

E

Electra

(Ἠλέκτρα [Ēléktra], Latin Electra)

A. MYTH

E. belongs to the last mythologically significant generation of the Atreid line descended from Tantalus. The characteristic of the clan is a chain of reciprocal murders continuing through all the generations (→ Atreus and Thyestes). To assure his fleet of a safe voyage to the Trojan War, E.'s father Agamemnon (→ Agamemnon and Clytaemnestra), king of Mycenae, sacrifices her sister → Iphigenia. In revenge for this act, E.'s mother Clytaemnestra and her lover, Agamemnon's cousin Aegisthus, kill him by stealth when he returns victorious. E. remains at Mycenae, mourning and intent on vengeance, and is subjected to all manner of humiliations. Her only hope is the return of her brother, → Orestes, who was secretly taken to Phocis as a child immediately after Agamemnon's death. Orestes ultimately arrives, in disguise, commissioned by → Apollo to murder his mother. After the siblings recognize each other, E. passionately urges him on to his act of vengeance. Later, she tends her brother as he is pursued by the Furies seeking revenge for the mother. After Orestes is absolved of guilt by → Athena, E. marries his friend Pylades.

B. RECEPTION

B.1. ANTIQUITY

B.1.1. LITERATURE

Homer mentions three daughters of → Agamemnon, and E. is not one of them (Hom. II. 9,145). The first to recount the myth of E. were the Greek choral lyric poets Xanthus (7th cent. BC) and Stesichorus (6th cent. BC), known to us only in fragments. According to testimonies of late antiquity (cf. Ael. VH 4,26), Xanthus renamed as E. the daughter of Agamemnon whom Homer calls Laodice, in doing so making reference to her unmarried (*alektros*) status. Stesichorus created significant motifs of the E. story in his *Oreosteia*, e.g. the scene of recognition, and thus became the model for the Greek tragic poets – in relation to whom the tradition presents a unique circumstance: a version of the E. myth survives by each of the three Attic tragedians.

E. does not play a central role in Aeschylus' *Libation Bearers* (458 BC), the second play of his *Oresteia* trilogy. The drama takes place at the tomb of Agamemnon, where E. is discovered about to make sacrifices on the orders of Clytaemnestra (→ Agamemnon and Clytaemnestra). E. appears as a figure cruelly maltreated (according to

Aesch. Cho. 444–450, she is kept in the palace like a dog) and riven by fear. It is only at the urging of the chorus that she dares to pray for an avenger for her father. Only after the ensuing scene of recognition with her brother, and his report of → Apollo's command to kill, does she find voice for her hatred and incite → Orestes to enact his revenge. Shortly before that act is carried out, Orestes sends E. into the palace. E. thus does not meet the victims, and does not take part in the act of vengeance.

In his *E.* (422–412 BC), Sophocles turned Aeschylus' drama of Orestes into a tragedy of E. E.'s initial situation is the same here. But unlike in Aeschylus, E. reacts to her humiliations in a way that breaks all conventions: with the unreserved public utterance of her hatred, which has escalated to a pathological degree. In her relentless fixation on revenge, she is ultimately even prepared to go to the utmost extreme herself. When the disguised Orestes appears in the royal palace, bearing the fabricated news of his own death, the desperate E. decides to carry out the act of vengeance herself. Only when she recognizes her brother (an event delayed in dramatic tension) is she deflected from this plan. Her participation in the murder of her mother is now merely verbal. When she hears from the palace the cry of pain of Clytaemnestra, mortally wounded by Orestes, she reacts by urging Orestes on to strike again (Soph. El. 1415). Orestes' murder of Aegisthus, as the latter now arrives home, marks the abrupt ending of the play, which has led to divergent interpretations of the figure of E. Older traditions of scholarship in particular interpreted the acts of vengeance as the enactment of divine justice and E.'s successful liberation from her unbearable servitude [15,170]. More recent researchers have meanwhile focused on the complete lack of perspective in the ending, which is devoid of remorse and expiation, so that E. is left behind, just as alone as she was at the beginning [5,137].

