

## CONTENTS

<i>List of illustrations</i>	page ix
<i>List of contributors</i>	xiii
<i>Preface</i>	xv
<i>Plan of the city of Athens</i>	xvii
 <b>Part I: Tragedy as an institution: the historical context</b>	
1 'Deep plays': theatre as process in Greek civic life PAUL CARTLEDGE	3
2 A show for Dionysus P. E. EASTERLING	36
3 The audience of Athenian tragedy SIMON GOLDHILL	54
4 The pictorial record OLIVER TAPLIN	69
 <b>Part II: The plays</b>	
5 The sociology of Athenian tragedy EDITH HALL	93
6 The language of tragedy: rhetoric and communication SIMON GOLDHILL	127
7 Form and performance P. E. EASTERLING	151

CONTENTS

8	Myth into <i>muthos</i> : the shaping of tragic plot PETER BURIAN	178
 <b>Part III: Reception</b>		
9	From repertoire to canon P. E. EASTERLING	211
10	Tragedy adapted for stages and screens: the Renaissance to the present PETER BURIAN	228
11	Tragedy in performance: nineteenth- and twentieth-century productions FIONA MACINTOSH	284
12	Modern critical approaches to Greek tragedy SIMON GOLDHILL	324
	<i>Glossary</i>	348
	<i>Chronology</i>	352
	<i>Texts, commentaries and translations</i>	355
	<i>Works cited</i>	359
	<i>Index</i>	380

## INDEX

Note: Illustration references are in italics.

- Accius 226
- Acestor 4
- Achaeus 4
- Achilles Tatius 105
- actors 14, 18; civic status 17, 18, 95;  
 diplomacy 217; male monopoly 8, 26;  
 Neoptolemus' career 214, 215, 217-20;  
 number of speaking 152-3, 205, 231;  
 payment 26, 152, 217; primacy in Japanese  
 theatre 313; prizes 26, 153, 352;  
 professionalisation and influence 35, 119,  
 153-4, 156, 207, 215-16, 220, 224;  
 repertoire development 40, 213, 215, 220;  
 Rome 223; solo performances 156, 158,  
 220; Tegean inscription 212n6, 222,  
 224; *see also* vase painting
- Actors' Touring Company 320n56
- adaptations, modern theatrical: film and  
 television 276-82; French  
 neoclassical 234-8, 240-5; Goethe  
 238-40; Oedipus 240-53; opera 261-71;  
 Orestes and Electra 254-61; recent  
 stage 282-3; Renaissance 229-34
- Aeschines 15, 34, 56, 59, 62, 216
- Aeschylus 5, 352; family *see* Astydamos; and  
 Herodotus 11; on Homer 185;  
 innovation 20; number of actors 153,  
 205; and Pericles 10, 25; political  
 attitude 22; religious language 20; in  
 Syracuse 5, 213
- Agamemnon*: chorus 158, 163, 164, 165,  
 200; Fraenkel's edition 326, 327, 337;  
 gender issues 107, 122, 140; language  
 131, 139-40, 164; lower class  
 perspective 123; modern performances  
 285, 290-1, 319; off-stage action 154;  
 opening 119, 167; plot patterns 107-8,  
 113, 119, 122; religious ritual 131, 335;  
 slaves 113, 119; translations 272, 273-4;  
 on war 13, 98, 111
- Bassarids* 120
- Eleusinians* 101
- Eumenides*: and Athenian polis 26, 102,  
 167, 192; chorus 199n37; courtroom  
 scene 15, 20, 102, 132, 135, 167, 192,  
 344, 345; Furies 63, 96, 192; T. S. Eliot  
 and 256; final procession 138, 139;  
 language 20, 132, 138, 140, 192
- Libation-Bearers*: chorus 111, 140;  
*dikē* 138; nineteenth-century production  
 289; nurse 115, 124; plot patterns 107-8,  
 115, 188, 189; Sophocles' and Euripides'  
 references 168-9, 179-80, 185, 196; vase  
 painting 72, 72; on war 98
- Net-Fishers* 97
- Oresteia*: chronology 352; Engels and 344;  
 gender issue 139, 192; on justice 21-2;  
 language 131, 132, 137-40; modern  
 performances 281, 301, 305, 308, 311,  
 314-18, 319, 320; plot patterns 97, 192,  
 196; translations 276, 301, 308; *see also*  
*individual plays above*
- Persians* 96, 100, 352; battle of Salamis 17,  
 25, 99; modern productions 308, 309,  
 321; opening 166, 167; plot patterns  
 107-8, 186, 187-8; and recent  
 events 17, 19, 25, 186, 344
- Philoctetes* 180n7
- Prometheus Bound* 96-7, 188, 272, 276;  
 modern production 277, 305-6, 307
- Prometheus the Fire-Kindler* 44
- Seven against Thebes* 30, 98, 195-6, 198,  
 306, 352; plot patterns 182, 188
- Suppliant Women* 111n46, 188, 305;

- chronology 151–2, 352; chorus 97, 163;  
 democratic voting 20–1, 132;  
 language 136–7  
*Thamyris* 120  
*Theoroi* or *Isthmiastae* 49  
 aetiology 100, 102–3, 167–8, 348  
 African adaptations 282–3  
*Agamemnon* *see* Aeschylus  
 Agathon 5, 55, 155, 208; *Antheus* 98, 185  
*agôn* (type of scene) 127, 135, 348  
*agônia* *see* competitive ethos  
*agônotherētēs* (official) 212  
*aitia* *see* aetiology  
*aitios, aitiasthai* 132–3, 348  
 Aixone, inscription from 6, 7  
*Ajax* *see* Sophocles  
 Alamanni, Luigi 230n8  
*Alcestis* *see* Euripides  
 Alcibiades 57  
 Aldus Manutius 229n5  
 Alexander III, the Great, of Macedon 4, 54  
 Alexandria, Egypt 4, 35, 224, 225, 325  
 Alexis 59, 65, 107  
 aliens, resident 18–19, 61, 350  
 ambiguity *see* language  
 Anderson, Judith 275, 312  
*andreaia* 13, 54, 348  
*Andromache* *see* Euripides  
 Anguillara, Giovanni Andrea del' 230n8  
 Anouilh, Jean 253  
 Anthesteria 62  
 anthropology 253, 327, 331–6, 343–4  
*Antigone* *see* Euripides; Sophocles  
 Antiphanes 183  
 Antiphon 14–15, 32, 118–19  
*antistrophē* 128, 348  
 Aphareus 214  
 Aphrodisias, Asia Minor 225–6  
 Apollo 224, 268, 269–71, 299  
 Arashi, Tokusaburo 314  
 Archelaus, king of Macedon 5  
 Arcestratus 212n6  
 Archilochus 48  
 archives, Athenian public 15–16, 35  
 archons 18, 32, 152, 348  
 Areopagus 102, 167, 344  
 Arginusae, Battle of 11, 353  
 Argos, Heraia at 224  
 Aristion 4  
 aristocrats 98–9, 111, 112, 123, 124, 172  
 Aristodemus of Metapontum 217  
 Aristophanes: assemblies 27–8, 132;  
 chronology 352–4; courtroom  
 scene 132; direct address to audience  
 166; heroes 98; on Lenaea 60–1; on  
 tragedy 93, 95–6, 125, 127; and women  
 27–8, 63, 66, 65, 93, 106  
*Acharnians* 60–61, 132; *Clouds* 12, 98,  
 134, 166; *Frogs* 21, 93, 125, 212;  
*Lysistrata* 27, 106, 298; *Peace* 9, 63, 65,  
 98, 127; *Wasps* 132; *Women in*  
*Assembly* 27–8, 98, 132; *Women*  
*Celebrating the Thesmophoria* 27, 28,  
 95–6  
 Aristotle: on actors' influence 154, 207, 220;  
 chronology 354; on citizenship 16; on  
 fourth century tragedians 212, 216; on  
 iambic metre 127; influence in modern era  
 228–9n3; on *Oedipus the King* 88, 230,  
 240; on plot structure 88, 178, 180–1; on  
 private and political content 104, 207; on  
 psychology of tragedy 67, 171, 333, 341;  
 on slaves 118; on origins of tragedy 39,  
 45–6, 155; on rhetoric in tragedy 207; and  
 transmission of texts 225; on universal  
 significance of tragedy 94; and women 26,  
 27  
 Arrowsmith, William 276  
 art, visual *see* painting  
 Artavasdes, king of Armenia 221–2  
 Artists of Dionysus (*technitai Dionusou*) 216,  
 224  
 Aschieri, Pietro 306  
 Assembly, Athenian 17, 21, 24, 33, 54, 58;  
 Aristophanes' parodies 27–8, 132;  
 excluded groups 27–8, 65, 93; language  
 influences tragedy 118, 132–3  
 Astydamos the younger 205, 212n6, 214,  
 215, 216  
 Athenodorus (actor) 214  
 Athens 4, 22–35; Acropolis 19, 58, 101;  
 Agora 23; Artists of Dionysus 224n42;  
 class divisions 16; critiques in tragedy 120;  
 history 22–35; modern festivals 309;  
 Painted Stoa 94; performance culture 5–6,  
 54; superiority asserted in tragedy 100–3;  
 theatres, (earliest) 23, (of Dionysus, all-  
 stone) 15–16, 35, 57, (of Herodes Atticus)  
 288, 309; and Thebes 23, 101, 102–3;  
 tragedy specifically located in 94; *see also*  
 archives; Areopagus; Assembly; *boulē*;  
 citizenship; civic life; democracy; People's  
 Court  
 athletics 13–14, 54, 308  
 Attica: dialect 4, 127–8; *see also* demes; vase  
 painting

