263 writes that θαυμάζω expresses respect rather than wonder.

[28] Owen (1957) 91 *ad* 265.

[29] According to Martin (2018) 209 *ad* 265, in later Euripides (*Cycl.* l.241, *IT* l.509, *Or.* l.739) this adverb is a signal of incredulity or great surprise.

sacrificed her sisters: τί δαὶ τόδ᾽· ἆρ᾽ **ἀληθὲς** ἢ μάτην λόγος ... (l.275 "What about this then? Is it true or an empty tale?").[30]

The term μεμύθευται[31] in l.265 is of main importance. This verb (μυθεύω) may have a metamythological resonance (because both Ion and then Creusa, since she agrees with him in l.266, realize that the story of Erichthonius' birth is a myth, that is, a story) and introduces us to the gist of the myth and its critique. Euripides here makes Ion ask whether what he has heard is true, and through Ion's question Euripides keeps a skeptical eye to the myth's validity. Euripides' critical attitude towards the myth may be confirmed by a comment made by Xuthus in the second Episode during the so-called "false recognition" scene.[32] When Xuthus confesses that he does not know who Ion's mother is, the young man wryly concludes: γῆς ἄρ᾽ ἐκπέφυκα μητρὸς (l.542 "Did I spring then from the earth as my mother?"). By replying that "the ground does not produce children" (οὐ πέδον τίκτει τέκνα, l.542), Xuthus objects to,[33] while rationalizing[34] at the same time, Creusa's mythic genealogy and more specifically the story of Erichthonius' birth.[35] I believe that Xuthus' bias ties in with that of the poet against the myth, and Xuthus is used as Euripides' mouthpiece, conveying the poet's reflections on the myths about autochthonous generations and indigeneity in general.

This critical approach, however, is ironic, since Xuthus is a non-Athenian citizen and Ion actually ignores his own past. When in the first Episode Creusa steers the conversation in Ion's parentage (l.308, l.310), the latter informs her that he is considered the Apollo's slave (τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ᾽, ὦ γύναι, l.309) and knows nothing but that he is called Loxias' (οὐκ οἶδα πλὴν ἕν· Λοξίου κεκλήμεθα, l.311). Ion, without knowing it,

[30] Mossman (1995) 143, n. 3 suggests that the intense interest shown by Ion in the ll.275–280 focuses audience's attention on the death of Erechtheus' daughters.

[31] This verb is a Euripidean coinage (Martin (2018) 186 *ad* 196–7).

[32] As "false recognition" I define the scene in which two characters recognize each other, being both deceived (here both Xuthus, who believes in Apollo's misleading oracle, and Ion, who believes Xuthus) and at least one of them (Xuthus in the *Ion*) is never said the truth. In a "false recognition" scene there are some elements common with that of the real recognition scenes yet modified to be differentiated from those of the real ones. Taplin (^{2}2003) 52 observes that in *Ion*'s "false recognition" scene there are neither songs nor lingering endearments, elements that are typical in a real recognition scene. For lack of other "false recognition" scenes in the extant plays, it is impossible to draw up a typology of the "false recognition" scenes.

[33] According to Owen (1957) 109 *ad* 542 Xuthus does not seem to accept the legend of the autochthonous origin of Creusa's family, but Xuthus is not a true Athenian. Lee (1997) 220 *ad* 542 writes that Xuthus is not deliberately casting doubt on the Athenian origin myth and is not aligned with those he rules. On the other hand, Martin (2018) 281 *ad* 542 finds in Ion's question (l.542) and particularly in the word ἄρα ("then") an ironic or even sarcastic resonance that Xuthus seems to miss.

[34] For Xuthus' dismissal of Ion's suggestion as an enlightened rejection of an absurd mythological and ideological dogma, see Martin (2018) 281 *ad* 542. Zacharia (2003) 76 believes that by rationalizing the autochthonous claims of the Athenian royal line, Xuthus disregards the autochthony myth itself as well as the limitations its claims to exclusivity impose. For other examples of the Euripidean rationalization, see *Ba.* ll.286–297 (where Tiresias trying to rationalize the new religion introduced by Dionysus gives a rational explanation of Dionysus' dual birth; cf. Dodds (^{2}1960) 106–108; Mussarra Roca (2015) 88) and *Hel.* ll.17–21 (where Helen doubts about the myth of her lineage; cf. Wright (2005) 142–143; Wright (2006) 38).

[35] The *hyperbaton* οὐ ... τίκτει ... (l.542) accentuates the negative particle οὐ (first word of the hemistich) and by extent Xuthus' dismissal and rationalization.

divulges his real identity (Λοξίου), but appears to be detached from the past of his mythic status. He is unaware of this past (οὐκ οἶδα),[36] and the only evidence he does know is given indirectly as the repetition of the verb καλοῦμαι (l.309, l.311) [37] indicates.

When he is asked whether he arrived at Delphi as a child or as a young man (παῖς δ' ὢν ἀφίκου ναὸν ἢ νεανίας· l.316), Ion answers βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι (l.317 "Those who seem to know say it was as an infant"). His awareness of this specific aspect of his past happens to be not only indirect but also inchoate, since he does not know that he was exposed.[38] In his utterance λέγουσιν οἱ δοκοῦντες εἰδέναι (l.317) Ion hints at Pythia,[39] but in a metadramatic level he probably hints also at the spectators who in the prologue of the play have been informed about what Ion himself ignores.

Although Ion belongs to the same mythic lineage which Creusa belongs to, since he is her son, their separation at the time of his birth turned him from an involved and knowledgeable person (as Creusa is) into a mere listener/viewer of his own myth. This is indicated both by the aforementioned questions (l.265, l.267) and by the next lines, when Ion tries to verify whether Erichthonius[40] was indeed nourished by Athena, as the paintings show: δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται ... (l.271 "She gave him, as is regularly depicted ...").[41] Thus, it is clearly shown that Ion's mythological knowledge comes only from paintings (ἐν γραφῇ)[42] and oral narratives: ἤκουσα λῦσαι παρθένους τεῦχος θεᾶς (l.273 "I heard that the maidens opened the goddess' chest").[43]

Creusa's question τί χρῆμ' ἐρωτᾷς, ὦ ξέν', ἐκμαθεῖν θέλων· (l.266 "What are you asking about, stranger, in your desire for information?") indicates that only she could make Ion acquire a working access to her, and by extend to his, myth and become mythological-

[36] Lee (1997) 193 *ad* 311 notes that Euripides uses a formula (οὐκ οἶδα πλὴν ἔν) to underscore that Ion indeed has very little knowledge of his past; on the contrary, Creusa has another relation to her past: she has a long story to tell, but she is prevented by shame. For other examples of the extant plays where this formula reoccurs, see also Owen (1957) 95 *ad* 311.

