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978-0-521-88785-4 - Sophocles and the Greek Tragic Tradition

Edited by Simon Goldhill and Edith Hall

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## SOPHOCLES AND THE GREEK TRAGIC TRADITION

Thirteen essays by senior international experts on Greek tragedy take a fresh look at Sophocles' dramas. They reassess their crucial role in the creation of the tragic repertoire, in the idea of the tragic canon in antiquity, and in the making and infinite recreation of the tragic tradition in the Renaissance and beyond. The introduction looks at the paradigm shifts during the twentieth century in the theory and practice of Greek theatre, in order to gain a perspective on the current state of play in Sophoclean studies. The following three sections explore respectively the way that Sophocles' tragedies provoked and educated their original Athenian democratic audience, the language, structure and lasting impact of his Oedipus plays, and the centrality of his oeuvre in the development of the tragic tradition in Aeschylus, Euripides, ancient philosophical theory, fourth-century tragedy and Shakespeare.

The volume is dedicated to Professor Pat Easterling of Newnham College, Cambridge, to mark her seventy-fifth birthday. It has been written by some of her many former pupils and collaborators and recognises the enormous contribution she has made to the study of Greek tragedy and, in particular, of Sophocles.

SIMON GOLDHILL is Professor of Greek, Cambridge University, and a Fellow of King's College. He has published widely on Greek literature and drama, with books including *Reading Greek Tragedy* (1986), *Performance Culture and Athenian Democracy* (co-authored with Robin Osborne, 1999), and *How to Stage Greek Tragedy Today* (2007).

EDITH HALL is Research Professor in Classics and Drama at Royal Holloway, University of London. Her books include *Greek and Roman Actors: Aspects of an Ancient Profession* (2002, co-edited with Pat Easterling) and *Greek Tragedy and the British Theatre 1660–1914* (2005, co-authored with Fiona Macintosh), which was a runner-up for the Theatre Society Book Prize, the Criticos Prize, and the Wheatley Medal.

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Pat Easterling in the garden of Wadham College.

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## *Illustrations*

*Frontispiece* Pat Easterling in the garden of Wadham College.

- I. Apulian volute-crater, Antikensammlung, Staatliche Museen zu Berlin.

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and law, and drama. His most recent publication is the Oxford Classical Text of Lysias (2007).

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SIMON GOLDHILL is Professor of Greek at Cambridge University. He did his PhD under Pat Easterling's supervision. He has since published widely on Greek literature, including *Reading Greek Tragedy*, *The Poet's Voice*, *Foucault's Virginity*, *Who Needs Greek?* and most recently *How to Stage Greek Tragedy Today*, and *Jerusalem: City of Longing*. He is Director of the Cambridge Victorian Studies Group, and a Fellow of King's College, Cambridge.

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*in the Modern World* and has co-edited numerous other volumes including *Medea in Performance 1500–2000* (Oxford 2000), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium* (Oxford 2004), and *Agamemnon in Performance 458BC to AD2004* (Oxford 2005).

CHRISTOPHER PELLING is Regius Professor of Greek at Oxford University. He has written about Plutarch and Shakespeare before in his Cambridge commentary on Plutarch's *Life of Antony* (Cambridge 1988) and in *Plutarch and History* (London 2002). His other books include *Literary Texts and the Greek Historian* (London 2000), and he edited *Characterization and Individuality in Greek Literature* (Oxford 1990) and *Greek Tragedy and the Historian* (Oxford 1997). He is currently finishing a commentary on Plutarch's *Life of Caesar*.

MICHAEL SILK is Professor of Classical and Comparative Literature, and from 1991 to 2006 was Professor of Greek Language and Literature, at King's College, London. Forthcoming publications include three books: *Poetic Language in Theory and Practice*; *The Classical Tradition: Art, Literature, Thought* (with Ingo Gildenhard and Rosemary Barrow); *Standard Languages and Language Standards: Greek, Past and Present* (co-edited, with Alexandra Georgakopoulou).

OLIVER TAPLIN retired in 2008 from the Tutorial Fellowship he has held at Magdalen College, Oxford since 1973. He has held the title of Professor at Oxford since 1996; and he co-founded the Archive of Performances of Greek and Roman Drama there with Edith Hall in the same year. His first book was *The Stagecraft of Aeschylus* (1977), and his most recent is *Pots and Plays* (2007). The leading motif of his work has been the reception of poetry and drama through performance in both ancient and modern times. He has made sustained efforts to participate in the practice as well as the scholarship of the theatre, and harbours ambitions of translating Greek tragedies for performance.

KOSTAS VALAKAS is Associate Professor of the Theory and Interpretation of ancient Greek Drama at the Department of Theatre Studies in the University of Patras, Greece. He has published papers on the three extant tragedians as well as on language, political themes and performance in ancient Greek theatre, and is currently working on Sophocles and on Aristotle's *Poetics*.

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## *Foreword*

*Paul Cartledge*

Pat Easterling was my fairy godmother. When I arrived in Cambridge in October 1979 (immediately from Warwick University, but ultimately from Oxford), I came as the equivalent of a metic: with no College attachment, and no prior connection to the University, I was now a resident but I felt an alien. Pat was Secretary to the Faculty Board of Classics, in some ways a more onerous or at least more all-encompassing role than its equivalent (or equivalents) today. One of the Secretary's tasks was to look after waifs and strays like me, and to assist at my initiation into the mysteries of Cambridge academia. This was done by means of presenting me to the Vice-Chancellor in the Senate House for the Cambridge higher degree that would enable me to practise my allotted tasks of teaching, research, administration, and examination. I chose to take a Cambridge PhD (by 'incorporation' of my Oxford DPhil). Pat held my hand, literally.