- Auden, W. H. 269  
 audience 54–68; chorus's guidance to 163–5;  
 as citizen body 57–66, 67, 95; collusion  
 with 167–71, 179, 195; of comedy 165,  
 166, 167; direct address 165, 166–7;  
 education of 15, 19–20, 66–7; reminded  
 of theatricality of event 158, 165–72, 177;  
 seating 58–60; size 57; *see also*  
 participation  
*aulos* 12, 71, 71, 73, 73, 348  
 autochthony myth 30–1, 101, 345
- Bacchae* *see* Euripides  
 barbarians 22, 97  
 Bardi, Count Giovanni de' 262  
 Barton, John 314  
 Bebst, H. 2307  
 Benson, Frank 290–91  
 Berkoff, Steven 271n74  
 Berlin 298–9, 308, 309, 316, 318  
 Berlioz, Hector 266  
 birth (low/high) 99, 111  
 Birtwhistle, Harrison 316  
 Blanchard, E. L. 288  
 Böckh, August 286  
 Boeotia 8, 23, 101, 102–3  
 boots, actors' 71, 73, 74, 76, 80, 223, 349  
 Boswell, Laurence 320n56  
 Bouhéliier, Saint-Georges de 308  
*boulē*, Athenian 58–9, 61, 348  
 Bowra, Maurice 330  
 Bradfield College, Berks. 291  
 Brecht, Bertolt 318  
 Breuer, Lee 281  
 Brooke, J. 313n51  
 Browne, Maurice 302–3  
 Browning, Robert 273–4, 291  
 Bruce, Hon. W. N. 290–1  
 Buchanan, George 229, 231n13  
 Burgess, Anthony 311n47  
 Burkert, Walter 332, 333  
 Burne-Jones, Edward Coley 291
- Cacoyannis, Michael 277, 277, 282  
 Caldarone, Maria 313n51  
 Calzabigi, Ranieri de' 264  
 Cambelotti, Duilio 306  
 Cambridge Greek Plays 292, 293, 294–5,  
 305  
 Cambridge Ritualists 331–2, 333  
 Camerata 262, 285  
 Campbell, Douglas 311  
 Campbell, Lewis 289, 290
- canon of tragic texts 212, 225  
 Carcinus 212n6  
 Casson, Lewis 302  
 Casteldine, Annie 321n58  
 Catselli, Electra 277  
 Cavalli, Francesco 262  
 Ceausescu family 320  
 censorship, British 285, 295–8, 302, 320  
 Chaeremon 212n6  
 Charpentier, Marc-Antoine 263–4  
 Chaucer, Geoffrey 178  
 Cherubini, Luigi 265  
 Chicago Little Theatre 302–3  
 childlessness 104, 110  
*Children of Heracles* *see* Euripides  
 Choerilus 184  
*chorēgoi*, *chorēgia* 10–11, 18, 57, 152, 348;  
 citizens and metics 18–19, 95;  
 Demosthenes 34, 57; fourth century 156,  
 212; Pericles 10, 25; Themistocles 24  
*choreia* *see* dance; song  
 chorus 42–4, 155–7, 157–8, 163–5, 348;  
 choice of 163, 176, 198; citizen status 95;  
 declining role? 207; deixis 161, 162–3;  
 intervention in action 140, 198n36;  
 leader 128; leaving stage 199; modern 231,  
 234, 302, 304–5, 309, 319; odes 128, 199;  
 satyr plays 157; self-referentiality 42–4,  
 182, 196; size 157; vase painting 69–70,  
 70; as witnesses 163–5; *see also* dance;  
 dithyramb; song  
 chronological perspective 22–35  
*Cinyras* (anon.) 220, 221  
 citizenship 16; law of double descent 28–9,  
 30, 104, 352; participants in festivals 18,  
 57–66, 67, 95, 213  
 Citti, Franco 280  
 civic life 3–35; agonistic nature 20–1;  
 chronological perspective 22–35;  
 individual/collective tension 16, 60, 104,  
 335; language 20–1, 128, 132–3, 135; and  
 religion 6, 334; theatrical nature of power  
 217–20, 221; tragedy as part of 3, 18–22,  
 89–90, 206, 207, (audience as civic body)  
 57–66, 67, 95, (citizenship of participants)  
 18, 57–66, 67, 95, 213, (and civic identity)  
 17, 45, 48, 55, 56, 95, 97, (education  
 through tragedy) 15, 19–20, 66–7, (plots  
 involve community) 182, 185, 192–3,  
 233–4; *see also* citizenship; current events;  
 democracy; lawcourts; liturgies; oligarchy;  
 participation; pay, public; *stasis*  
 civilisation 97, 141–5