[37] There is a slight distinction between καλοῦμαι (l.309) and κεκλήμεθα (l.311). Ruijgh (1976) 385 stresses that the κεκλήμεθα (contrasting to καλοῦμαι) is particularly expressive and highlights the dramatic irony: while κεκλήμεθα cannot state a permanent quality if it means "they call me Loxias' slave", it could imply it (*i.e.* the permanent quality) if the meaning is "I am called Loxias' son" given the ambiguity of the term Λοξίου (l.311).

[38] See Martin (2018) 220 *ad* 317.

[39] See Owen (1957) 95 *ad* 317; Lee (1997) 194 *ad* 317.

[40] For Erichthonius' myth, see Powell (1906) and Grimal (1986) 140–141 *s.v.* Erichthonius. For the similarities between the myth of Erichthonius and that of Prajapati (from the Indian mythology), see Fowler (1943).

[41] Schuren (2015) 147 observes that Ion uses aorists (ἔβλαστεν l.267, ἐξανείλετο l.269) to refer to Erichthonius' birth and Athena's picking him up from the earth, while she interprets the verb δίδωσι (l.271) as a historic present that expresses Ion's general interest in Creusa's family history and his excitement to be talking to this famous princess.

[42] Owen (1957) 92 *ad* 271 cites Paley's point of view that in the altar there may have been a picture depicting Erichthonius' story. That could be true only in the case the term γραφῇ were accompanied by a demonstrative pronoun (e.g. ἐν **τῇδε** γραφῇ); the demonstrative pronoun as a stage direction would imply the presence of a picture. For other references of the extant plays to art as a source of knowledge, see Lee (1997) 89 *ad* 271. Martin (2018) 210 *ad* 271 notes that the l.271 restates the importance of visual representations of myths (along with oral records in l.273), already demonstrated in *Ion's* Parodos.

[43] This mythological knowledge arising from hearsay (ll.265, 273) and visual images (l.271) enables Ion vividly to picture the event and engage in the narrative. For further information, see Schuren (2015) 147.

ly knowledgeable. Ion as an internal audience of Creusa's account may direct here the mythological interest of the external audience to the details of Erichthonius' birth/myth. Given that Ion as an exposed child ignores his lineage, his interest in Creusa's is justified. In his question ἐκ γῆς πατρός σου πρόγονος ἔβλαστεν πατήρ· (l.267) the young man seeks out information about Creusa's ancestor.[44] Answering that her ancestor is Erichthonius (Ἐριχθόνιός γε· τὸ δὲ γένος μ᾽ οὐκ ὠφελεῖ, l.268 "Yes, that was Erichthonius. But my ancestry is no use to me") and with Pandion being excluded from her mythic portrait,[45] Creusa strengthens her relation, and by extension Ion's, to Erichthonius and makes her autochthonous link more immediate.[46]

During their crosstalk, Creusa informs Ion that she came to Delphi to consult the oracle on behalf of a friend (l.334). What follows in the play is the storytelling of Creusa's own story, but Creusa credits her "friend" with this story because she would never reveal the whole truth to a young man she just met and because of the shame she feels:[47] ἄκουε δὴ τὸν μῦθον· ἀλλ᾽ αἰδούμεθα (l.336 "Listen then to the story. But no, I am ashamed to speak"). Creusa embeds into the play's main myth a second one,[48] which happens to be identical to the main,[49] and Ion's reaction to this embedded myth is harsh. When Creusa recounts that "her friend" had an intercourse with Apollo (l.338) and she secretly gave birth to a child (l.340), Ion responds Φοίβῳ γυνὴ γεγῶσα· **μὴ λέγ᾽**, ὦ ξένη (l.339 "Phoebus with a mortal woman? Don't say so, stranger!"), and **οὐκ ἔστιν**· ἀνδρὸς ἀδικίαν αἰσχύνεται (l.341 "Impossible! Some man's wrongdoing causes her shame"). By disbelieving Creusa's story,[50] Ion disbelieves the myth of the play as well.[51] Ion's disbelief and refusal to accept the above information align with his refusal to accept the information of his

[44] The term πρόγονος (l.267) does not clarify whether Ion means "grandfather" or "great-grandfather", leading the audience to suspense about where Creusa will set the start of her lineage. For the ambiguity of the term, see Owen (1957) 91 *ad* 267; Lee (1997) 189 *ad* 267; Martin (2018) 209 *ad* 267. Cole (2008) 314 proposes that the ambiguity of l.267 points to the presence of contradictory traditions since πρόγονος (male ancestor/forefather) can mean that Erichthonius is either the father or grandfather of Erechtheus.

[45] It is worth noting that Pandion was introduced to this mythic family after Euripides (see Harding (2008) 42). For Pandion's myth, see Grimal (1986) 326 *s.v.* Pandion.

[46] Lee (1997) 189 *ad* 267.

[47] For Creusa's own internalization of blame and shame that prevents her from posing her bold question, see Hoffer (1996) 290.

[48] Lee (1997) 196 *ad* 338 notes that Creusa's device of the fictitious friend goes back to the false tales of the *Odyssey*.

[49] The story Creusa narrates (ll.330–360) is that a friend of hers slept with Apollo and gave birth to a boy. Then she exposed the baby and is now afraid that it is dead.

[50] Not infrequently, Euripidean characters cast doubt on some mythological elements. See for example Electra's skepticism in *Or.*'s Prologue when describing her lineage: ὁ γὰρ μακάριος (κοὐκ ὀνειδίζω τύχας) / Διὸς πεφυκώς, ὡς λέγουσι, Τάνταλος / κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον / ἀέρι ποτᾶται· καὶ τίνει ταύτην δίκην, / ὡς μὲν λέγουσιν, ὅτι ... (ll.4–8). Both the repetition of the sentence ὡς μὲν λέγουσιν and the position of μὲν make the ironical or skeptical tone of Electra's utterance explicit; she doubts about Tantalus' parentage or the reason of his punishment and undermines the credibility of the story (Wright (2006) 39; Wright (2008) 27). Besides, according to Wright (2006) 28–39, references to myth which are loaded with skepticism are included in metamythology.

