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Funerary vase of an actor contemplating a mask, 360–350 BC.

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CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521542340

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First published 2007

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-83456-8 hardback
ISBN 978-0-521-54234-0 paperback

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NOTES ON CONTRIBUTORS

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HUGH DENARD earned his BA in Theatre and Classical Civilizations at Trinity College, Dublin and his MA and PhD in the Classics and Drama Departments of the University of Exeter. He was lecturer at the School of Theatre Studies at the University of Warwick until 2005, before moving to King's College London, where he continues to publish within the areas of ancient drama in performance, the reception of ancient drama since antiquity, and the application of advanced visualization technologies to research in the arts and humanities. He is editor of *Didaskalia: Ancient Theatre Today*, directs a number of grant-funded research projects and is Associate Director of the 3D Visualisation Group. A book on Roman theatricalism, domestic art and architecture, co-authored with Richard Beacham, will be published by Yale University Press in 2007.

SANDER M. GOLDBERG studied Classics and Theatre at Indiana University and University College London. As Professor of Classics at UCLA, he teaches a wide range of courses in Greek and Roman literature and culture, as well as the reception of ancient theatre in the modern world. His publications include *The Making of Menander's Comedy* (1980), *Understanding Terence* (1986) and, most recently,

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Constructing Literature in the Roman Republic (2005). From 1991 to 1995 he was editor of the *Transactions of the American Philological Association*.

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MARK GRIFFITH was educated in Classics at Cambridge University. He is the author of commentaries on Aeschylus' *Prometheus Bound* and Sophocles' *Antigone*, as well as numerous articles on Greek drama, poetry, and performance. He has taught at Harvard and Berkeley, and is Professor of Classics, and of Theater, Dance, and Performance Studies, at the University of California, Berkeley. He is currently working on a book on Aristophanes' *Frogs*.

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been both published and performed. Productions include Sophocles' *Oedipus the King* and *Oedipus at Colonus*, Euripides' *The Bacchae* and *Medea*, and Aristophanes' comedy, *Women at the Thesmophoria*. He is a playwright and director of over fifty plays for the stage. He has brought the disciplines of theatre practice to the study of ancient Greek drama. In particular, he has worked with mask in performance for many years, both as an actor and director. A record of the objectives, methodology and outcomes of these research projects can be found at www.playingwithtragedy.usq.edu.au

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GONDA VAN STEEN earned a BA degree in Classics in her native Belgium and a PhD in Classics and Hellenic Studies from Princeton University. As an Associate Professor in Classics and Modern Greek at the University of Arizona, she teaches courses in ancient and modern Greek language and literature. Her first book, *Venom in Verse: Aristophanes in Modern Greece*, was published by Princeton University Press in 2000 and was awarded the John D. Criticos Prize from the London Hellenic Society. She has also published articles on ancient Greek and late antique literature, on the reception of Greek tragedy, on Greek coinage, and on post-war Greek feminism. She is currently researching a book on theatre and censorship under the Greek military dictatorship of 1967–74.

J. MICHAEL WALTON was a professional actor and director before joining the Drama Department at the University of Hull where he was Director of The Performance Translation Centre and is now Emeritus Professor of Drama. He has lectured widely in Europe and America and was a Visiting Getty Scholar in 2002. His books on Greek Theatre include *Greek Theatre Practice*, (1980, 1991), *The Greek Sense of Theatre: Tragedy Reviewed* (1984, 1996), *Living Greek Theatre: A Handbook of Classical Performance and Modern Production* (1987), *Menander and the Making of Comedy* (with Peter Arnott, 1996) and *Found in Translation: Greek Drama in English* for Cambridge (2006). He was Editor for Methuen of *Craig on Theatre* and of the thirteen volumes of Methuen *Classical Greek Dramatists*, the whole of Greek drama in translation, and three collections of Greek and Roman plays. He has translated some dozen Greek and Latin plays, several of them with Marianne McDonald, with whom he has collaborated on a number of other publications including *Amid Our Troubles: Irish Versions of Greek Tragedy* (2002).

DAVID WILES is Professor of Theatre at Royal Holloway, University of London. His publications on Greek Theatre include *The Masks of Menander: Sign and Meaning in Greek and Roman Performance* (1991), *Tragedy in Athens: Performance Space and Theatrical Meaning* (1997) and *Greek Theatre Performance: An Introduction* (2000) – all published by Cambridge University Press. He also writes on Elizabethan theatre, and on aspects of performance space. His *A Short History of Western Performance Space* was published by CUP in 2003. He has also translated and directed a number of Greek plays. His current research project is to explore the masks of Greek tragedy, both in antiquity and in modern performance.

YANA ZARIFI is Artistic Director of Thiasos Theatre Company and Honorary Research Associate at Royal Holloway, University of London. She has directed Greek tragedies and comedies in London, Paris, Cyprus and in the US, including a version of Euripides' *Hippolytos* adapted as Indonesian dance drama. Thiasos arose from her dedication to the re-performance of Greek drama through the use of Eastern theatrical traditions and her desire to reinstate the dancing and singing chorus to the central place it once occupied in Greek theatre.

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A NOTE ON TRANSLITERATION

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' (*kappa*), but no 'c'; there are long and short 'o's (*ômega* and *omicron*) and 'e's (*êta* and *epsilon*); as well as single letters for 'th' (*thêta*), 'ph' (*phi*), and 'ch' (*chi*), 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 'Homêros', 'Aiskhylos', 'Aristotelês'.

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