- class, social 16, 31, 110-18, 122-3, 124; *see also* aristocrats; slaves; thetes
- Cleisthenes 22, 23, 25, 29, 352
- Cleon (demagogue) 20, 54
- Clever, Edith 318
- cocks 12-13, 50
- Cocteau, Jean 248, 251-2, 268
- comedy: audience contact 165, 166, 167; chorus 157; civic function declines 207; critical/affirmative stance 191; death not mentioned 97; Dionysiac conception 52; at Great Dionysia 26, 37, 352, 354; at Lenaea 26; New Comedy 35; non-terrestrial settings 96; self-referentiality 196; vase-paintings 75, 76, 82
- competitive ethos 11-16, 54, 127, 133, 145-9
- concubines 122
- conflict 181-3, 187
- Constitution of the Athenians* 10
- contests, verbal 14, 20-1, 118-19, 127, 145-9
- controversy 21-2, 120, 182, 191, 206
- conventions, performance 152-5, 196
- Corinth 224n42
- Corneille, Pierre 240, 241-3, 285
- Corneille, Thomas 263
- costumes 73, 73, 74, 76, 197, 337
- Council (*boulê*) 58-9, 61, 348
- Courtney, W.L. 290-1, 297, 301
- Craig, Gordon 294, 305
- crane, stage 337
- Crane, Walter 294
- Crassus Dives, M. Licinius 221-2
- criticism, modern 324-47; anthropological 253, 327, 331-6, 343-4; cultural appropriation 341, 342, 343; and form 329; history and politics of reading 343-6; multiple approaches 330-1; New Criticism 328-9; philology 324-31; post-structuralist 343; psychoanalysis and 340-3; on Sophocles 329-31; stagecraft and performance criticism 336-40; structuralist 333, 334, 336, 343
- current events, reference to 17, 24-5, 31-2, 173, 185, 186; supposed direct 94, 344
- Cyclops* *see* Euripides
- Dacier, André 246n39
- dance 42, 45, 52, 128, 156-7, 158, 220-1, 337-8
- Dassin, Jules 278, 278-9
- Davoli, Ninetto 280
- death 52, 53, 97; on- and off-stage 154, 199, 219-20, 222; quasi-sacrificial killings 188, 192, 193, 335
- debate, antagonistic 14, 20-1, 118-19, 127, 145-9
- deception 141-5, 169-70, 196-8
- deixis 154, 161-3, 348
- Delos, Dionysiac sculpture on 49, 50
- Delphi 224, 277, 305-6, 307
- demes 67, 349; theatres 3, 6, 7, 23-4
- Demeter 51
- democracy, Athenian: and aristocratic subjects 172; collective/individual tension 16, 60, 335; critiques 120-1; demise (322 BC) 35, 212; and participation 33; reformers, *see* Cleisthenes; Ephialtes; Pericles; and religion 45, 334; sources' attitudes to 8-9, 16; tragedy and development of 3, 15, 19-20, 66-7, 93, 124-6, 334-5
- Demosthenes 15, 56, 104, 127, 217, 354; and theatrical language 34, 56-7, 127
- Derrida, Jacques 343
- deus ex machina* 349
- dialects 127-8
- didaskaliai* 183, 214-17, 349
- dikê* 137-9, 349
- Dio Chrysostom 180n7
- Diodorus of Sicily 11, 226
- Diomedes (grammarian) 232
- Dionysia, Great (City) 8, 14, 17, 55-7; actors' prize 26, 153, 352; Assembly reviews conduct 24; as civic function 18, 55-66, 67, 95, 213; comedy 26, 37, 352, 354; dithyrambic choruses 37, 57, 59; early history 39-40; and Eleutherae 8, 23, 55; in fourth century 33, 213, 214-17; international nature 19, 56, 59, 60-1; officers 18, 212, (*see also* archons); *pompê*, procession 48, 55, 61, 63, 65; records, *see didaskaliai*; revivals 40, 154, 156, 213, 215, 354; rules of competition 152; sacrifice 3-4, 6, 17, 34, 55; satyr plays 37-44, 214, 215, 216; slaves and 56, 61-2; third century 224; women's participation 55, 62-6
- Dionysia, Rural 6, 8, 24, 48, 206n44; revivals 156, 213
- Dionysus 7, 36-53, 130, 206; and afterlife 45, 52; ambiguous nature 22, 36, 37, 45, 48, 51, 53; and Apollo 268, 269-71, 299; Artists of 216, 224; *Bacchae* as staged by 197-8, 203; and civic identity 45, 48;

- and dithyramb 37, 52; emblems 45, 48-9, 50; and masks 8, 37, 45, 49, 51, 52-3; multiplicity of aspects 44-5, 47-8, 53; mystery cult 23, 36, 37, 45, 51, 52, 131; Nietzsche on 36, 52; otherness 45, 95; and origins of drama 45-7; as outsider 8, 37; and plot patterns 37, 46-7, 52; uniqueness, reasons for connection with tragedy 44-53, 224; as year spirit 332
- disguise 45, 53, 196-8
- dissemination of tragedy 76, 213-14
- distancing 158, 165-72
- dithyramb 37, 39, 47, 52, 90n26, 157; at  
Great Dionysia 37, 57, 59
- Dodds, E. R. 332, 342
- Dodona 224
- Dolce, Lodovico 272
- Donatus 232
- Donner, Johann Jakob Christian 286
- Doolittle, Hilda ('H. D.') 274-5
- Doric dialect 128
- Dryden, John 240, 243-5, 301
- Dublin, Abbey Theatre 296-7, 304-5
- Durkheim, Emile 332, 334
- Edinburgh 288, 289-90, 292, 313-14
- education: civic, through tragedy 15, 19-20, 66-7; school texts 129, 225
- ekklēma* (stage machinery) 338, 340, 349
- Electra* see Euripides; Sophocles
- Electra myth, modern plays on 254-61, 285
- Eleusinian mysteries 51
- Eleutherae 8, 23, 55
- Eliot, T. S. 273, 276, 304, 328; *The Family Reunion* 254, 256-8, 261
- embolima* (insert songs) 155, 207, 349
- Enescu, George 268-9
- Engels, Friedrich 344
- eniautos daimon* theory 331
- Enlightenment 238-40, 253, 265
- Ennius 226
- ephebes 19-20, 55, 56, 59, 335, 349;  
adolescence 20, 191-3
- Ephialtes 25, 26, 344, 352
- Epic Cycle 107-8, 129, 169-70, 174
- epic tradition 135, 171; see also Epic Cycle;  
Homer
- Epidaurus 308-9, 316, 354
- epodes 128, 349
- Erasmus, Desiderius 229
- Erigone, myth of 48
- Euaretes 214, 215
- Eumenides* see Aeschylus
- Eunapius of Sardis 222-3
- Euripides: Aeschylean references 168-9, 179-80, 185, 195-6, 258; chronology 352, 353; and expectations 185, 190, 195-6, 202; lower-class perspective 93, 119, 123-4; in Macedon 5, 213; and masks 198n34, 339; Nietzsche on 145, 206; number of actors 153; plots 107-8, 119, 185, 188, 189-90, 195-6, 202; political stance 20, 32; popularity 5, 212n6, 215, 225, 232; translations 229-30, 271-2, 274-5, 302; and women 29-30, 93, 98, 108-9, 111, 119
- Alcestis* 40, 154, 188, 199n37, 229, 353
- Alexander* 112
- Andromache* 105, 108, 113, 122, 123, 124, 353; Andromache's situation 98, 111, 112, 119, 122; plot patterns 107-8, 188
- Antigone* 21, 184-5
- Antiope* 112, 120
- Archelaus* 213
- Bacchae*: chorus 163; chronology 353; costuming 197; Dionysus 22, 47, 131, 197-8, 203; Dodds' edition 332; gender 197-8; language 131; messengers 115, 124; metatheatre 197-8, 203; modern versions 36, 269, 270, 271, 282-3, 302, 311n47, 313; in Armenia, with Crassus' head 221-2; Pentheus 45, 192-3, 197-8, 200; plot 107-8, 108-9, 188, 192-3; psychoanalytic criticism 340-1, 342
- Children of Heracles* 97, 99, 112, 120-1, 188, 353
- Cyclops* 41, 43, 48, 353
- Electra* 16, 97, 110, 112, 114-15, 166; Aeschylean references 168-9, 179-80, 185, 196, 258; modern versions 277, 277, 302; plot patterns 97, 179-80, 188, 189
- Erechtheus* 16, 19, 101  
fr. 189 119
- Hecuba* 20, 97, 111, 188, 229, 353; Polymestor's blinding 154-5, 158; on war 13, 98
- Helen* 18, 111, 122, 124, 197, 353; chorus 199n37; plot patterns 97, 107-8, 189; women and slaves 119, 124
- Heracles* 102, 105, 106, 111, 273, 353; plot patterns 107-8, 182, 188, 190
- Hippolytus* 353; chorus 158, 165; deixis 161n22; ephebic theme 20, 203-4; first

