GREEK TRAGEDY AFTER THE FIFTH CENTURY

Did Greek tragedy die along with Euripides? This accessible survey demonstrates that this is far from being the case. In it, thirteen eminent specialists offer, for the first time in English, broad coverage of a little-studied but essential part of the history of Greek tragedy. The book contains in-depth discussions of all available textual evidence (including inscriptions and papyri), but also provides historical perspectives on every aspect of the post-fifth-century history of tragedy. Oft-neglected plays, such as Rhesus, Alexandra, and Ἐσαγγέλη (the only surviving Biblical tragedy), are studied alongside such topics as the expansion of Greek tragedy beyond Athens, theatre performance, music and dance, society and politics, as well as the reception of Greek tragedy in the Second Sophistic and in Late Antiquity, and the importance of ancient scholarship in the transmission of Greek tragic texts.

VAYOS LIAPIS is Professor of Ancient Theatre and Its Reception at the Open University of Cyprus. His latest book is A Commentary on the Rhesus Attributed to Euripides (2012). He is currently coediting Adapting Greek Tragedy for Cambridge University Press and writing a new commentary on Aeschylus’ Seven against Thebes.

ANTONIS K. PETRIDES is Associate Professor of Classics at the Open University of Cyprus. He is the author of Menander, New Comedy and the Visual (Cambridge, 2014) and the coeditor of New Perspectives on Post-Classical Comedy (2010). He is currently preparing a new critical edition and commentary on Menander’s Dyskolos.
GREEK TRAGEDY AFTER THE FIFTH CENTURY

A Survey from ca. 400 BC to ca. AD 400

EDITED BY

VAYOS LIAPIS
Open University of Cyprus

ANTONIS K. PETRIDES
Open University of Cyprus
## Contents

List of Figures and Tables  
List of Contributors  
Preface  
List of Abbreviations  

Introduction  
_Dr. Antonis K. Petrides_  

### Part I: Texts

1. Greek Tragedy in the Fourth Century: The Fragments  
   _Vayos Liapis and Theodoros K. Stephanopoulos_  
2. _The Rhesus_  
   _Almut Fries_  
3. Hellenistic Tragedy and Satyr-Drama; Lycophron’s _Alexandra_  
   _Simon Hornblower_  
4. _The Exagōgē of Ezekiel the Tragedian_  
   _Pierluigi Lanfranchi_  

### Part II: Contexts and Developments

5. Beyond Athens: The Expansion of Greek Tragedy from the Fourth Century Onwards  
   _Brigitte Le Guen_  
6. Theatre Performance After the Fifth Century  
   _Anne Duncan and Vayos Liapis_  

© in this web service Cambridge University Press  
www.cambridge.org
vi  

Table of Contents

7  Music and Dance in Tragedy After the Fifth Century 204
   Mark Griffith

8  The Fifth Century and After: (Dis)Continuities 243
   in Greek Tragedy
   Francis Dunn

9  Society and Politics in Post-Fifth-Century Tragedy 270
   D. M. Carter

PART III RECEPTION AND TRANSMISSION 295

10 Attitudes Towards Tragedy from the Second Sophistic 297
    to Late Antiquity
    Ruth Webb

11 Scholars and Scholarship on Tragedy 324
    Johanna Hanink

Bibliography 350
Index Locorum 392
General Index 403
Figures and Tables


Table 1 Aegean and Ionian cities with Dionysia festivals featuring tragic contests. page 44
Table 2 Cities in continental Greece and Asia Minor with Dionysia festivals featuring tragic contests. 159
Table 3 Cities with festivals (other than the Dionysia) featuring tragic contests. 161
Table 4 Cities with festivals (other than the Dionysia) featuring tragic contests. 162
Contributors

DAVID CARTER is Associate Professor of Greek at the University of Reading. He is the author of The Politics of Greek Tragedy (2007) and editor of Why Athens? A Reappraisal of Tragic Politics (2011).

ANNE DUNCAN (BA Swarthmore College, PhD University of Pennsylvania) is Associate Professor, Department of Classics and Religious Studies, University of Nebraska-Lincoln. She specializes in ancient performance history and culture. She is the author of Performance and Identity in the Classical World (2006) and numerous articles on Greek and Roman drama and performance issues.

FRANCIS DUNN (BA and PhD Yale) is Professor of Classics at the University of California – Santa Barbara. His research specializes in Greek poetry, especially tragedy, and in fifth-century BC literature and culture. He is the author of three books: Tragedy’s End: Closure and Innovation in Euripidean Drama (1996), Present Shock in Late Fifth-century Greece (2007), and a Commentary on Sophocles’ Electra (forthcoming). He has also edited three volumes: Beginnings in Classical Literature (1992), with Thomas Cole; Sophocles’ Electra in Performance (1996); and Classical Closure: Reading the End in Greek and Latin Literature (1997), with Deborah Roberts and Don Fowler.

ALMUT FRIES is Lecturer in Classics at The Queen’s College, Oxford. She obtained her first degree from the University of Göttingen and her doctorate from the University of Oxford. She is the author of an edition, with introduction and commentary, of the pseudo-Euripidean Rhesus (2014) and of several articles on Greek epic, drama, Pindar, Indo-European comparative mythology and ancient and Byzantine metrical scholarship.

