

Contents

<i>List of illustrations</i>	<i>page</i> vii
<i>Notes on contributors</i>	viii
<i>Foreword</i>	xi
<i>Paul Cartledge</i>	
<i>Acknowledgements</i>	xiii
<i>List of abbreviations</i>	xv
1 Sophocles: the state of play <i>Simon Goldhill and Edith Hall</i>	I
PART ONE BETWEEN AUDIENCE AND ACTOR	
2 The audience on stage: rhetoric, emotion, and judgement in Sophoclean theatre <i>Simon Goldhill</i>	27
3 ‘The players will tell all’: the dramatist, the actors and the art of acting in Sophocles’ <i>Philoctetes</i> <i>Ismene Lada-Richards</i>	48
4 Deianeira deliberates: precipitate decision-making and <i>Trachiniae</i> <i>Edith Hall</i>	69
PART TWO OEDIPUS AND THE PLAY OF MEANING	
5 Inconclusive conclusion: the ending(s) of <i>Oedipus Tyrannus</i> <i>Peter Burian</i>	99
6 The third stasimon of <i>Oedipus at Colonus</i> <i>Chris Carey</i>	119

vi	<i>Contents</i>	
7	The logic of the unexpected: semantic diversion in Sophocles, Yeats (and Virgil) <i>Michael Silk</i>	134
8	The French Oedipus of the inter-war period <i>Fiona Macintosh</i>	158
PART THREE CONSTRUCTING TRAGIC TRADITIONS		
9	Theoretical views of Athenian tragedy in the fifth century BC <i>Kostas Valakas</i>	179
10	Athens and Delphi in Aeschylus' <i>Oresteia</i> <i>Angus Bowie</i>	208
11	Feminized males in <i>Bacchae</i> : the importance of discrimination <i>Richard Buxton</i>	232
12	Hector's helmet glinting in a fourth-century tragedy <i>Oliver Taplin</i>	251
13	Seeing a Roman tragedy through Greek eyes: Shakespeare's <i>Julius Caesar</i> <i>Christopher Pelling</i>	264
	<i>Bibliography</i>	289
	<i>Index</i>	317

Illustrations

Frontispiece Pat Easterling in the garden of Wadham College.

- I. Apulian volute-crater, Antikensammlung, Staatliche
Museen zu Berlin. *page 255*