Euripides departs even farther than Sophocles from the mythical tradition in his *E.* (413 BC, perhaps written before Sophocles' *E.*). Euripides creates a new starting-point: E. has been exiled to a farm on the border with the Argolid, and married off to a farmer, to prevent her producing royal offspring. Only with some reluctance does she recognize her brother when he returns home unexpectedly. Her behaviour as the vengeance is fulfilled calls her character into question. While Orestes remains entirely without initiative, E. devises the devious plan of luring her solicitous mother into her house with an invented story that E. is giving birth. E. then moves behind Orestes

and directs the thrust of his sword. Immediately after the deed, E. is seized with remorse, and the *dei ex machina* appearing at this point, the Dioscuri → Castor and Polydeuces, condemn Apollo's command to murder. In the marriage they command her to enter into with Pylades, they promise E. a happiness in which even E. can no longer bring herself to believe. Wilamowitz describes Euripides' *E.* as a "lever by means of which the myth could be taken off its hinges" ("Hebel, mit dem der Mythos aus seinen Angeln gehoben werden konnte": [1,229]), and even today, the play is generally interpreted as a radically critical questioning of the traditional form of the myth [3].

Euripides also uses the myth to stage and address problem issues in *Orestes* (408 BC), where he chooses another section of the narrative, namely the events at Mycenae after the siblings' act of vengeance. Condemned to death by the people, E. and Orestes attempt in revenge to kill → Helen, wife of Menelaus (who has meanwhile returned home from Troy) and to take his daughter Hermione hostage so that they can force the revision of the death sentence as ransom. Again, this morally dubious plan is authored by E. alone, and here too it is only the manifestation of a god (here Apollo), who commands reconciliation and gives E. to Pylades as wife, that resolves the disorder.

The three Attic tragedians' versions of the myth of E. continue to determine its reception to this day. Traditionally, Euripides' *E.* dramas have tended to languish in the shadow of Sophocles. The partisan judgment of August Wilhelm Schlegel (1802/03), for instance, is typical. He called Euripides' *E.* a "rare example of poetic unreason" ("*seltenes Beispiel poetischer Unvernunft*") and *Orestes* a "cheap spectacle piece" ("*minderwertiges Spektakelstück*"), while praising the "wondrous composition" ("*wunderwürdige Anordnung*") of Sophocles' play [16,309f]. His verdict is still influential.

The legend of the Atreids was clearly a popular subject for drama in the 4th cent. BC (cf. Aristot. Poet. 1453a), and it remained so through the Roman Republic. Versions of the E. story by Cicero's brother Q. Tullius Cicero and Atilius are attested. The latter was performed at Caesar's funeral (Cic. Fin. 1,5; Suet. Jul. 84,2). In Seneca's tragedy *Agamemnon* (AD 50–60), E. is a lone positive figure among criminals. She herself rescues her brother from the tyrant Aegisthus, who has her incarcerated in a dungeon and tortured. E.'s last wish here is to be granted the opportunity for suicide. In a variant of the myth by Hyginus (Hyg. Fab. 123), E. accidentally meets → Iphigenia at Delphi and almost murders her as the supposed killer of her brother. This influen-

tial sequel to the myth may have been based on Sophocles' lost tragedy *Aletes*.

B.1.2. FINE ARTS

No verified depiction of E. is found in Greek art before the 5th cent. BC. The first evidence is a group of red-figured vases, made after 500 BC and portraying the death of Aegisthus. On them, a young woman dressed in a chiton warns → Orestes, who is about to kill Aegisthus, that Clytaemnestra is approaching from behind carrying a club. Such representations cease, at the latest, by the first performance of Aeschylus' *Libation Bearers* (*Choephoroi*, 458 BC). Thereafter, the iconography is dominated by the motif of the scene of recognition between E. and Orestes. The earliest example is a relief from Melos (c. 450 BC?). This scene became a popular motif for funerary vases in the 4th cent. BC, esp. in southern Italy (e.g. at Tarentum, where there was a cult of the Agamemnonids, and in Lucania with the so-called 'Choephoroi Painter'). Agamemnon's grave is usually shown, with E. sitting to his left, along with Orestes and, if space permits, servants or even Furies.

