This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of ‘dramatic’ presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, the Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two-thousand-year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre’s history and practice.

A complete list of books in the series is at the back of the book
Funerary vase of an actor contemplating a mask, 360–350 BC.
THE CAMBRIDGE
COMPANION TO
GREEK AND ROMAN
THEATRE

EDITED BY
MARIANNE MCDONALD AND
J. MICHAEL WALTON
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MARIANNE MCDONALD AND J. MICHAEL WALTON

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Transliteration from ancient Greek into English is always imprecise, Greek having an alphabet of twenty-four letters, some of which have no single English equivalent. In Greek there is a ‘k’ (καππα), but no ‘c’; there are long and short ‘o’s (όμεγα and ομικρόν) and ‘e’s (έτα and επίσηλον); as well as single letters for ‘th’ (θέτα), ‘ph’ (φι), and ‘ch’ (χι), pronounced as in the Scottish ‘loch’. There is no letter ‘h’ but the sound ‘h’ is represented by an aspirated ‘breathing’ mark on an initial vowel.

In the Companion the practice has been adopted of using what is most familiar to the general reader, while acknowledging that the mixture of anglicization and latinization may not always be consistent: hence ‘Homer’, ‘Aeschylus’, ‘Aristotle’, where many classical scholars would prefer ‘Homēros’, ‘Aiskhylos’, ‘Aristotelēs’.