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978-0-521-83456-8 - The Cambridge Companion to Greek and Roman Theatre

Edited by Marianne McDonald and J. Michael Walton

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THE CAMBRIDGE COMPANION TO
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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.

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

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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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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

MARIANNE McDONALD is Professor of Theatre and Classics at the University of California, San Diego, and a member of the Royal Irish Academy. Publications include: *Euripides in Cinema: The Heart Made Visible* (1983), *Ancient Sun, Modern Light: Greek Drama on the Modern Stage* (1992), *Sing Sorrow: Classics, History and Heroines in Opera* (2001), *The Living Art of Greek Tragedy* (2003) and, co-edited with Michael Walton, *Amid Our Troubles: Irish Versions of Greek Tragedies*, 2002. Performances of her translations include: Sophocles' *Antigone* (1999, 2003, 2005); Euripides' *Children of Heracles* (2003); Sophocles' *Oedipus Tyrannus* and *Oedipus at Colonus* (2003–2004); Euripides' *Hecuba* (2004); versions: *The Trojan Women* (2000); *Medea*, *Queen of Colchester* (2003); *The Ally Way* (political satire, based on *Alcestris*, 2004); other plays: *FireStormFlower* (2004); . . . *and then he met a woodcutter* (2005). Awards include: Italy's Golden Aeschylus Award (*Eschilo d'oro*), Greece's Order of the Phoenix, the KPBS Patté Award for theatre excellence; and San Diego Playbill "Billie" Award Artist of the Year. <http://homepage.mac.com/mariannemcdonald>

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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'.