In many respects and aspects she has been my hand-holding Cambridge fairy godmother ever since that autumn day of 1979. It is thanks to her that very soon after I arrived the seeds were sown of my contribution to *The Cambridge Companion to Greek Tragedy*: a small group of us – Cynthia Farrar, Malcolm Schofield, Pat and I – would together read and discuss, politically, a number of archetypal tragedies, beginning with *Antigone*.

A decade or so later, it was Pat who as Chairman of the national JACT Greek Committee pushed me gently in the direction of Aristophanes, another playwright to be read politically – or so it still seems to me. Closer to what soon became my home, it was Pat again who (with Geoffrey Lloyd) was the prime mover in 1982 in instigating the new Part II Classics option of Group X (for cross-over, interdisciplinary study), an innovation that I take to be a clear marker of what remains distinctive of Classics at Cambridge. Thinking rather of classical outreach, I would single out the achievements of the Cambridge Greek Play Committee (responsible for Cambridge's triennial play), which Pat has served selflessly for five decades and more; to that dedication of hers I owe an involvement of my own that

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has been remarkably exhilarating and fulfilling. Because of these and other quite unobtrusive but career-defining interventions of hers it is for me a huge pleasure and honour to have been invited to write these few words of encomium and personal reflection on a relationship I cherish above almost all others, in intertwined academic-personal terms.

But I conclude on a more impersonal note, trying however inadequately to register the immensity of her general impact on the world of scholarship. Pat's academic record of publication is just that: on public record, for both admiration and emulation. It hardly takes a genius to detect the Sophoclean thread that runs through it from her palaeographic debut in 1960 to her most recent Byzantine and Classical lucubrations on that extraordinarily creative figure. This Sophoclean orientation is also, aptly enough, of more general moment. For, according to *Le Monde des livres* (25 January 2008), we are reliving *le siècle de Sophocle* (a reference to a recent 900-page tome by Jacques Jouanna). Few in our time have made anything like as major a contribution to our understanding of Sophocles as has Pat Easterling. So here, by way of an envoi, is an unattributed 'fragment' (no. 771) of the master, a characteristic utterance, in the translation of one of Pat's own masters (Hugh Lloyd-Jones):

And this I know well is the god's nature:  
 to clever men he always tells the truth in riddles,  
 but to fools he is a poor instructor and uses few words.

We poor fools must make what we can of the divine's ineffable laconism, but clever – and wise – persons such as Pat will solve the riddles that would otherwise disguise the truth from us.

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## *Abbreviations*

<i>BMC</i>	British Museum Catalogue
<i>CID</i>	Rougemont, G. (1977) <i>Corpus des inscriptions de Delphes</i> . Vol. 1. Paris
<i>DK</i>	Diels, H. and W. Kranz, eds. (1951–52) <i>Die Fragmente der Vorsokratiker</i> , 2 vols. 6th edn. Berlin and Zurich
<i>FGrH</i>	Jacoby, F. (1923–58) <i>Fragmente der griechischen Historiker</i> . Berlin
<i>GVI</i>	Peek, W. (1955) <i>Griechisches Vers-Inschriften</i> . Berlin
<i>IG<sup>2</sup></i>	<i>Inscriptiones Graecae<sup>2</sup></i> , eds. F. H. de Gaertringen et al. Berlin 1924–
<i>KA</i>	Kassel, R. and C. Austin (1983–) <i>Poetae Comici Graeci</i> . 8 vols. Berlin and New York
Kannicht	See <i>TrGF</i>
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i> 1. Zurich 1981
<i>LSCG</i>	Sokolowski, F. (1969) <i>Lois sacrées des cités grecques</i> . Paris
<i>LSS</i>	Sokolowski, F. (1962) <i>Lois sacrées des cités grecques</i> . Supplement. Paris
Peek	See <i>GVI</i>
<i>PCG</i>	Kassel, R. and C. Austin (1983–) <i>Poetae Comici Graeci</i> . 8 vols. Berlin and New York
Radt	See <i>TrGF</i>
<i>RE</i>	<i>Real-Encyclopädie der classischen Altertumswissenschaft</i> , eds. A. Pauly, G. Wissowa and W. Kroll. Stuttgart and Munich 1893–1980
<i>SIG<sup>3</sup></i>	Dittenberger, W. (1915–24) <i>Sylloge Inscriptionum Graecarum</i> . 3rd edn. Leipzig
<i>ThesCRA</i>	<i>Thesaurus Cultus et Rituum Antiquorum</i> . Los Angeles 2004–6

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*TrGF*

Snell, B., S. Radt and R. Kannicht, eds. *Tragicorum Graecorum Fragmenta*. 4 vols (1971–85), Göttingen. Vol. III *Aeschylus*, ed. S. Radt (1985), Vol. IV<sup>2</sup> *Sophocles*, ed. S. Radt and R. Kannicht (F 730a–g ed. Kannicht) (1999)