B.2. MIDDLE AGES AND EARLY MODERN PERIOD

There are no significant treatments of the E. myth from the Middle Ages. The reason for this may be the peripheral role of E. in the Roman literature that constituted the only basis for mediaeval reception. It must also be assumed that E., planning the murder of her mother with no legitimizing divine command, and apparently unable to overcome her passionate hatred through forgiveness, was a problematic figure in the Christian Middle Ages. Interest awakened only hesitantly among the Humanists. For instance, E. is not mentioned in Giovanni Boccaccio's influential depiction of Clytaemnestra in *De mulieribus claris*. The Sophoclean version of the myth above all was the subject of reception in the 16th cent., Lazare de Baif (1537) and Coriolano Martirano (1556) producing translations. Peter Bornemisza's version (1558), a Protestant school drama, moved the setting to Hungary. Ludovico Martelli's *Tullia* (1533) contaminates the myth with a legend from the Roman Monarchical period (the source is Liv. 1,18,48).

B.3. EARLY MODERN PERIOD

B.3.1. LITERATURE

The beginnings of a critical approach to the myth are found in French Classicism [9,75f.]. For instance, Pierre Corneille railed against the Sophoclean construction of the figure in his *Discours de la Tragédie* (1660). E., who throughout the play is portrayed as a positive figure unjustly persecuted, falls victim to *inhumanité* as she goads → Orestes to his barbaric deed. Corneille proposed a complete reconception of

the act of vengeance: Orestes should not be portrayed as a premeditated matricide, but should commit the act unwittingly or accidentally. André Dacier gives the same recommendations in his influential edition of Sophocles (1692), and these instructions were adopted by almost all French 18th cent. authors. This generally led to E.'s marginalization in dramas that were often named after her brother Orestes, the main confrontation being that between Orestes and an Aegisthus portrayed as a cruel tyrant. E. often becomes a subsidiary figure who, in her resistance to Aegisthus, resembles → Antigone, the first instance probably being the *Électre* (1702) by Hilaire-Bernard de Longepierre, which still exerted an influence on Voltaire.

Prosper Jolyot de Crébillon (the elder), in his *Électre* (1708), puts the main emphasis on Électre's and Oreste's dilemma caught between the "barbaric obligation" (Oreste) to take vengeance and the protagonists' feelings: both are in love, respectively with the son and the daughter of Égisthe. Crébillon's rival, Voltaire, criticized the complexities of the plot. Voltaire sought to restore the original simplicity of Sophocles in his *Oreste* (1750). Électre here cannot hate her loving, guilt-ridden mother Clitemnestre. Both women try to protect the returning Oreste (whom Électre almost kills as her brother's murderer before she recognizes him) against the cruel Égisthe. In the concluding single combat between Égisthe and Oreste (who has the support of the people of Argos as legitimate heir to the throne), Clitemnestre nonetheless supports her lover, and is accidentally killed by Oreste. Vittorio Alfieri's tragedy *Oreste* (1776) is primarily influenced by Seneca, like his *Agamemnone*, which appeared at the same date, but in its plot it follows Voltaire. In accordance with his ideal of 'forte sentire', which anticipated Romanticism, Alfieri in both dramas presents the passionate struggle between a character overwhelmed by elemental emotions (Oreste or Clitemnestra) and a cruel tyrant (Egisto). Even more strongly than in Voltaire, E. becomes the reflective antipole to the main figures in Alfieri's plays.

