

*Euripide's eye: political meanings of the art in the Euripidean tragedies.*

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Euripides demonstrates, in his tragedies, that he knows how to use the power of language in order to create images and to activate a consistent response in the visual memory of the audience.

This talent is supported by Euripides's proclivity for painting and by a solid knowledge of figurative arts (Barlow 1971; Stieber 2011), as it is emblematically testified in *Ion*, mainly in the *ekphrasis* of the *parodos*. In this tragedy, the architectonic and figurative references, found and developed by Euripides between Delphi and Athens – cities tied together by a multifaceted *fil rouge* – create a system of semantic links regarding the social, religious, politic, ideological, artistic sphere (Viccei 2013).

The historical and political world of Athens and Macedonia, where Euripides lived and worked, was very careful to the political use of art.

Starting with *Ion*, and extending the research to other tragedies, we want to inquire into political meanings of artwork which Euripides includes in his dramas. We are interested to understand if, how and for which purposes the political meanings of the recalled architecture and artwork are reinterpreted in the Euripidean tragedies, intended to be performed, firstly, in the *theatron* of the *polis* of Athens.

S. A. Barlow, *The Imagery of Euripides. A Study in the Dramatic Use of Pictorial Language*, London 1971

M. C. Stieber, *Euripides and the Language of Craft*, Mnemosyne Supplements 327, Leiden 2011

R. Viccei, *L'Acropoli di Atene e il santuario di Apollo a Delfi nello Ione di Euripide*, in E. Matelli (a cura di), *Quaderni per la messinscena dello Ione di Euripide*, Milano 2013, pp. 171-194