- version 201-2; gender-blurring 203; gods 173, 203, 205; *hypothesis* 202; language 204-5; metatheatricality 173, 203; modern versions 234-7, 278, 278-9, 285, 296, 302; nurse 116, 117-18, 202, 235; on-stage death 154; plot 107-8, 116, 182, 188, 201-5; setting 103; vase painting 82, 83; on women 30, 108, 116, 117-18, 204
- Hypsipyle* 120
- Ion* 103, 104, 122; modern versions 274-5, 286, 320; patriotic myths 30-1, 101; plot 182, 187, 189; slaves 112, 115-16
- Iphigenia at Aulis* 107, 108, 111, 188, 319, 353; translations 229, 230n7, 272
- Iphigenia among the Taurians* 97, 100, 189, 353; modern versions 238-40, 303; vase painting 76-8, 77
- Medea* 353; Aegeus 103, 104; chorus 161, 162, 163, 165; expectations overturned 195; formal signals of rhythm and delivery 158-61; Medea 18, 22, 108, 109; modern versions 279, 298, 302, 311n47, 312, 313-14, 314, 320; plot patterns 97, 107-8, 119, 120, 188, 189; setting 103; slaves 114, 115, 119; translations 229, 275, 302; vase paintings 78-80, 78, 79, 81; women's voice 18, 121
- Melanippe Captive* 122
- Orestes* 111n46, 214, 230n8, 320, 353; plot 97, 107-8, 185, 188, 190, 192; political aspects 32, 132
- Philoctetes* 180n7
- Phoenician Women* 20, 166, 232, 272, 353; modern productions 320, 321n58; plot 110, 188, 195-6; Thrasylbulus' dream 11
- Stheneboea* 118
- Suppliant Women* 11, 154, 188, 190, 353; political aspects 97, 101, 120
- Telephus* 112
- Trojan Women*: chorus 161n22, 163, 176-7; chronology 353; deixis 161n22, 173-7; gods' role 173-4; Hecuba 111, 174-6; Helen-Hecuba debate 145-9, 175; historical setting 31-2; language 134-5, 137, 145-9; manipulation of myth 148-9; modern versions 277, 282, 302, 313, 319, 320, 321n58; panegyric of Athens 100; plot 105, 108, 181; ritual enacted 175; theatricality 177; translation 302-4; on war 13, 98
- Europe, Eastern 318, 320, 321
- Ezekiel, *Exagoge* 211n2
- exile 97-8
- existentialism 254
- exits and entrances 338-9, 340
- expectations *see* plot
- Fagles, Robert 276
- family 104-5, 110; actors' and dramatists' 216-17
- Farr, Florence 302
- fascism 36, 306, 308
- fate 182-3, 253
- feminism 313, 344-5
- Fenollosa, Ernest 312
- Festival Fund *see* Theoric Fund
- festivals, ancient: civic function 5-11, 95, 185, 333; *see also* Dionysia, Great and Rural; Lenaea
- festivals, modern 305-9
- fictional plots 185-6, 208
- films 277-81, 282, 312
- fleet, Athenian 16, 17, 32
- Fleg, Edmond 269
- Florence 262, 285
- foreigners (non-Athenians): characters in tragedy 93, 95, 100-3, 111n46, 122-3, 124-6; at Great Dionysia 19, 56, 59, 60-61; playwrights and actors 4, 213; theatres 213-14, 224; *see also* aliens, resident
- Fotopoulos, Dionysis 316
- founding plot 186-7
- Four Hundred, Revolution of the 32, 353
- fourth century 33-5, 40, 207, 208, 212-20; *see also* revivals
- Fraenkel, Eduard 326, 327, 337
- freedom: Dionysus and 23, 45, 48; of expression 125; loss, as theme 111, 112, 123; Sartre on 258, 259, 260
- Freud, Sigmund, and Freudianism 240, 254, 255, 289, 311, 340-3
- Friedrich Wilhelm IV, Kaiser 286, 288
- Frohman, Daniel 292
- Fugard, Athol 283
- Gabrieli, Andrea 230, 261
- Gaius, Emperor 219-20
- Gargallo, Count Mario Tomas 306
- Garnier, Robert 233-4, 235
- Gascoigne, George 272



- Gémier, Firmin 308  
 gender: blurring and reversal 106, 197-8,  
 203; politics of 66, 103-10, 139, 140, 192,  
 344-5; *see also* women  
 Gernet, Louis 333-4  
 ghosts 96  
 Gide, André 248-51  
 Gielgud, John 312  
 Girard, René 332-3  
 Giraudoux, Jean 253  
 Giustiniani, Orsatto 230  
 Gladstone, William Ewart 292  
 Gluck, Christoph Wilibald 264-5  
 gods: epiphanies 96, 337; language 205;  
 man's relationship 96-7, 135, 206, 330;  
 quasi-'directorial' role 173, 197-8, 203;  
 reconciliation by 181; and retribution-  
 pattern plots 187-8  
 Godwin, E. W. 294  
 Goethe, Johann Wolfgang von 238-40, 276,  
 286  
 Goodwin, Professor W. W., of Harvard 291  
 Gorgias 119, 134, 145, 146-7  
*Gospel at Colonus, The* (musical) 281  
 Granville-Barker, Harley 299, 303-4  
 Gray, Revd Herbert Branston 291  
 Gray, Terence 305  
 Grotius 232  
 Guarini, Giovanni Battista 262  
 guest-friendship (*xenia*) 216  
 Gulf War 321  
 Guthrie, Tyrone 310-11, 311, 312  
  