The first reworking of the E. material in German literature was Johann Jakob Bodmer's drama *Elektra oder die gerächte Übelthat* ('E. or the Evil Deed Avenged', 1760), indebted to the 'sentimental' style. Both Orest and Elektra here are portrayed as weak, sensitive characters, to whom any act of vengeance against the royal couple, who are deeply in love with each other, would be unthinkable. Orest, however, cannot disobey the strict command of → Apollo to carry out the killing. It is in this play, then, that the deliberate killing of Clytaemnestra appears.

Johann Wolfgang von Goethe worked with the figure of E. several times in the course of his work with the myth of → Iphigenia. Firstly, E. is briefly sketched in Orest's account of his own act of vengeance in *Iphigenie auf Tauris* (3,1): E. here is a passionate orator ("fire-tongued", "*Feuerzunge*"), hate-filled as she incites the deed ("She whips up the fire of vengeance in him", "*Sie bläst der Rache Feuer in ihm auf*"), pressing the dagger with which → Agamemnon was killed upon Orest as a murder weapon. In a sketch for a play *Iphigenie von Delphi* which he developed in his *Italienische Reise* (Bologna, 19.10.1786, cf. also diary of the Italian journey, 18.10.1786), Goethe also planned to develop the episode of the E. myth transmitted by Hyginus (see above B.1.1.). At Delphi, E. learns of the supposed sacrifice of her brother at Tauris and then in revenge almost kills her sister Iphigenie, who has arrived unrecognized and whose "holy calm" ("*heilige Ruhe*") he intended to contrast with E.'s "earthly passion" ("*irdische Leidenschaft*"). The concept founded here of E. as a polar opposite to Iphigenia would be of great importance in the reception of this myth in the 20th cent.

In France in the latter half of the 19th cent., the ancient antecedents began to be studied anew in the spirit of historicism. This was associated with a new rehabilitation of Aeschylus. In his *Orestie* (1856), Alexandre Dumas (*père*) created an amalgam of the Attic tragedians' treatments of the Atreid legend. E. is a central figure here, and even makes a speech for the defence in the trial of her brother in which she confesses her complicity. Charles Marie René Leconte de Lisle's *Les Erinnyes* (1873) is a faithful reproduction of Aeschylus' *Agamemnon* and *Libation Bearers*. Paul Claudel was also content simply to make a translation of the *Oresteia* (*L'Orestie*, 1894-1916, set to music by Darius Milhaud, 1913-1917).

B.3.2. FINE ARTS

Representations of E. at the tomb of → Agamemnon, influenced by ancient vase-paintings esp. in respect of E.'s clothing, appeared in the course of a Classicist turn towards Graeco-Roman antiquity in Victorian Britain (e.g. Sir William Blake Richmond, *Elektra at the Tomb of Agamemnon, s.a.*, Toronto, Art Gallery of Ontario). Lord Leighton's depiction of E. (cf. fig. 1) anticipates interpretations (→ Agamemnon and Clytaemnestra, B.4.1.) of the E. myth influenced by psychoanalysis: E. here looks distinctly masculine (short hair, pronounced eyebrows, muscular upper arm). The art objects grouped around her (a phallic vessel, a *kylix* with depiction of a satyr with erect phallus chasing a Maenad) make her pose of mourning ambiguous, so that



Fig. 1: Electra at the Tomb of Agamemnon (oil on canvas) by Frederic Leighton (1830-1896). Ferens Art Gallery, Hull City Museums and Art Galleries/The Bridgeman Art Library Nationality.

it may even be interpreted as a gesture of sexual frustration.