[51] Lee (1997) 196 *ad* 341 observes that skepticism about divine births is frequently expressed in Euripides. For Lee, this skepticism may reflect a common social phenomenon. According to Martin (2018) 226 *ad* 341 stories of divine rape are apparently often suspected in Euripidean passages, but characters in these passages express disapproval rather than disbelief.

own (mythic) identity. This refusal is again emphasized by Ion himself when, in his last speech of the first Episode, wryly declares that he has nothing to do with Erechtheus' daughter: ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι / μέλει· προσήκει γ᾽ οὐδέν... (ll.433–434). However, his mythological disbelief is eventually waived in the *Exodus* of the play, once Athena reporting Apollo's words confesses: ἥδε τίκτει σ᾽ ἐξ Ἀπόλλωνος πατρός (l.1560 "this woman bore you from Apollo your father").

3. *Inter alia*, Euripides declares and annotates his handling of the inherited myth. Having been deceived by Apollo's misleading oracle,[52] Xuthus contends in the second Episode that Ion is his son, while the latter is strongly protesting. Immediately Xuthus declares: ... τρέχων ὁ μῦθος ἄν σοι τἀμὰ σημήνειεν ἄν (l.529 "... The story as it runs on would quickly make my situation clear to you"). The term μῦθος has here a double meaning (*double entendre*). On the one hand, it means "word/speech" and as a sign of textual *deixis* refers to what is going to be said (*i.e.* ll.530ff.). On the other hand, it means "story/narrative" and hence has a (meta)mythological resonance, since Xuthus recognizes that the current mythological version (τρέχων ὁ μῦθος) considers Xuthus, and not Phoebus, to be Ion's father.[53]

After the "false recognition" scene, Ion in a long speech (ll.585–647) overrules his "father's" suggestion of going to Athens, saying he would rather stay at Delphi, and notes that he greets visitors to the temple as "a new face among new faces":[54] καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ᾽ ἦκον ξένοι, / ὥσθ᾽ ἡδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦ (ll.640–641).[55] Ion's statement in l.641 constitutes a Euripidean "mythological manifesto",[56] and particularly the utterance αἰεὶ καινὸς (l.641)[57] may be a self-referential annotation of the innovati-

[52] The body of scholarship has given no little attention to the oracle given to Xuthus inside the altar. Some scholars have thought that Xuthus actually misinterpreted an ambiguous oracle, while others have even tried to reconstruct the response Xuthus may have heard. For further information about this, see Lee (1997) 239 *ad* 533 with scholarship. Lee disagrees with the concept of the "ambiguous oracle" and reminds that Xuthus is nowhere presented as the victim of an ambiguity.

[53] Cole (2008) 315 thinks that Xuthus uses here the term μῦθος to point to Ion's conventional mythological pedigree. On the other hand, Martin (2018) 278–279 *ad* 529 disagrees with Cole and believes that the participle τρέχων specifies the meaning of μῦθος and thus rules out the meaning "myth" in this context. Torrance (2013) 294 stresses that the noun μῦθος in Euripides' *oeuvre* is a word associated with Euripidean metapoetics.

[54] Torrance (2013) 223.

[55] In Lee's (1997) 232 *ad* 640–1 opinion, we have seen Ion doing just this in the play, first with the Chorus, then Creusa, and then Xuthus. Based on Lee's opinion, Torrance (2013) 223 believes that the novelty Ion describes is a kind of *mise en abime*, a momentary reflection in miniature on the structure of the drama up to that point.

[56] The metamythological resonance of the ll.640–641 may not be so obvious. On the other hand, the ll.640–641 are integrated into the passage of ll.585–647, where the young man functions as Euripides' political mouthpiece (poet's double) [for more information on this issue and for the reasons that the scholars posit that Euripides here uses Ion to voice his own opinions, see Lee (1997: 225)]. Thus, in a context of political self-awareness, in this passage (reminding an Aristophanic *parabasis*) it is as if Euripides himself speaks and admits in ll.64–641 that he is καινὸς in the sense that he recognizes that he is the one who brings innovations and modernities to the Attic theatrical stage.

[57] Given the lack of punctuation in l.641, it is not clear which term the adverb αἰεὶ defines. It could define either the ἡδὺς or the καινός. Therefore, it is possible that through the syntactical ambiguity is amplified the simultaneous conjunction of the αἰεὶ with both the ἡδὺς and the καινός.

ons[58] Euripides introduces both into the inherited mythology in general and into Ion's mythology in particular.[59] Moreover, the term καινοὶ (ἐν καινοῖσιν) may refer to Euripides' spectators, who are considered καινοὶ ("new"), because due to these innovations they face for the first time either the dramatization of this myth[60] or the particular (Euripidean) mythic version, or because in every Euripidean play (... αἰεί ..., 641 "always") they face Euripidean innovations.

Once Creusa is informed by her maiden that Xuthus has found his son, she and her Pedagogue are looking for the means by which they will murder Ion. Creusa asks the Pedagogue whether he knows the battle of the Giants: ἄκουε τοίνυν· οἶσθα γηγενῆ μάχην· (l.987 "Listen then. Do you recall the battle fought by Earth's progeny?"). Creusa draws upon the stock of the mythological past to succeed in her murderous plan.[61] Euripides also introduces innovations into the Athenian mythology by presenting Athena as the Gorgon's murderer:

Κρ.: ἄκουε τοίνυν· οἶσθα γηγενῆ μάχην·
Πρ.: οἶδ᾽, ἣν Φλέγρᾳ Γίγαντες ἔστησαν θεοῖς.
Κρ.: ἐνταῦθα Γοργόν᾽ ἔτεκε Γῆ, δεινὸν τέρας.
Πρ.: ἥ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον·
Κρ.: ναί· καί νιν ἔκτειν᾽ ἡ Διὸς Παλλὰς θεά (ll.987-991)

Cr.: Listen then. Do you recall the battle fought by Earth's progeny?
Pedag.: I do, when the Giants did battle with the gods at Phlegra.
Cr.: At that time Earth gave birth to Gorgon, a terrible monster.
Pedag.: To fight alongside her children, a trial to the gods?
Cr.: Yes. Pallas, the goddess, daughter of Zeus, killed her.

[58] In Euripidean plays both the terms καινὸς and νέος signal in a self-referential way the deviations from the inherited mythological tradition and the innovations Euripides brings to it. Cf. McDermott (1991) 123 and D'Angour (2011) 66. Torrance (2013) 293 notes that *Medea* contains the most instances of the term καινὸς in the extant Euripidean drama, and she argues that these terms are exploited to underline the novel aspects of Euripides' treatment of the Medea story.

