

CONTENTS

I

INTRODUCTORY

	PAGE
1. <i>The Data for Inquiry,</i>	1
2. <i>The Structure of an Aristophanic Play,</i>	2
3. <i>Some current Theories of the Origin of Comedy,</i>	3

II

THE EXODOS

4. <i>The Exodos : Marriage and Kômos,</i>	8
5. <i>The Exodoi of the Plays,</i>	9
6. <i>The Problem of the final Marriage,</i>	16
7. <i>The Sacred Marriage,</i>	18
8. <i>The New God and the New King,</i>	20
9. <i>The New Zeus in the Birds,</i>	21
10. <i>The Sacred Marriage of Dionysus and the Queen at Athens,</i>	24
11. <i>The New Zeus in the Plutus,</i>	25
12. <i>Trygaeus as Bellerophon in the Peace,</i>	27
13. <i>The New Zeus in the Clouds,</i>	28
14. <i>The New King in the Knights and the Frogs,</i>	31
15. <i>The Women Plays,</i>	33

III

THE PHALLIC SONGS

16. <i>Aristotle's Statements about the Origin of Comedy,</i>	35
17. <i>The Fourth Chapter of the Poetics,</i>	35
18. <i>The Phallic Song in the Acharnians,</i>	37
19. <i>The form and content of the Phallic Song,</i>	38
20. <i>The Phallophori, Ithyphalli, Autokabdali,</i>	41
21. <i>The same elements in the Parabasis,</i>	45
22. <i>The incompleteness of Aristotle's statement,</i>	46
23. <i>The essential content of phallic rites,</i>	48
24. <i>The transition to ritual drama,</i>	51

x THE ORIGIN OF ATTIC COMEDY

IV

SOME TYPES OF DRAMATIC FERTILITY RITUAL

	PAGE
25. <i>Classification of types,</i>	53
26. <i>The Carrying out of Death,</i>	53
27. <i>The Fight of Summer and Winter,</i>	56
28. <i>The Young and the Old King,</i>	57
29. <i>The Death and Resurrection type,</i>	58
30. <i>Survivals of these rites in folk plays,</i>	60
31. <i>Description of the English Mummers' Play,</i>	61
32. <i>The Festival Plays in Northern Greece,</i>	62
33. <i>The ancient Armed Dance,</i>	65
34. <i>The Fight of Xanthus and Melanthus,</i>	66

V

AGON, SACRIFICE, AND FEAST

35. <i>The Agon contrasted with the struggle of the romantic plot,</i>	70
36. <i>The Characters in the Agon,</i>	71
37. <i>The Form of the Agon,</i>	72
38. <i>A 'dramatised debate,'</i>	73
39. <i>The Agônes in the Plays,</i>	75
40. <i>Summary and conclusions,</i>	83
41. <i>The Resurrection Motive,</i>	84
42. <i>The Frogs and the Peace,</i>	85
43. <i>The Rejuvenation of Demos in the Knights,</i>	87
44. <i>Rejuvenation in other plays,</i>	90
45. <i>The Sacrifice and the Feast,</i>	93
46. <i>Sacrifice and Feast in the Plays,</i>	94
47. <i>The Significance of the Sacrifice and Feast,</i>	99
48. <i>The scattering of sweetmeats to the spectators,</i>	100
49. <i>Conclusion,</i>	103

VI

THE CHORUS IN AGON AND PARABASIS

50. <i>The part of the Chorus in the Agon,</i>	105
51. <i>The Function of the comic Chorus,</i>	107
52. <i>Antichoria and Epirrhematic structure,</i>	109
53. <i>Choral matches in abuse (αἰσχρολογία),</i>	110
54. <i>Ritual Combats for fertility,</i>	111
55. <i>The Sophistic Antilogy,</i>	114
56. <i>The mediaeval Débat,</i>	117

CONTENTS

xi

	PAGE
57. <i>The Choral Agon : the Parabasis,</i>	120
58. <i>The Form of the Parabasis,</i>	121
59. <i>The Anapaests,</i>	122
60. <i>The Second Part of the Parabasis,</i>	124
61. <i>The Parabasis of the Lysistrata,</i>	125
62. <i>The Parabasis a Choral Agon,</i>	128
63. <i>The Second Parabasis,</i>	130
64. <i>Epirrhematic and 'Episodic' composition,</i>	131

VII

THE IMPOSTOR

65. <i>The unwelcome Intruders,</i>	132
66. <i>The Impostors in the Plays,</i>	133
67. <i>The Eiron and the Alazon,</i>	136
68. <i>The Minor Buffoon,</i>	139
69. <i>Who is the Impostor ?</i>	140
70. <i>The Impostor scenes as 'Episodes,'</i>	141
71. <i>The Analogy with the Kasperlespiel,</i>	142
72. <i>Punch and Judy,</i>	144
73. <i>The Impostor a double of the Antagonist,</i>	148
74. <i>The Impostor in the Dragon-slaying myths,</i>	152

VIII

THE STOCK MASKS OF THE OLD COMEDY

75. <i>The major Impostors,</i>	154
76. <i>The Miles Gloriosus : Lamachus,</i>	155
77. <i>The Learned Doctor : Socrates,</i>	156
78. <i>The Learned Doctor : Euripides,</i>	162
79. <i>The Miles Gloriosus : Aeschylus,</i>	163
80. <i>The Cook : the Sausage-seller, Agoracritus,</i>	164
81. <i>The Parasite : Cleon,</i>	166
82. <i>The absence of individual characterisation,</i>	168
83. <i>The Age and Sex Types : the Old Man and the Young Man,</i>	171
84. <i>The Old Woman and the Young Woman,</i>	174
85. <i>The list of Stock Masks in the Old Comedy,</i>	175
86. <i>The Masks in the New Comedy,</i>	175
87. <i>Aristophanes on 'Vulgar Comedy,'</i>	177
88. <i>The Peloponnesian Mime and its derivatives,</i>	179
89. <i>The Stock Masks in 'Vulgar Comedy,'</i>	181
90. <i>The Stock Masks in the Atellane farce,</i>	183
91. <i>The Affinities of these forms of drama,</i>	185
92. <i>How does such a set of stock masks originate ?</i>	187

xii THE ORIGIN OF ATTIC COMEDY

IX

COMEDY AND TRAGEDY

	PAGE
93. <i>How did Comedy and Tragedy differentiate?</i>	190
94. <i>The ritual was probably indigenous,</i>	192
95. <i>The Dionysiac festivals at Athens,</i>	193
96. <i>Plot and Character in Tragedy and Comedy: the primacy of Plot in Tragedy,</i>	195
97. <i>The primacy of Character in Comedy,</i>	197
98. <i>The tragic Myth and the comic Logos,</i>	199
99. <i>Character in Tragedy,</i>	200
100. <i>Character in Comedy,</i>	201
101. <i>Why Tragedy represents 'exalted persons,'</i>	204
102. <i>The germs of Tragedy and Comedy in the original ritual,</i>	207
103. <i>Tragedy or Comedy, a difference of emphasis,</i>	212
104. <i>The History of the Old Comedy,</i>	215
Synopsis of the extant Plays,	221
Bibliography,	244
Addenda,	246
Index,	247

NOTE.—The design on the title-page is copied from a coloured drawing by George Cruikshank in Payne Collier's *Punch and Judy*, London, 1870.