 'H. D.' (Hilda Doolittle) 274-5  
 Hall, Peter 276, 314, 316, 317  
 Holiday, Henry 294  
*hamartia* 181, 349  
 Handel, George Frideric 264  
 Harcourt, Robert 297  
 Harrison, Jane Ellen 294, 332  
 Harrison, Tony 38, 39, 276, 316  
 Harvard University 291-2, 304  
 Hays, Bill 281  
 Heaney, Seamus 282  
*Hecuba see* Euripides  
 Hegel, Georg Wilhelm Friedrich 181, 286-7  
*Helen see* Euripides  
 Heliodorus (novelist) 226  
 'Hellenic spirit' 94  
 Henze, Hans Werner 269, 270, 271  
*Heracles see* Euripides  
 Heraclitus of Ephesus 13  
 Herculaneum 69  
 hero cult 131  
 Herodotus 111  
 Hiero of Syracuse 213  
 Hippias (tragic poet) 4  
 Hippocratic corpus 109-10  
*Hippolytus see* Euripides  
 historical events in tragedy 17, 24-5, 31-2,  
 94, 173, 185, 186, 344  
 Hitler, Adolf 36  
 Hoffmann, François Benoit 265  
 Hofmannsthal, Hugo von 267, 298-301  
 Hölderlin, Johann Christoph Friedrich 268  
 Homer 107-8, 129-30, 172, 176, 185, 194  
 Honegger, Arthur 268  
 hoplites 16, 17-18  
 Horace 5, 39-40  
 household 104-5, 110  
*hubris* (overweening pride) 181  
 humanist drama 229-34  
*hypothesis/hypothesis* 151-2, 202, 349  
  
 imagination 99-100, 121, 122-3, 125-6  
 individual: /collective tension 16, 60, 335;  
 modern focus on 234-5, 237, 255  
 Ingegneri, Angiolo 230  
 initiation: ephebic 20-1, 335; mystic 45, 53  
 innovation 20, 154-5, 178-80, 183, 184-5,  
 206-7  
 inscriptions: Aphrodisias 225-6; deme 6, 7;  
*see also didaskaliai; Marmor Parium; Tegea*  
 intertextuality 168-9, 179, 193-5, 195-8  
*Ion see* Euripides  
 Ion of Chios 4, 40  
*Iphigeneia at Aulis see* Euripides  
*Iphigeneia among the Taurians see* Euripides  
*isēgoria* 126, 349  
 Isocrates 15, 34  
 Italy, South 5; satyr plays 41n23; vases  
 74-88, 75, 78, 79, 81, 83, 84, 86, 89, 90  
  
 Jaffrey, Madhur 313n51  
 Japan 312-14, 314  
 Jason of Tralles 221-2  
 Jebb, Richard 330  
 Jeffers, Robinson 275, 312  
 Jenkin, Fleeming 289-90  
 Jones, Henry Arthur 296, 296  
 Josephus 219-20  
 Jowett, Benjamin 290  
 juries 58, 65  
 justice 21-2, 95, 137-9; *see also* lawcourts  
  
 Kabuki theatre 313, 319

- Kallman, Chester 269  
 Kani, John 283  
 Kathakali theatre 319  
*katharsis* 333, 349  
 Keats, John 276  
 Kent, Jonathan 320  
*kerkides* (sectors of theatre) 58, 349  
 Kierkegaard, Søren 94  
 Kinwelmersh, Francis 272  
 Kitto, H. D. F. 329, 330, 342  
 Kleist, Heinrich von 247-8  
 Knox, B. M. W. 330  
*kommos* (ritual) 131, 349  
*kōmos* (revel) 55, 349  
*kothormoi* (boots) 71, 73, 74, 76, 80, 349  
 Koun, Karolos 309, 314, 315, 316  
 Koundouros, Nikos 321  
*kratos* 136-7  
*kurios* (guardian) 99, 106-9, 349
- Lacan, Jacques 340  
 Lacroix, Jules 289, 290, 296  
 language 127-50; ambiguity and polysemy 136-50, 335; contests of words 14, 20-1, 118-19, 127, 145-9; dialects 127-8; epic 129-30, 135; and gender 140; heightened 122-3, 127, 128, 171-2; misunderstandings 136, 335; paradox 133-4, 146; powers 139-40, 200-1; tragedy as drama of words 199-200, 204-5, 302; word/deed opposition 142, 144, 149, 204; *see also* rhetoric; *and under* civic life; lawcourts; religion; *and individual dramatists and plays*
- Lattimore, Richmond 276  
 lawcourts 14-16, 54, 58, 65, 93; Aristophanes' mock 132; in *Eumenides* 15, 20, 102, 132, 135, 167, 192, 344, 345; language of 118-19, 132-3, 137-9  
 laws 32; citizenship 28-9, 30, 104, 352; clash of divine and man-made 22, 95  
 League of Nations 304  
 Lee, Nathaniel 240, 243-5, 301  
 Leighton, Frederick, Lord 294  
 Lenaea 8, 14, 18-19, 26, 33, 60-1; satyr plays 40, 216  
*Libation-Bearers see* Aeschylus  
 libations 56, 131  
 life, interaction of drama with 217-20, 221, 222  
 London productions: Covent Garden 287, 287-8, 299, 300, 301; Gate Theatre 313n51; Hengler's Circus 294, 295; Lyric, Hammersmith 313n51; Old Vic 304, 309, 310; Queen's Theatre 288; Young Vic 313n51  
 Longianus, C. Julius 225-6  
 Los Angeles Olympic Games 313  
 Louis XIV of France 262  
 Lowell, Robert 276  
 Lucian 105, 226, 338  
 Lully, Jean Baptiste 263  
 Lumley, Lady Jane 272  
 Lysurgus (Athenian politician) 15-16, 33, 35, 57
- McCarthy, Lillah 301, 303, 304  
 Macedon 33, 34, 35, 212, 217; Athenian playwrights in 5, 213; Philip II 217, 218-20, 223  
 McLeish, Kenneth 281  
 McMurray, Mary 313n51  
 MacNeice, Louis 274  
 maenads 45, 48, 49, 106  
 Magna Graecia *see* Italy, South  
 Mantua 263  
 manuscript tradition 15-16, 35, 216-17, 224-6, 229, 325, 326  
*Marmor Parium* 216  
 Martin-Harvey, John 297, 301  
 Marxism 344  
 masks: comic 7; Dionysus and 8, 37, 45, 49, 51, 52-3; Euripides' awareness of 198n34, 339; modern criticism on 339; modern productions 305, 311, 311, 316, 317; and number of actors 153; Roman 223; vase-paintings 45, 49, 69, 70, 70, 71, 73, 73, 74, 75, 88-9  
 Mauss, Marcel 332, 334  
*Medea see* Euripides  
 medicine 109-10  
 Melos, massacre at 31-2, 173  
 Menander 35, 354  
 Mendelssohn-Bartholdy, Felix 286-8, 289  
 Mercouri, Melina 278  
 messengers 113, 115, 124, 154, 199; vase-paintings 80, 81, 82, 83, 85, 86-7, 87, 88, 113  
 metatheatricality 193-8, 203  
 metrics 18-19, 61, 350  
 metres 157-61, 171, 198; anapaests 157, 158, 159; iambic 127, 157, 158, 159, 160; lyric 111, 128, 156, 157, 158, 171  
 Midas and Silenus 52-3  
 Miletus, Persian sack of 24, 32, 352