[59] A close parallel to *Ion*'s l.641 comes from ll.592–593 of Euripides' *Supp.* (cf. Owen (1957) 115 *ad* 641) and with parallel connotations. Theseus announces to the Theban herald that he is about to fight with Thebes in order to bury the fallen Athenians: ἐγὼ γὰρ δαίμονος τοὐμοῦ μέτα / στρατηλατήσω καινὸς ἐν καινῷ δορί. McDermott (1991) 127 writes that Theseus is considered καινὸς ἐν καινῷ δορί (l.593 "a new commander with a new sword") in three senses. On the most literal level, he is commander in a new war, one just recently begun, to redress the wrongs of the old one. On a second level, he is a new kind of commander, one who fights the new kind of just war outlined above. McDermott goes on to write that on a third level, this phrase is an emphatic example of the use of double meaning to signal mythic innovation. The newness of Theseus's command rests as well in the playwright's contradiction here of the mythic tradition presented by Aeschylus' lost play *Eleusinians* in which a bloodless treaty was struck for the return of the corpses of the Seven. McDermott (1991) 126–127 cites Plutarch's *Thes.* 29.4–5, where Plutarch points to Euripidean deviation from the Aeschylean play.

[60] Besides, as I have already noted, it is not clear whether Sophocles' *Ion* (and/or *Creusa*) predates Euripides' *Ion* (cf. Owen (1957) xiii).

[61] Mueller (2016) 77 writes that Creusa is marshalling material and psychological support for the matter at hand, framing her revenge in this way as a personal and pragmatic engagement with the knowable past.

According to Cole (2008) 315 "Euripides has Creusa foreground the instability of Attic mythic tradition" and "in her plotting session with the Old Man, Creusa presents Athena as the slayer of Gorgon, a variant that may be first brought into the tradition by Euripides in these very lines (987-95)."[62] Creusa seeks in Athena a behavior to use it as a "mythological alibi" for the murder she is planning. Protecting her city, Athena killed the monster (Gorgon) that threatened Athens, and so will Creusa do to protect her own city and house from Xuthus' "son".[63] When the Pedagogue wonders whether the myth he is told about is old (ἆρ᾽ οὗτός ἐσθ᾽ ὁ μῦθος ὃν κλύω πάλαι·, l.994 "Is this the story that I heard long ago?"), he tries to verify his mythological knowledge, because it is actually recent,[64] and uses wryly the term πάλαι in order to lend to this new variant[65] the prestige of an old story.[66]

Planning Ion's murder, Creusa narrates retrospectively and expands upon the origin of the two drops she was given. According to Creusa (ll.1001-1005), after killing the Gorgon Athena gave Erichthonius, when he was an infant, two drops of the monster's blood; one drop can heal and the other can kill. At first, Creusa states that Athena after killing the Gorgon wore on her breast the monster's hide (ll.987-997). The Pedagogue interrupts her storytelling only to ask the question τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος· (l.998 "What harm, might I ask, will this bring to your enemies, daughter?").[67] This mythic variation is indeed new and he does not know whether they can put it to good use. To confirm the veracity and the effectivity of this recent myth, Creusa connects it with the mythology of Erechtheus' house and presents the latter having been given by Athena the two drops of the Gorgon.[68] Pedagogue's constant questions in lines (l.990), (l.992), (l.994), (l.996), (l.998), (l.1000), (l.1002), (l.1004), (l.1006), (l.1008), (l.1010), (l.1012), (l.1014),

[62] Cf. also Lee (1997) 270 *ad* 991.

[63] Besides, Creusa herself in the play's *Exodos*, when Ion goes after her to punish her, confesses that she tried to kill him because in her mind the young man would come to Athens to ravage Erechtheus' house: Κρ.: ἔκτεινά σ᾽ ὄντα πολέμιον δόμοις ἐμοῖς. / Ἴων: οὔτοι σὺν ὅπλοις ἦλθον ἐς τὴν σὴν χθόνα. / Κρ..: μάλιστα· καὶπίμπρης γ᾽ Ἐρεχθέως δόμους. / Ἴων: ποίοισι πανοῖς ἢ πυρὸς ποίᾳ φλογί· / Κρ.: ἔμελλες οἰκεῖν τἄμ᾽, ἐμοῦ βίᾳ λαβών (ll.1292-1295).

[64] Cole (2008) 315 thinks that the Pedagogue's hesitant question in l.994 hints at the novelty of the variant, which may be first brought into the tradition by Euripides in ll.987-95; cf. also Martin (2018) 396 *ad* 994.

[65] According to Lee (1997) 270 *ad* 991, the version given here would be more welcome to Athenian ears and dramatically appropriate: the fatal liquid Athena acquired after overcoming the monstrous threat will now be used to ward off another threat to her city.

[66] For this mythological variant as an *ad hoc* euripidean innovation, see Mastronarde (1975) 174, n.33 who also notes that this innovation serves to give a specious prestige to the new variant by making it an "old story" in the imaginary world of the play.

[67] The pronoun τοῦτο as a deictic term refers to preceding Creusa's narrative (cf. Martin (2018) 397 *ad* 998).

[68] Lo Piparo (2018) 300 stresses that the ll.998-1019 prove the validity (mythological I would add) of what was said above about the Athena-Gorgon-Erichthonius triangle.

and (l.1016)[69] interrupt Creusa's narration and underline the old man's curiosity[70] caused by the modernity of the myth; the myth is new and therefore more details are needed. Creusa's exact answers to each of Pedagogue's questions resembling a mythological interrogation lead him to the final acceptance of this mythological storytelling: ὦ φιλτάτη παῖ, πάντ᾽ ἔχεις ὅσων σε δεῖ (l. 1018 "O dearest child, you have all that you need!").

Having decided on the means of Ion's murder, Creusa and her Pedagogue discuss the murder further, and specifically the place where Ion will be killed (ποῦ καὶ τί δράσας· ..., l.1020 "What am I to do and where? ..."). Creusa's idea to kill Ion in Athens (l.1021) is immediately dismissed by the Pedagogue (**οὐκ εὖ τόδ᾽ εἶπας**· καὶ σὺ γὰρ τοὐμὸν ψέγεις, l.1022 "This is not a good proposal–you too, remember, found fault with my suggestion"),[71] because he is trying to dissuade Creusa from being integrated into the evil-stepmothers' tradition;[72] something that Creusa seems to recognize: ὀρθῶς· φθονεῖν γάρ φασι μητρυιὰς τέκνοις (l.1025 "True; people say that stepmothers are ill-disposed to children"). The verb φασί ("they say") refers to the previous mythological tradition which she is aware of[73] and she rewards (ὀρθῶς) her Pedagogue for the (meta)mythological choice he made on her account.