B.3.3. MUSIC

The main channel through which the E. material influenced music history was Voltaire's *Oreste*. Interest in E. as an operatic character emerged in late 18th-cent. France among the followers of Christoph Willibald Gluck, whose *Iphigénie en Aulide* (1774) had focused attention on the Atreid cycle. André Grétry wrote an E. opera in 1781-1782, which, however, survives only as a libretto (by Jean-Charles Thilorier after Euripides). The most successful E. libretto was that written (after Voltaire) by the author of *Iphigénie en Aulide*, Nicolas

François Guillard. This text formed the basis for François Lemoine's *Électre* (*tragédie lyrique*, 1782), dedicated to Marie-Antoinette, and – translated into Swedish – for Johann Christian Friedrich Haeffner's *E.* performed in Stockholm in 1787 [14]. In accordance with the principles of Gluckian 'reform opera', these works mostly give voice to E.'s passionate nature in expressive recitatives shot through with recurring musical figures reminiscent of leitmotifs (e.g. of E.'s longing for vengeance). This is also true of the melodrama *Elektra* (1781) by Mozart's friend Christian Cannabich of Mannheim (text: Baron Carl Theodor von Dahlberg), at the end of which Elektra and → Orest unite to make an effective plea for the mercy of the gods for their guilt.

In Wolfgang Amadeus Mozart's *Idomeneo* (1781), Elettra (E.) has the role of the disappointed lover, whose arias of hatred and despair form highlights of the opera. The libretto, by Giambattista Varesco, incorporates as a subplot an element of the myth not attested from antiquity: after the murder of Clytaemnestra, Elettra has sought refuge with Idomeneo on Crete, and has fallen in love with his son Idamante, hoping to assert a claim to the throne of Argos as his wife. Her plan fails. The only common ground between Mozart's E. and the ancient drama is the topical element of passion.

B.4. 20TH CENTURY

B.4.1. LITERATURE

The depiction and interpretation of the E. myth early in the 20th cent. were determined firstly by an anti-Classicalist concept of antiquity which, following Johann Jakob Burckhardt and Friedrich Nietzsche, emphasized the irrational in myth. Meanwhile, the work of psychoanalysis with myth was also taking effect [10.88f]. In 1913, Carl Gustav Jung coined the term 'Electra Complex'. As a concept complementary to the 'Oedipus Complex' (→ Oedipus), it denotes the feminine side of the incest complex, i.e. the neurotic bond with the father and simultaneous rivalry with the mother [13.180]. Hugo von Hofmannsthal's drama *Elektra* (1903) is a prime example of these tendencies, conceived by its author as "something contrary to [Goethe's] *Iphigenie*" ("*etwas Gegensätzliches zur Iphigenie*"; *Notes*, 17.7.1904). Influenced by Sigmund Freud and Josef Breuer's *Studien zur Hysterie* (1895), he presents Elektra as a traumatically disturbed soul. Forced into sexual abstinence, she clutches at wild, frenziedly exaggerated thoughts of revenge. But the aim of this play is not simply the "hystericization of the myth" ("*Hysterisierung des Mythos*") and Hofmannsthal's *Elektra* is more than simply "an epileptic" ("*eine Epileptikerin*": Alfred Kerr after the first performance; on the negative criticism cf. [2.63-65]). Themes central to Hofmannsthal's

work, such as the conflict between thought and action and the problem of fidelity are explored through the figure of Elektra. Elektra thus becomes (not least in Hofmannsthal's own attempts at interpretation) the sister of Hamlet. She does not survive her ultimate triumph. She collapses and dies as she dances with joy at the murder of the royal couple.

Eugene O'Neill relocates the myth in Puritan New England at the time of the American Civil War in his trilogy of plays *Mourning Becomes E.* (1931), which betrays the influence of Genetics and of Scandinavian drama. The main theme is the fate of Lavinia (E.) following the suicide, prompted by feelings of guilt, of her mother Christine (Clytaemnestra). Lavinia can only keep her traumatized brother Orin, who killed the mother's lover out of jealousy, from confessing by a scarcely concealed promise of incest. He objects to Lavinia's marriage and finally kills himself. To punish herself, Lavinia then shuts herself in forever behind the nailed-up shutters of the family home.