- Milhaud, Darius 267–8  
 Miller, Arthur 276  
 Milton, John 229  
 Minneapolis, USA 311  
 Mitchell, Katie 320n56, 321n58  
 Mnester (*pantomimus*) 219, 220  
 Mnouchkine, Ariane 319  
 Moisewitsch, Tanya 311  
 Monteverdi, Claudio 262, 263  
 Moore, Albert Joseph 288  
 Morell, Thomas 272  
 Moscow 288, 320  
 Mounet-Sully, Jean 269, 289, 290, 296, 297  
 Mule, Giuseppe 306  
 Müller, Heiner 318  
 Murray, Gilbert 291n12, 297–8, 302, 332;  
   translations 272–3, 296, 299, 301, 302–4  
 Muses 157  
 music 128, 156–7, 224, 337–8; see also *aulos*;  
   dance; song  
 Mussolini, Benito 36, 306  
 Mützel, Lothar 308  
 mystery cults 23, 36, 37, 45, 51, 52, 131  
 myth 180–93; Athens appropriates other  
   cities' 101–3, 120; autochthony 30–1, 101,  
   345; fourth-century use 208, 215;  
   intertextuality 193–5; lack of orthodox  
   versions 184–5; manipulation 148–9, 179;  
   megatext 190–3; modern use 231–2,  
   234–7; multivalence 173, 221, 231–2;  
   norm validation 191; patriotic 30–1, 101,  
   120, 345; and plots 180–93, 208, 215;  
   poets in 119–20; story patterns adapted  
   to 186, 189  
 naturalism 161, 298–301  
 Nazism 308, 318  
 neoclassicism, seventeenth-century 234,  
   240–47, 285, 286  
 Neoptolemus (actor) 214, 215, 217–20  
 Nero, Emperor 223  
 New York 281, 292, 304, 312, 319, 320  
 Nietzsche, Friedrich Wilhelm 36, 52, 145,  
   206, 299; and Wilamowitz 284, 324–5  
 Nigeria 282–3  
 Ninagawa, Yukio 313–14, 314  
 Noble, Adrian 318–19  
 Noh drama 312, 319  
*Nostoi* (Epic Cycle) 107–8, 174  
 Notre Dame University, USA 291, 296  
 Ntshona, Winston 283  
 nurses 112, 114–15, 116, 117–18, 123–4,  
   202, 235  
 odes, choral 128, 199  
*Oedipus at Colonus* see Sophocles  
*Oedipus the King* see Sophocles  
 Oligarch, Old 10  
 oligarchy 32, 35, 212, 353  
 Olivier, Laurence 309, 310  
 Olympic Games, modern 308, 313  
 O'Neill, Eugene 254–6, 261, 276  
 openings of plays 119, 166–7  
 opera 261–71, 285  
 oracles 120–1, 164  
 orators, forensic 14–15, 17; see also rhetoric  
*Oresteia* see Aeschylus  
*Orestes* see Euripides  
 Orestes myth 184, 254–61  
 Orff, Carl 268  
 Origen 119  
 origins of tragedy 3–4, 20–1, 22–3, 39, 45–7,  
   51  
 ostracism 25, 350  
 otherness 45, 93–126  
 outsiders 8, 18, 22, 37, 93  
 Oxford University 290–1, 292, 304  
*paidagōgoi* 114–15, 350  
 painting 69, 90; see also vase painting  
 Palladio, Andrea 230, 231  
 Palmer (Sikelianou), Eva 305–6  
 Panathenaea, Great 13, 58, 61, 64, 65, 129  
*pantomimi* 220–1  
 Papas, Irene 277  
 papyri 225, 326  
 paradox 133–4, 146  
 Paris 287, 308, 319  
*parodos* 128  
 Parratt, Walter 291  
*parrhêsia* 126, 350  
 Parthia 221–2  
 participation 16–18, 33, 54, 55–7, 67, 167;  
   spectating as 8, 51, 54  
 Pasolini, Pier Paolo 279–81, 280  
 pastoral drama, fifteenth/sixteenth-century  
   262  
 Patrici, Francesco 261n61  
 pay, public 9–10, 17, 26, 33  
 Peisistratus 3, 22  
 Peloponnesian War 4, 5, 11, 31–2, 173, 205,  
   353  
 People's Court 14, 16, 21, 26; see also  
   Areopagus  
 performance: conscious theatricality 158,  
   165–72, 177; Dionysiac 37–44, 52–3;  
   evidence of form 151–77, (chorus's

- indications) 163–5, (deixis) 161–3, (metres) 157–61, (*Trojan Women* as example) 173–7; evocation of previous 168–9, 195–8; rules and conventions 152–5; and scholarship 284; and spectating 51; stagecraft 336–40; *see also individual aspects*
- performance criticism 336–40
- performance culture 5–6, 54
- performances, modern 284–323, 336–7; nineteenth-century 285–94; turn of century, *Oedipus* 294–301; World War era 302–9; post-war era 309–21; *see also adaptations*; political commentary
- Peri, Jacopo 262
- Pericles 9, 10, 25, 26, 133, 353; citizenship law 28–9, 30, 104, 352
- peripeteia 111, 181, 200–1, 350
- Persians* *see* Aeschylus
- Persian Wars 17, 19, 24, 352
- persuasion 20, 139–40, 141–5, 148, 192, 206
- phallus 45, 48–9, 50, 55
- Philip II of Macedon 217, 218–20, 223
- Philoctetes* *see* Sophocles
- philology 324–31, 332, 335
- Phoenician Women* *see* Euripides
- Phrynicus 184; *Capture of Miletus* 24, 32, 352; *Phoenician Women* 24, 167, 352
- pictorial record 69–90; *see also vase painting*
- Piraeus; theatre 14
- Plague, Great Athenian 31, 353
- Plataea, Battle of 173, 352
- Plato 9, 67, 127, 338, 354; on Great Dionysia 5, 55, 57–8; on psychology of tragedy 333, 340, 341; on women 26–7, 63–4, 119
- Gorgias* 61–2; *Laws* 9, 63–4; *Republic* 26–7, 119, 127; *Symposium* 5, 55, 57–8
- pleasure of tragedy 171, 182, 340
- plot- and narrative patterns 93–126, 178–9, 180–93; basic 94–5; conflict 181–3, 187; Dionysiac 37, 46–7, 52; and expectations 179, 187, 190, 195–6, 202, 212; fate and 182–3; and foreigners 93, 95, 100–3, 125; *Hippolytus* analysed 201–5; historical events 185, 186; invented tales 185–6, 208; multivocal form challenges ideologies expressed in 118–24; myth 183–6; and slaves 93, 110–18, 125; story patterns 186–90; and women 93, 95, 103–10, 124
- plots 178–208; form and 198–201; innovation 178–80, 183, 184–5; and metatheatre 193–8; modern adaptations 228, 231–2; and myth 180–93, 208; repetition 178–80, 206; *see also plot- and narrative patterns*
- Plutarch 40, 119, 221–2, 226
- Poel, William 302
- Poland 318
- polis and political life, *see* civic life
- political commentary in modern productions 254, 258–9, 318, 319–20, 320–1
- political discourse of tragedy 343–6
- polyphony of tragedy 93, 118–26, 191
- pompai* (processions) 350; Panathenaea 58, 64, 65; *see also under Dionysia*, Great Pompeii 69
- positivism 327, 328, 335
- possession, ecstatic 37, 45, 48
- post-structuralism 343
- Potsdam 286–7, 288
- Potter, Robert 272
- pottery *see* vase painting
- Pound, Ezra 312
- Poynter, Sir E. 294
- Pratinas 4, 44, 184
- pride, overweening (*hubris*) 181
- priestesses 28, 122
- processions *see pompai*
- productions, modern *see* performances, modern
- Prometheus Bound* *see* Aeschylus
- Protagoras 97, 133
- Psachos, K. 305, 306
- psychoanalysis 253, 340–3
- Racine, Jean 234–7, 285
- Rameau, Jean-Philippe 264
- Rangabis (translator) 288
- Raphael, Frederic 281
- rebirth 45, 53, 331
- reception 209–347; ancient world 211–27; *see also adaptations*; criticism; performances, modern
- recognition, conventions of 196
- reconciliation 181–2, 256
- redemption 52, 258, 261
- reference to other plays *see* intertextuality
- Reinhardt, Karl 328, 329, 330
- Reinhardt, Max 298–301, 300, 308, 309
- release, emotional 39, 333
- religion: and civic life 6, 334; cultic origins of tragedy 3–4; fourth-century change 223–4; language of 20, 130–1, 135, 164; slaves' participation 62; song and dance in 157;