If the Pedagogue accepted Creusa's suggestion to kill Ion in Athens, a change of scene would be possible.[74] In extant tragedy, there is a scene-change in Aeschylus' *Pers., Ch., Eu.*, and Sophocles' *Aj.* If *Ion*'s spectators were aware of the Euripidean techniques, they might expect such a scene-change.[75] However, both the Pedagogue's criticism against Creusa's plan (l.1022) and Creusa's approbation of this criticism (ὀρθῶς, l.1025) make clear that any possibility for a change of the scene seems unlikely. If, in fact, it is true that

[69] Πρ.: ἥ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον· (l.990), ποῖόν τι μορφῆς σχῆμ᾽ ἔχουσαν ἀγρίας· (l.992), ἆρ᾽ οὗτός ἐσθ᾽ ὁ μῦθος ὃν κλύω πάλαι· (l.994), ἣν αἰγίδ᾽ ὀνομάζουσι, Παλλάδος στολήν· (l.996), τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος· (l.998), ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ· (l.1000), τί χρῆμα· μέλλον γάρ τι προσφέρεις ἔπος (l.1002), ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν· (l.1004), ἐν τῷ καθάψασ᾽ ἀμφὶ παιδὶ σώματος· (l.1006), κείνου δὲ κατθανόντος ἐς σὲ ἀφίκετο· (l.1008), πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς· (l.1010), τί τῷδε χρῆσθαι· δύναμιν ἐκφέρει τίνα· (l.1012), ὁ δεύτερος δ᾽ ἀριθμὸς ὧν λέγεις τί δρᾷ· (l.1014), ἐς ἓν δὲ κραθέντ᾽ αὐτὸν ἢ χωρὶς φορεῖς· (l.1016).

[70] Martin (2018) 398 *ad* 1002 writes that in similar cases the interrupting questions are motivated by curiosity and novelty.

[71] Owen (1957) 137 *ad* 1022 translates the γὰρ (l.1022) as "I have the right to criticize, for you do the same to me". For the liberty with which the Pedagogue criticizes Creusa's idea, illustrating his special status as a kind of father-proxy, see Martin (2018) 401 *ad* 1022.

[72] For the motif of the evil stepmother in Greek and Roman tragedy, see Watson (1994).

[73] Thornburn (2001) 226 is of the opinion that the subject of φασί (l.1025) are the tragic poets and in this line Creusa demonstrates a conscious awareness of the role she will play in this play. For the "autobiographical" details that can be prefaced with such phrases as "people say that ..." (φασίν) or "there is a story that ..." (ἔστιν δὲ δὴ λόγος ὡς), see Wright (2006) 38.

[74] Lee (1997) 272 *ad* 1021 notes that we are reminded of Hermes' review of the story and wonder even now whether the denouement is going to be transferred, either by scene-change or in narrative, to Athens.

[75] Besides, Athens is constantly present in the play through constant references to and hints at this city. Hermes in his Prologue shifts the focal point of his narrative from Delphi to Athens: ἥκω δὲ **Δελφῶν τήνδε γῆν**, ἵν᾽ ὀμφαλὸν / μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς / τά τ᾽ ὄντα καὶ μέλλοντα θεσπίζων ἀεί. / **ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις**, / τῆς χρυσολόγχου Παλλάδος κεκλημένη (ll.5–10). Cf. Lee (1997) 161 *ad* 8–9. Kuntz (1993) 39 notes that the focus on Athens underlines the context of the play's performance and to a large extent the identity of the spectators.

the Ion's murder in Sophocles' tragedy took place in Athens[76] and the sophoclean play predates Euripides' *Ion*, then Euripides playfully censures here Sophocles for the choice he made to kill Ion in Athens. Unfortunately, the sophoclean fragments are so scant that prevent someone from expanding upon this point.

After the failure and the revelation of Creusa's plan and with Ion going after her, Creusa takes sanctuary at the altar of Apollo to avoid Ion's punishment. Pythia comes onstage and mitigates Ion's rage. She shows Ion the basket in which she found him and the young man roundly surprised exclaims: τί φῄς· ὁ μῦθος εἰσενήνεκται νέος (l.1340 "What do you mean? This is a new story you have brought in"). The term μῦθος on the one hand is a sign of textual *deixis* referring to Pythia's previous utterance (l.1339).[77] On the other hand, it has a metamythological resonance, since Ion's claim that a new story (that of his basket) has been introduced into the play may reflect the fact that a new story (that of the play) has been introduced into the Attic mythology[78] and the attic dramatic *repertoire.*[79]

Holding the basket, Ion wonders whether he should open it (ll.1385-1386) and finally confesses that ἀνοικτέον τάδ᾽ ἐστὶ καὶ τολμητέον (l.1387 "I must open these things up and brave what comes"). The young man's dilemma to open or not to open the basket reminds of Erichthonius' story that Ion and Creusa discuss at their first encounter in ll.267-274. Athena concealed Erichthonius in a basket and gave it to one of the three daughters of Cecrops. The other daughters opened the basket out of curiosity and saw Erichthonius guarded by two snakes. Terrified by the spectacle, they went crazy and committed suicide by falling from the rocks of the Acropolis.[80] This mythological past is now being rewritten but this time with different results.[81] While the opening of Erichthonius' basket led

[76] See Dalmeyda (1915), who also notes: "II faut donc reconnaître que les fragments de la Κρέουσα de Sophocle ne nous autorisent aucunement à admettre que la scène de ce drame était à Delphes" (p. 48). Cf. Colardeau (1916). Burnett (1971) 103, n. 4 believes that both Pedagogue's criticism of Creusa's plan of killing Ion in Athens (ll.1021ff.) and Ion's words in ll.1269-1270 (ἐσθλοῦ δ᾽ ἔκυρσα δαίμονος, πρὶν ἐς πόλιν / μολεῖν Ἀθηνῶν χὑπὸ μητρυιὰν πεσεῖν) sound as if they were a playful criticism of a previous play. Based on the fact that only Sophocles has used the same fiction, she concludes that this previous play which Euripides refers to must be Sophocles' *Creusa.*

[77] Πρ.: ἐν τῇδέ σ᾽ ἔλαβον νεόγονον βρέφος ποτέ "It was in this that I once picked you up as a new-born babe".

[78] According to Cole (2008) 315 a new μῦθος is unveiled by the Priestess in the play just as it is being introduced into Attic mythology by the poet. Wolff (1965) 179 assumes that *Ion* is, in a sense, a play about myth itself.