Jean Giraudoux in *Électre* (1937) and Jean-Paul Sartre in *Les Mouches* (1943) present criticisms of the E. myth in its traditional form from diametrically opposed philosophical positions. Giraudoux portrays the embittered implacability with which *Électre* insists on vengeance as inhuman. Argos has long since returned to normal life, and Égisthe rules wisely over a prosperous country. Although he is the Argives' only hope in their war to defend themselves against Corinth, *Électre* drives → Oreste on to murder, and is thus indirectly implicated in the deaths of thousands of her countrymen. Sartre's Resistance drama, meanwhile, makes *Électre* an example of unfree and irresponsible action. Unlike Oreste, who is conscious of his absolute freedom as he kills his mother, *Électre* is overcome with remorse (symbolized by 'the flies' – *les mouches*) following the deed which she initially advocated, and submits once more to the rule of Jupiter (→ Zeus) and Égisthe, which depends on their subjects' ignorance of the fact that they are actually free.

The plot of Gerhart Hauptmann's *Elektra* (1948), the third part of his *Atriden-Tetralogie* ('Atrid tetralogy'), takes place in a dilapidated Temple of → Demeter, in which Elektra has for many years been guarding the ashes of Agamemnon and the murder axe. The returning Orest, egged on by the bloodthirsty Elektra, uses the latter to kill his mother – whose love he at first solicits in vain – in an act of self-defence as Klytämnestra attempts to strangle him with her own hands after the murder of Ägisth. Elektra has no answer to Orest's final question of whether fate has now run its course. Hauptmann described his characters as driven to hatred and

murder by an implacable and dark fate, thereby calling into question the conventionally positive view of antiquity (a "manifesto of retraction" – "Manifest der Zurücknahme" [7]).

Walter Jens, in his interpretation of Sophocles' E., emphasized the aspect of female emancipation [12]. Heiner Müller also took up this facet of the myth in his play *Hamletmaschine* (1977), at the end of which Ophelia is transformed into a revolutionary E., who seeks to enforce her rights "in the heart of darkness, under the sun of torture" ("im Herzen der Finsternis; unter der Sonne der Folter"). At the end of the play, men tie her up in doctors' overalls.

Elfriede Jelinek took her inspiration for the construction of Elfi Elektra of Bregenz, the main character in *Ein Sportstück* (1998), from the hysterical E. of Hofmannsthal. Elfi, the author's *alter ego*, expresses her radical criticism of mass phenomena like sport in long monologues. Jelinek's play seems far removed from the myth of E. in its traditional form. But the plot of the play as it can be retold consists in the fact that all participants except the rebellious Elfi are engaged in slowly kicking someone to death. The parallels with Agamemnon are legion.

B.4.2. FINE ARTS

Even in the 20th cent., the myth was still relatively rarely portrayed by painters. The influence of ancient representations, which had characterized artistic reception in the 19th cent., waned. E. was only seldom shown as a helplessly mourning figure, and more often as an active accomplice of → Orestes, on equal terms with him, e.g. in the work of Giorgio de Chirico, where exploration of the Atrid myth forms a constant. There are paintings and drawings entitled *Orestes and E.* dating from 1922, 1948 and 1966–1968. In the earliest of these works (Rome, Collezione Chirico), the recourse to antiquity marks a distancing of the artist from the aesthetic principles of the so-called 'metaphysical' painting he himself had invented. E. and Orestes are depicted standing on a narrow stage, in a narrative pictorial composition intended to be directly readable. E., with a dramatic gesture, is handing a dagger to Orestes, who is flinching from it. The portrayal is well-known above all because of the polemics of the French Surrealists which it triggered. A reproduction of the picture crossed out with thick lines appears as an illustration to André Breton's essay *Surréalisme et peinture*. Max Ernst's lithograph E. (cf. fig. 2) was originally intended as an illustration to Paul Éluard's cycle of poems *Chanson complète*. Ernst emphasizes the affective in E.: the facial features of the figure, standing alone in an agitated posture on the stage, are represented just by three empty, wide-open cavities.