- women's role 27, 28, 64, 65, 106, 122; *see also* Dionysus
- Renaissance 229–34, 326
- repertoire 40, 213, 220
- reversals: gender 106; paradoxical 133–4, 146; rituals of 333
- revivals of plays 40, 154, 156, 212n6, 213, 215, 225, 354
- rhêseis* (speeches) 127–8, 134–5, 350
- Rhesus* (anon.) 33, 123, 156, 199n37, 211n2
- rhetoric 34, 56–7, 225, 232–3; epideictic 134, 349; in tragedy 118–19, 133–5, 143, 145–9, 207, 208, 345
- Richmond, Professor W. B. 291
- Rigg, Diana 320
- Rinuccini, Ottavio 262
- rites de passage* 186–7, 191–3, 203–4
- ritual 175, 335–6; apotropaic 332–3, 335; interpretation of tragedy 331–2; language of 130–1, 135; *see also* Dionysus
- Robben Island, South Africa 283
- Robertson, Toby 313n51
- Romagnoli, Ettore 306
- Romania 319–20
- Rome, ancient 5, 18, 35, 219–23, 226
- Rondiris, Dimitris 309
- Rotrou, Jean de 234
- Royal Shakespeare Company 318–19, 320n56, 321n58
- Rucellai, Giovanni 230n8, 231n14
- rules of performance 152–5
- rural festivals *see* Dionysia, Rural
- sacrifice 332–3, 335, 343; at festivals 3–4, 6, 17, 34, 55; in tragedy 188, 192, 193, 335
- Saint-Denis, Michael 309
- Salamis, Battle of 17, 25, 99, 352
- salvation 52, 258, 261
- Sartre, Jean-Paul 254, 258–61, 282
- satyr plays 37–44, 52; Astydamos' 216; chorus 42–4, 157; Euripides' 41, 43, 48, 353; fourth-century 40, 214, 215, 216; at Great Dionysia 37–44; at Lenaea 40; same performers as tragic trilogy 38, 39, 42, 51, 153, 172; settings 97; Sophocles' 43–4, 48, 97; vase paintings 38, 41, 73, 73, 90n26
- satyrs 7, 44n31, 45, 49
- Saxe-Meiningen Company 289
- Scaliger, Joseph Justus 233
- scapegoats 203, 332–3, 335
- scenes 127–8
- Schlegel, August 286
- scholarship, ancient 35, 151, 225, 284, 325, 326; *see also* *hupothesis/hypothesis*
- scholia 225, 326
- Scione, defeat of 173
- seating in theatre 58–60, 63
- Sellars, Peter 321
- Seneca 226, 228, 233, 235n22, 240n33, 243, 285
- Serban, Andrei 319–20
- settings 96–7, 103–4, 141, 333
- Seven against Thebes* *see* Aeschylus
- Shelley, Percy Bysshe, *The Cenci* 295, 296
- Shirley, William 285
- Sicily 5, 32, 353; vase-paintings 41n23, 87
- Sikelianos, Angelos 305–6
- Silenus 52–3
- singing *see* song
- skênê* 75, 82, 103–4, 338–9, 339–40, 350
- slaves 110–18, 123–4; 'assistants to the Council' 61; at Great Dionysia 56, 61–2; old, in vase paintings 78–9, 78, 79, 80, 81, 82, 83, 85, 86–7, 87, 88, 113; plot patterns express inferiority 93, 110–18, 123, 125; tragedy gives voice 93, 119, 124–6; *see also* nurses; *paidagōgoi*
- sociology of tragedy 93–126; *see also* foreigners; slaves; women
- Socrates 206, 208, 352, 354
- soliloquy 199
- song 220, 261–2; choral 42–4, 128, 156–7, 157–8; insert (*embolima*) 155, 207, 349; solo 158, 220
- Sophists 133
- Sophocles: chronology 33, 352, 353;**
- language 131, 135, 137, 141–5; modern criticism 329–31; number of actors 153; political stance 32; satyr plays 43–4, 48, 97; vase paintings 84–8, 84, 86, 87; and women's view-point 29, 30, 119, 121
- Ajax* 13, 97, 111, 162, 181, 188, 200; chorus 17, 199; literary allusions 130, 194; modern productions 292, 293, 306; on-stage death 154
- Andromeda* 72
- Antigone* 15, 85, 100, 352; chorus 163, 198; Creon 104, 124, 133, 182; deixis 162–3; laws of gods and men 21, 22, 95; modern adaptations and productions 233, 268, 283, 285–8, 289, 306, 318–19, 321; plot patterns 97, 184–5, 189; translations 230n8, 268, 288; women in 30, 99, 105, 109, 119
- Dionysiscus* 48