[79] Hence, this question (with its very metadramatic connotations) could mean that Sophocles' tragedy postdates Euripides' *Ion.*

[80] For the myth and its sources, see Grimal (1986) 140–141 *s.v.* Erichthonius.

[81] Lee (1997) 303 *ad* 1387 writes that the crib and its contents remind of the story of Erichthonius whose crib was not to be opened; the history is repeated but with positive results for those who act not out of curiosity but in the conviction that they fulfill the god's wishes. For Ion's conviction that he should fulfil Apollo's wishes, see ll.1384–1387. For Ion's belief that disobeying Apollo's wishes will lead to devastating consequences, which reinforces his conviction that he must open the basket, see Tsalta (2007) 273. Martin (2018) 493 *ad* 1387 notes that this scene may be a deliberate reversal of the Erichthonius story: since the opening of the basket here is approved by the god, it does not spark a catastrophe comparable to the death of Cecrops' daughters but brings about the resolution.

Cecrops' daughters to madness and death, now the opening of the basket leads Ion to the recognition with his mother.

Once Creusa faces the contents of the basket, she exclaims: τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ· (l.1395 "What, I ask, is this unhoped-for revelation before my eyes?"). What Creusa sees (φάσμα) is considered to be unexpected (τῶν ἀνελπίστων) because she starts realizing that eventually she is not about to remain childless. The overturn of Creusa's expectations reflects a mythological (and theatrical) overturn.[82] Mayerhoefer (1908) 38[83] notes that the term ἀέλπτως (which is synonymous with and etymologically related to *Ion*'s τῶν ἀνελπίστων) refers not only to events that surprise a play's characters, but to innovations that surprise the audience as well.[84] Hence, Creusa describes what Ion's audience sees, for up to this point the play itself has overturned the initial expectations set by Hermes in Ion's Prologue, taking not only the characters but also the audience by surprise.

4. To sum up, in this paper I have tried to examine various aspects of the mythological self-consciousness the characters in the *Ion* demonstrate. What follows is a schematic overview of the conclusions reached throughout the paper:

(1) Erechtheus' house becomes the centre of the *Ion*'s mythological reflections. Heroes belonging to this house either directly (Creusa, Ion) or indirectly (Pedagogue, Xuthus) show a high degree of mythological self-awareness since they often refer to and comment on their own myth. More concretely, Ion admires the mythology of Creusa's generation, but has a critical stance on it. Similarly, Xuthus attempts to rationalize the myth of Creusa's indigeneity. The Pedagogue, on the other hand, believes that Creusa preserves all the previous glory and the values of the mythology of the Erechtheus' house, while the "tragic" heroine takes advantage of her mythological past in order to succeed in her dramatic present.

(2) Euripides declares in a metadramatic way the innovations he introduces with the *Ion* both into the Athenian mythology and into his contemporary dramaturgy. All of these innovations are reflected in the use of the term καινὸς ("new") and are signaled in Ion's utterance τί φῄς· ὁ μῦθος εἰσενήνεκται νέος (l.1340). At the same time, these details are of particular importance if we accept some researchers' assumption that Sophocles' *Creusa*

[82] Cf. the tailpiece of Euripides' *Ba.* (πολλαὶ μορφαὶ τῶν δαιμονίων, / πολλὰ δ' ἀέλπτως κραίνουσι θεοί· / καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη, / τῶν δ' ἀδοκήτων πόρον ηὗρε θεός. / τοιόνδ' ἀπέβη τόδε πρᾶγμα, ll.1388-1392) where the terms ἀέλπτως (l.1389) and ἀδοκήτων (l.1391) sound as a self-referential apology for the *Ba.*'s new plot (Gasti (2017) 239). In the same page Gasti interprets the tailpiece of *Ba.* as follows: the play's innovation is considered irregular (ἀδοκήτων), and is related on the one hand to the way the successive episodes were written and to poet's inventiveness of the rearrangement of the myth (πόρον ηὗρε) and on the other hand to audience's surprise (ἀέλπτως).

[83] Cited in Dunn (1996) 25 and 207, n. 42.

[84] McDermott (1991) 127, n. 13 posits that in Euripides' *Supp.* the term ἄελπτος in ll.731-733 (νῦν τήνδ' **ἄελπτον** ἡμέραν ἰδοῦσ' ἐγὼ / θεοὺς νομίζω, καὶ δοκῶ τῆς συμφορᾶς / ἔχειν ἔλασσον, τῶνδε τεισάντων δίκην) and ll.782–785 (ἐμοὶ δὲ παίδων μὲν εἰσιδεῖν μέλη / πικρόν, καλὸν θέαμα δ', εἴπερ ὄψομαι, τὰν **ἄελπτον** ἁμέραν / ἰδοῦσα, πάντων μέγιστον ἄλγος) is used to reinforce the novelty of the mythological events.

was staged before the *Ion*, because Euripides seems to criticize Sophocles for some of his theatrical choices, e.g. Ion's death in Athens.

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Die Theater beschäftigen sich gerade mehr denn je mit den Möglichkeiten der Digitalisierung

Ein Interview mit Sophie Diesselhorst

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eisodos Warum ist Digitalität für Theater/Theaterschaffende wichtig?

Sophie Diesselhorst Die Digitalisierung hat unsere Kommunikation verändert und damit auch unsere Aufmerksamkeitsspanne. Fürs Theater, das ja auch, wenn nicht vor allem, ein Unterhaltungsmedium ist, ist das nicht ganz unwichtig. Live-Events, wie sie das Theater bietet, wenn nicht gerade eine Pandemie grassiert, sind gefragter denn je, denn wir verbringen Großteile unserer Zeit vor Bildschirmen und haben Sehnsucht nach einem Gegenprogramm. Aber das Theater wird irgendwann nur noch dann für sein Publikum verständlich sein, wenn es die vielen neuen, sich wandelnden Kommunikationsformen (mehr als bisher) aufgreift oder zumindest mitdenkt und anspielt. Es hat ja aber schon viele Medienwandel überlebt, also wird es sich auch in einer durchdigitalisierten Welt behaupten – zumal ja auch die Lebenswirklichkeit und Wahrnehmung der Theaterschaffenden selbst umgekrempelt ist. Wichtig wäre es, dass Institutionen und Förderorgane stärker in die Gänge kommen und Geld- und Zeitbudgets freimachen für Experimente mit den vielen Möglichkeiten, die die Digitalisierung dem Theater bietet – auch über die Corona-Krise hinaus.

eisodos Theater und Digitalität – könntest Du uns einmal beispielhaft skizzieren, was es da schon gibt an Projekten, die digitale Möglichkeiten nutzen und für uns einordnen, wie sich das auf Ästhetikvorstellungen und auf die Rezeption solcher Produktionen auswirkt?