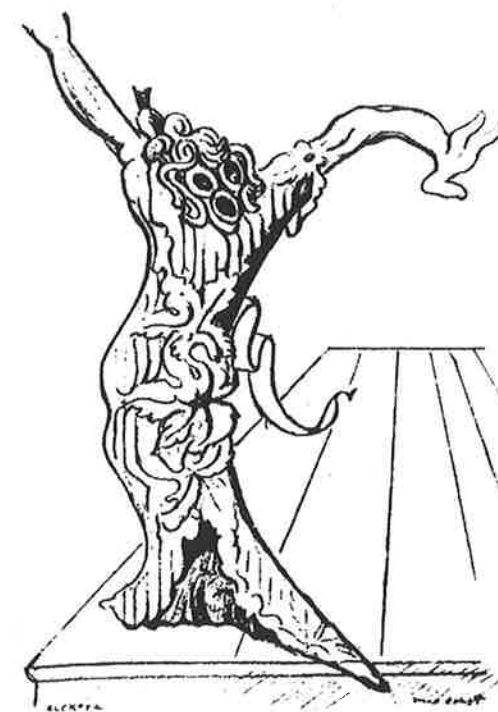


Fig. 2: Max Ernst, *Electra*, lithograph, 1939, privately owned.

B.4.3. MUSIC

Hofmannsthal's *Elektra*, greatly abridged, became the libretto of Richard Strauss' opera of the same title (1909) [8.18–48]. Strauss, who used orchestral forces of unprecedented scale, further intensified the expressive extremity of the text through musical means. The 'Elektra chord' assigned to the title figure, consisting of E major and D ♭ major at an interval of a diminished seventh, pushed the tonal system to its limits. In his 'action musicale' (published as a record in 1960), Henri Pousseur attempted (under the influence of Michel Butor) a synthesis of electronic, instrumental sounds and radiophonically multiplied speaking voices. The underlying spoken text is derived from Sophocles, but it is also, and above all, E.'s cries of anguish and despair that are made the subject of the musical composition. The only word discernible in the cacophony of voices at the end is 'assassin'.

B.4.4. FILM

Apart from Mihalis Kakogiannis' film of Euripides' E. (USA 1962), Ingmar Bergman's *Persona* (Sweden 1966) is worthy of mention, marking as it does a subtler reception of the myth. The central figure, Elisabet, an actress, stops speaking in the middle of a performance and is henceforth mute. The role she is playing at the time is E. Elisabet can be interpreted as an E. figure who reacts differently from the E. of

ancient myth to the resurfacing into consciousness of her traumatic experiences, namely with silence and complete self-isolation, into which no one succeeds in breaking throughout the film. → Agamemnon and Clytaemnestra; Iphigenia; Orestes

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JOHANNES GÖBEL (TÜBINGEN)

Endymion

(Ἐνδυμίων [Endymíōn], Latin Endymion)

A. MYTH

Greek myth gives as the parents of E. Aethlios, son of → Zeus – or (in Apollod. 1.7.5) Zeus himself – and Calyce, daughter of Aeolus. As the future king of Elis, according to legend he led the Aeolians out of Thessaly and added Olympia to his realm by driving out the Cretan king Clymenes. He invited his three sons by Asterodia (other names: Chromia or Hyperippe), Aetolus, Paeon and Epilus, to a contest for the succession, which Epilus won. According to Pausanias (Paus. 4.1.3f.), Apollonius of Rhodes (Apoll. Rhod. 4.57) and Hyginus (Hyg. Fab. 217), Selene (Latin Luna), the moon goddess also assimilated to → Artemis, falls in love with the handsome hunter or shepherd E. and bears fifty daughters by him. To preserve him from death, Selene makes E. fall into an eternal sleep in a cave in

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