- Electra* 106, 110, 114–15, 169, 353;  
intertextuality 130, 168–9; plot 97,  
107–8, 112, 179–80, 188, 189; Serban's  
version 320
- Oedipus at Colonus* 131, 153n6, 162, 199;  
first performance 33, 216–17, 354;  
modern adaptations and productions  
281, 288, 304–5, 318–19; patriotism 19,  
100, 102–3; plot patterns 97, 188, 189;  
translations 274; vase painting 84, 84,  
85
- Oedipus the King*: Aristotle on 88, 230,  
240; and British censorship 285, 295–8,  
302, 320; chorus 165, 182; community  
tragedy 182; deixis 161, 162; first  
production 33, 353; Freud and 240, 340;  
modern adaptations 240–53, 268–9;  
modern productions 289, 290, 302,  
(Vicenza, 1585) 228, 230–1, 261, 285,  
(nineteenth-century) 269, 289, 290,  
291–2, 294–5, 296, 297, (Edwardian)  
294–301, 302, 320, (World War era)  
297, 304, 308, 310–11, 311, 312, (post-  
war) 309–12, 318–19, (film and  
television) 279–81, 280, 312;  
peripeteia 200–1; plot patterns 187, 189,  
192; power of words 200–1; sacrifice  
332–3; slaves in 112, 113–14;  
translations 230n8, 274, 289, 296, 298,  
299, 301, 304, 309
- Philoctetes* 19–20, 162, 180n7, 181, 190,  
353; cast 17, 105; on civilisation 97,  
141–5; deception 141–5, 169–70,  
196–7; language 137, 141–5; modern  
adaptation 282; opening lines 129–30
- Tereus* 121
- Thamyris* 120
- Trackers* 43–4, 97
- Triptolemus* 352
- Women of Trachis* 161–2, 164–5,  
194n30; modern versions 275, 290;  
plot patterns 97, 107–8, 111, 112, 122,  
188; women's viewpoint 119, 121
- South Africa 283
- Soyinka, Wole 282–3
- Sparta 23, 32
- spectating 8, 51, 54, 165–72, 333, 340
- speeches 127–8, 134–5, 199, 350
- Spender, Stephen 276
- Spintharus 4
- stage buildings, *see skēnē*
- stagecraft 336–40
- Stanislavsky 288, 289
- Stanley, Professor David 304
- stasima* (choral odes) 128, 350
- stasis* 25–6, 31, 99, 350
- Stein, Peter 314, 316, 318, 320
- stèle*, honorific 6
- Stiblinus 232
- stichomythia 127–8, 158, 351
- Stobaeus (John of Stobi), *Florilegium* 219
- Stratford, Ontario 310–11, 311
- Strauss, Richard 267
- Stravinsky, Igor 268
- strife, civil, *see stasis*
- strophē* 128, 351
- Stroux, Karl Heinz 309
- structuralism 333, 334, 336, 343
- Suetonius 219
- Suppliant Women* *see* Aeschylus; Euripides
- Suzuki, Tadashi 313
- Sydney, University of 292
- symposia 54, 131
- Syracuse 5, 213, 224, 306, 308
- Szymanowski, Karol 269n73
- Tanayev, Sergei Ivanovich 267
- Taplin, Oliver 337, 338–9, 340
- Taylor, Don 281
- technitai Dionysou* ('Artists of Dionysus')  
216, 224
- Tegea, inscription from 212n6, 222, 224
- television 277, 281
- Telson, Bob 281
- texts 15–16, 35, 216–17, 224–6, 229, 325,  
326
- Théâtre du Soleil 319
- theatres 5, 338; deme 3, 6, 7, 23–4; outside  
Attica 213–14, 224; Piraeus 14;  
seating 58–60; *skēnai* 75, 82, 103–4,  
338–9, 339–40, 350; *see also under* Athens
- theatricality, reminders of 158, 165–72, 177
- Theatro Technis 309, 314, 315, 316
- Thebes, Athens and 23, 101, 102–3
- Themistocles 24, 25, 344
- Theodectes 212n6
- Theodorus (actor) 119
- Theophrastus, *Characters* 62, 118
- Theoric Fund 9–10, 33–4, 62–3, 66–7
- Thesmophoria 28
- Thespieae 224n42
- Thespis 22, 23, 24, 183–4, 352
- thetes 16, 351
- Thettalus (actor) 214, 215, 217
- Thirty Tyrants 32, 353
- Thomson, James 285

- Thorikos 6  
 Thorndike, Sybil 309  
 Thrasybulus (admiral) 11, 14  
 Thucydides 9, 11, 15, 20, 54, 133  
 Thurii 11, 74n9, 89  
 tickets, theatre 59  
 Tieck, Ludwig 286  
 time, past and present 167, 182, 206  
 time-span of Athenian tragedy 46, 205-8  
 Timocles 214, 215  
 Timotheus of Zacynthus (actor) 222  
 Todhunter, John 294, 295  
 Togamura, Japan 313  
 Toho Company 313  
 tokens, lead 59  
 Tokyo University 312  
 trade union (Artists of Dionysus) 216, 224  
 translation 229-30, 271-6; *see also*  
   adaptations; performances, modern  
   theatrical; *and under individual*  
   tragedians  
 Tree, Sir Herbert Beerbohm 294, 296, 297  
 Trench, Herbert 297, 299  
 tribes 57, 59-60  
 tribute, Athenian imperial 56, 60  
 Trissino, Giangiorgio 231  
*Trojan Women* *see* Euripides  
 Turnage, Mark-Anthony 271n74  
 tyrant, figure of 344  
  
 universality of Greek tragedy 94  
 university productions 289-94, 304, 312,  
   319  
  
 Valois, Ninette de 305  
 Vandenhoff, George and daughter 288  
 vase painting 69-90, 213; Attic 12, 69-74,  
   70, 71, 73, 77, 88-90; *aulos*-players 12,  
   71, 71; Basle Dancers 69-70, 70;  
   Capodarso Painter 85-8, 87; Choregos  
   Vase 75, 76; of comedy 75, 76, 82;  
   Corinth pyre fragments 70-1, 71, 88; of  
   dithyramb 90n26; political subjects 89-90;  
   Pronomos Vase 73, 73-4; satyrs and satyr  
   plays 38, 41, 44n31, 73, 73, 90n26;  
   Sicilian 41n23, 87; South Italian 5, 74-88,  
   75, 78, 79, 81, 83, 84, 86, 89, 90; 'X is  
   handsome' type 71-2, 89; *see also under*  
   masks; messengers; slaves; *and individual*  
   tragedians  
 Vellacott, Philip 313n51  
 Venice 263  
 Vernant, Jean-Pierre 136-7, 334-6  
  
 Vicenza 228, 230-1, 261, 285  
 Vidal-Naquet, Pierre 334, 335  
 Vietnam War 282  
 violence 154, 199, 219-20, 222  
 virility 13, 54, 348  
 Volmoeller, Karl 301  
 Voltaire, François Marie Arouet de 240,  
   245-6  
  
 Wagner, Richard 266-7, 284, 289  
 Wajda, Andrej 318  
 warfare 13, 14, 16, 56, 59, 97-8; criticism of  
   militarism 13, 18, 121  
 Warr, George 292, 294  
 Weimar, Goethe at 286  
 Weinstock, Heinrich 309  
 Wenckstern, A. 267  
 Werfel, Franz 282  
 Wertebaker, Timberlake 318-19  
 Whitman, Cedric 330  
 Wilamowitz-Moellendorff, Ulrich von 284,  
   308, 324-5  
 Wiles, D. 313n51  
 wine 41, 45, 48, 53  
 Winnington-Ingram, R. P. 330, 342  
 women 26-31, 103-10; in absence of  
   husband or *kurios* 106-9, 116;  
   autochthony myth devalues 30-1, 101,  
   345; concubines 122; displaced 97-8, 111;  
   disruptive 30, 95, 99, 106-9, 116;  
   feminism 313, 344-5; and festivals 8, 28,  
   55, 62-6; heightened language 119, 122-3;  
   Hippolytus' invective against 30, 117-18,  
   204; invisibility 64, 105; male/female  
   confrontation 22, 206; marriage 121-2,  
   193, 343; medical ideas on 109-10; plot  
   patterns express inferiority 93, 95, 103-10,  
   125; as psychologically frail 106, 109,  
   115-18; religious role 27, 28, 64, 65, 106,  
   122; tragedy gives voice 29-30, 93, 119,  
   121-2, 124-6; *see also* gender, politics of  
   *and under individual dramatists*  
*Women of Trachis* *see* Sophocles  
 Women's Peace Party 303  
 words *see* language  
 World Wars, era of 282, 302-9  
 Wright, Nicholas 320n56  
  
*xenia* (guest-friendship) 216  
  
 year spirit 331  
 Yeats, W. B. 274, 296-7, 304-5, 309, 312  
 Yugoslavia, former 321