Sophie Diesselhorst Vier Beispiele: Die freie Gruppe *machina eX* macht „Game-Theater“, was bedeutet, dass sie die Logik von Computerspielen in den Theaterraum übersetzt. Man sitzt also in einem *machina eX*-Stück nicht im Zuschauerraum und beobachtet ein Bühnengeschehen, sondern man wird selbst Teil des Geschehens, indem das Publikum in Gruppen gegeneinander antritt und spielt, indem es Entscheidungen für Figuren trifft oder Aufgaben löst. Die Theater-Games sind so programmiert, dass es unterschiedliche Ausgänge geben kann, man bestimmt also das Geschehen als Mitspieler*in tatsächlich aktiv.

In der Stadttheaterlandschaft ist der Regisseur Kay Voges Vorreiter eines Theaters, das mit den Möglichkeiten der Digitalisierung experimentiert. Voges ist Intendant des Schauspiels Dortmund und wechselt diesen Sommer ans Volkstheater Wien. Sein spektakulärstes Experiment war die Inszenierung „Parallelwelt“ am Schauspiel Dortmund und am Berliner Ensemble: eine Inszenierung, die an zwei Theatern zugleich lief, wobei Video-Live-Übertragung und Bühnengeschehen ineinander griffen. Mich persönlich hat das Theatererlebnis (im BE) nicht überzeugt, aber das lag wohl vor allem daran, dass über dem Aufwand der Inszenierung die Geschichte ein bisschen im Hölzernen stecken blieb und auch die Arbeit mit den Schauspieler*innen den Kürzeren gezogen zu haben schien. Eine Pioniertat war's trotzdem, einfach weil es viele neue Möglichkeiten aufzeigte vor allem im Bereich der Arbeit mit Live-Video. Frank Castorf und Bert Neumann haben an der Berliner Volksbühne schon lange damit gearbeitet und eine Live-Video-Ästhetik geprägt, die viele Regisseur*innen übernommen haben. Einen Anstoß zur Weiterentwicklung dieses Theater-Mittels hat die „Parallelwelt“ gegeben.

Dann gibt es die *CyberRäuber* Björn Lengers und Marcel Karnapke, die AR- und VR-Theater machen, deren Stücke also teilweise oder ganz in einer virtuellen Realität stattfinden, die man betritt, indem man sich als Zuschauer*in eine VR-Brille aufsetzt. In einer „Doppelpass“-Förderung mit dem Staatstheater Karlsruhe und dem österreichischen Landestheater Linz haben die *CyberRäuber* außerdem in ihrer jüngsten Produktion „Prometheus Unbound“ mit künstlicher Intelligenz als Textgenerator experimentiert. Aber ihr Schwerpunkt liegt auf dem VR-Theater, in dem das Publikum per VR-Brille vereinzelt wird, das war bisher eine Kritik daran, aber in der Corona-Krise entdecken auf einmal auch andere das Format, weil es ja „Home-Theater“ ermöglicht. So hat das Staatstheater Augsburg kürzlich verkündet, ein VR-Repertoire aufzubauen, Theater on demand, die Zuschauer*innen bekommen eine Brille geliefert und können dann zuhause in die 3D-Welten einsteigen.

Last but not least muss in diesem Zusammenhang der Name Susanne Kennedy fallen, die mit dem bildenden Künstler Markus Selg zusammen eine raffinierte Ästhetik geprägt hat, in der die Schauspieler*innen sich wie Avatare durch perfekt ausgestaltete Kunstwelten bewegen, die größtenteils digital produziert sind, das Bühnenbild wird nicht gebaut und gemalt, sondern programmiert und projiziert. Eine große Rolle spielt bei Kennedy/Selg auch das Sounddesign, es schwingt unter den (vorher aufgenommenen) Texten der Schauspieler*innen, die nur die Münder bewegen und nicht wirklich sprechen, immer ein meditatives Grundrauschen mit. So wird ein paradoxer Effekt erzeugt: Einerseits ist die Bildwelt in ihrer hochartifiziellen Ausgestaltetheit total hermetisch, andererseits fühlt man sich eingelullt vom Sound.

Dazu passt das Buzzword „Immersion“, das eine Tendenz im Theater beschreibt, die sicherlich auch mit der Digitalisierung Hand in Hand geht: die Tendenz zum Totaltheater in der abgedichteten Echokammer, wie es SIGNA oder Vinge/Müller machen: Das sind

eher Installationen als Theaterstücke, in denen man als Zuschauer*in Mut zur schwierigen moralischen Entscheidung oder auch einfach nur zum Durchhalten investieren muss, um herauszufinden, was hier eigentlich gespielt wird.

Solche Inszenierungen sind aber Ausnahmeerscheinungen, genauso wie auch die oben beschriebenen vier Beispiele eher Anfänge beschreiben einer offensiven Beschäftigung des Theaters mit den Möglichkeiten der Digitalisierung. Auch wenn das Theater also nach Außenhin eher noch als Bollwerk des Analogen verstanden werden dürfte – in der Fachwelt werden die Digital-Experimente aufmerksam verfolgt, und die Absolvent*innen der von Kay Voges mitbegründeten Akademie für Theater und Digitalität in Dortmund und des neuen Masterstudiengangs Spiel und Objekt an der Berliner HfS Ernst Busch werden diesen Einfluss noch erweitern, wenn sie sich in die Theater hineinmischen.

Wie wirken sich solche Experimente auf Ästhetikvorstellungen aus? Zunächst wirken sie sich wohl auf die Vorstellungen derer aus, die sie anstellen. Dann vielleicht auch aufs Publikum, aber das ist schwer zu bemessen. Vielleicht sagt es etwas aus, dass Susanne Kennedys Inszenierungen die Zuschauer*innen extrem polarisieren – ich glaube, das liegt daran, dass sie Ästhetiken, die uns im digitalen Erlebnisraum nicht weiter verstören, im analogen Theaterraum an uns heranschiebt, wo sie auf einmal einen ganz anderen Effekt haben, uns unvorbereitet treffen und auch klarmachen, wie sehr wir uns in der Erfahrung digitaler Welten bereits wahrnehmungstechnisch haben überrumpeln lassen.

eisodos Die Konferenz „Theater und Netz“ beschäftigt sich schon seit Jahren mit Digitalem im und zum Theater – was ist mit dem Stichwort der „Struktur der bürgerlichen Öffentlichkeit“ in diesem Zusammenhang gemeint?

Sophie Diesselhorst Die Theater haben im 19. Jahrhundert eine bürgerliche Öffentlichkeit mitbegründet, deren Struktur die Digitalisierung umgeprägt hat. Viele Debatten, für die es früher physische Foren gab, sind ins Netz gewandert. Dadurch hat sich auch die Rolle von Theater verändert, das einerseits als Erlebnisraum mit physischer Kopräsenz aufgewertet wird (s.o.), andererseits als bürgerlicher Repräsentationsraum an Sprengkraft verloren hat. Die unzähligen Bühnen, die jede*r im Netz aufbauen kann, machen dem Theater Konkurrenz genauso wie die sozialen Medien den traditionellen Medien wie den Zeitungen Konkurrenz machen. Und auch das Gespräch über Theater hat sich verändert, es ist vielstimmiger und unübersichtlicher geworden. Maßgeblich ist nicht mehr, was Großkritiker*in xy in Zeitung z schreibt, sondern es reden alle durcheinander, und dieses demokratische Durcheinander-Reden versuchen wir auf `nachtkritik.de` und auch mit „Theater und Netz“ sichtbar zu machen und ein bisschen zu organisieren, damit man es besser verstehen kann; also sozusagen an einer neuen Struktur einer inklusiveren bürgerlichen Öffentlichkeit als sie das 19. Jahrhundert etabliert hat, mitzubauen.

eisodos Was ist für dieses Jahr geplant bei „Theater und Netz“?

Sophie Diesselhorst Unser *working title* war „Machtgebrauch“. Über Missbrauch und negative Machteffekte hat das Theater in neuerer Zeit intensiv diskutiert, über Macht aus Arbeitsstrukturen, Macht aus Repräsentation, über Machträume, die einzelnen exponierten Figuren in Regien und Intendanzen zur Verfügung stehen. Wir wollten diese Diskussion weiterführen, aber auch konstruktiv wenden und zum Beispiel fragen: Wie arbeiten Theaterleitungen unter Bedingungen der Teilhabe: von Schauspieler*innen, von gesellschaftlichen Gruppen, die in den städtischen Theatern lange ignoriert wurden? Aber auch: Wie wird Macht auf Theater- und Netzbühnen repräsentiert, und wie wirken die Darstellungslogiken von Twitter, Facebook & Co. in die ästhetische Praxis von Theaterschaffenden hinein? Wie positioniert sich Theaterkritik in ihrem Verhältnis zu den neuen sozialmedial diversifizierten Öffentlichkeiten?

Die für den 3. Mai geplante Konferenz musste für diesen Termin im Zuge der Pandemie-Prävention abgesagt werden. Ob sie dieses Jahr noch nachgeholt werden kann, wissen wir noch nicht. Bestimmt wird der Fokus sich aber noch einmal ändern – und wir werden auch, wenn nicht gar schwerpunktmäßig, auf die Auswirkungen der Corona-Krise blicken.

eisodos In Corona-Zeiten scheint das Digitale noch mal an Bedeutung gewonnen zu haben – welche neuen Projekte sind entstanden und bleibt das auch nach Corona, Deiner Einschätzung nach?

Sophie Diesselhorst Es werden von den Theatern (und auch auf `nachtkritik.de`) Theateraufzeichnungen gestreamt, was das Zeug hält. Bei uns funktioniert das am besten, wenn wir zusätzlich noch einen Live-Chat anbieten. Das haben wir auf Anregung des Regisseurs Christopher Rüping Ende März zum ersten Mal ausprobiert, und das Ergebnis hat unsere Erwartungen übertroffen. Wir haben in einem bestimmten Zeitfenster den Regisseur bzw. weitere Beteiligte an der Produktion eingeladen und jede*r konnte dann dazukommen und den Stream mit ihnen zusammen anschauen und chatten. Wir verwenden ein Chat-Tool, für das man sich nicht registrieren muss, man kann also unter irgendeinem Namen dort mitmischen. Redakteur*innen von uns sind als Moderator*innen dabei, aber das war bisher über weite Strecken gar nicht nötig, denn die – bis zu 200 – Chattenden hielten das Gespräch von sich aus am Laufen. Es scheint wirklich eine große Sehnsucht nach dem Gemeinschaftsgefühl zu geben, das das Zusammensitzen als Publikum im Theater stiftet, auch Christopher Rüping twitterte nach dem ersten Live-Chat am 29. März: „Ich persönlich habe heute zum ersten Mal einen Zipfel des Gemeinschaftsgefühls, das ich am Theater im analogen Raum so liebe und das ich gerade so vermisse, im digitalen Raum zu packen gekriegt.“

Die Zukunft des Streaming hängt vor allem daran, wie sich die Kunstschaffenden und die Verwertungsgesellschaften nach der Krise zu urheberrechtlichen Fragen verhalten – momentan regiert da die Kulanz, weil es ja sonst auch keine Möglichkeiten gäbe, darstellende Kunst zu zeigen. Aber dass es vorher so wenig davon gab, liegt eben auch daran, dass

das eigentlich rechtlich sehr komplex ist im Theater: Es muss die Zustimmung von Verlagen, Autor*innen, Komponist*innen, Regisseur*innen, Darsteller*innen eingeholt werden. Mal schauen, wie bereit die sind, ihre Arbeiten weiterhin im Netz zur Verfügung zu stellen, wenn sie ihre analogen Bühnen wiederhaben. Mindestens müssten Geschäftsmodelle entwickelt werden, wie sie (mehr als bisher) für Streams bezahlt werden.

Die neuen Formate, die es auch gibt, entstehen unter schwierigen Bedingungen. Es gibt Zoom-Inszenierungen, in denen die Schauspieler*innen in einem einheitlichen Bühnenbild neben- und untereinander gekachelt ihre Texte sprechen. Das hat aber eigentlich, wenn man ehrlich ist, höchstens als Live-Erlebnis in der Not einen Reiz. Es gibt Video-Lesungen aus den Home- und Garden-Offices, Online-Tanzunterricht. Augsburg macht VR-Theater. Auch wenn die Ergebnisse insgesamt künstlerisch bisher noch nicht bahnbrechend sind: Die Theater beschäftigen sich gerade mehr denn je mit den Möglichkeiten der Digitalisierung, und das kann bestimmt nicht schaden.