MARK GRIFFITH is Klio Distinguished Professor of Classical Literature at UC Berkeley, where he also holds an appointment in the Department of
List of Contributors

Theater, Dance, and Performance Studies (TDPS). He received his BA (1968) and PhD (1973) from Cambridge University. He is the author of monographs on The Authenticity of Prometheus Bound (1977), Aristophanes’ Frogs (2013), and Greek Satyr Play: Five Studies (2015), and has edited Aeschylus’ Prometheus Bound and Sophocles’ Antigone for the Cambridge Greek and Latin Classics series. He has written articles on Greek tragedy and satyr-play, Vergil, Hesiod, Greek lyric, mules, early Greek education, music, and performance, and is currently writing an ethnomusicological book on Music and Difference in Ancient Greece.

Johanna Hanink is Associate Professor of Classics at Brown University. She is author of Lycurgan Athens and the Making of Classical Tragedy (2014) and The Classical Debt: Greek Antiquity in an Era of Austerity (2017).

Simon Hornblower held teaching and research posts at Oxford and UCL until retirement in 2016. His Lykophron Alexandra: Greek Text, Translation, Commentary and Introduction (2015) was reprinted in corrected paperback in 2017. His monograph Lykophron’s Alexandra, Rome and the Hellenistic World was published in 2018.

Pierluigi Lanfranchi is Assistant Professor of Greek Literature at Aix-Marseille University (France). He is the author of L’Exagoge d’Èzéchiel le tragique (2006) and coeditor of Jews and Christians in Antiquity: A Regional Perspective (forthcoming).

Brigitte Le Guen is Professor Emerita of Ancient Greek History at the University Paris 8. She has published numerous articles and edited several books on Greek theatre. She is the author of Les Associations de Technites dionysiaques à la période hellénistique (2001), and is currently preparing a synthesis on the history of the Greek Hellenistic theatre and an edition (with translations and commentaries) of the documentary evidence on Greek and Roman theatre audiences.

Vayos Liapis is Professor of Ancient Theatre and Its Reception at the Open University of Cyprus. His latest book is A Commentary on the Rhesus Attributed to Euripides (2012). He is currently coediting Adapting Greek Tragedy for Cambridge University Press, and writing a commentary on Aeschylus’ Seven against Thebes.

Antonis K. Petrides (BA University of Thessaloniki, MPhil and PhD Trinity College, Cambridge) is Assistant Professor of Classics at the Open University of Cyprus. He is the author of Menander, New Comedy and the Visual (2014) and the coeditor of New Perspectives on
x

List of Contributors

Post-Classical Comedy (2010). He is currently preparing a new critical edition and commentary on Menander’s Dyskolos.

Theodoros K. Stephanopoulos is Professor Emeritus (since 2016) at the Department of Theatre Studies, University of Patras. His research interests include forensic rhetoric and Greek tragedy. He has published several articles on tragic fragments (Euripides, minores, adespota). He has also translated, among other texts, a number of Greek forensic speeches and tragedies (published and performed on stage), most recently Euripides’ Medea (2012).

Ruth Webb is Professor of Greek at the University of Lille and a member of the research team UMR 8163 ‘Savoirs, Textes, Langage’ (CNRS, University of Lille). She is the author of Demons and Dancers: Performance in Late Antiquity (2008) and Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice (2009) as well as numerous articles on dance and on rhetoric, particularly the use of appeals to the imagination.
Preface

Currently, there is no such thing as a single volume providing a thorough and scholarly, yet accessible survey of Greek tragedy after the fifth century. Despite some important recent studies in the field (e.g., Easterling 1997; Csapo 2010; Gildenhard and Revermann 2010; Csapo et al. 2014; Vahtikari 2014; Kordińska-Tomà 2015; Hornblower 2015; Wright 2016), non-specialist readers still tend to disregard the fact that the genre continued to develop and even thrive in the fourth century and, in many cases, later. As a result, students and scholars interested in the evolution of Greek tragedy after the age of the three great tragedians have nowhere to turn for a comprehensive study discussing and analysing the most important aspects of this complex, variegated and often elusive phenomenon. We hope that this volume goes some of the way towards filling this bibliographic gap, and trust that it will be of interest to students and scholars in Classics, Theatre Studies, and related fields.

The origins of this volume go back to early 2012, when we decided we should channel our common interest in post-fifth-century Greek drama into coordinating a multi-authored work that would both provide comprehensive coverage on a relatively under-researched topic and stimulate further research on it. We were fortunate enough to ensure the collaboration of some of the most distinguished scholars working in this field today, and we wish to extend to all of them our heartfelt thanks. We also wish to thank Dr Michael Sharp, Commissioning Editor at Cambridge University Press, for his unflagging support, valuable advice, and constant interest and assistance. Last but not least, we are grateful to the Cambridge University Press’s Syndics for approving this project, and to its anonymous readers for a number of perceptive and immensely helpful comments.
Abbreviations

Names of ancient authors and works are abbreviated according to LSJ⁹ or OCD⁴.

IG  *Inscriptiones Graecae.*
List of Abbreviations


*I. Samothrace*  P. M. Fraser, *Samothrace, the Inscriptions on Stone* (New York 1960).


*Milet I 3*  A. Rehm, *Das Delphinion in Milet* (Berlin 1914).


xiv

List of Abbreviations

P. Oxy

The Oxyrhynchus Papyri (Oxford 1898). Now also published online, under the general editorship of N. Gonis, D. Obbink and P. J. Parsons (URL: www.papyrology.ox.ac.uk/POxy/).

R.-E.


SEG

Supplementum Epigraphicum Graecum (Leiden 1923–). Now also published online under the direction of A. Chaniotis, T. Corsten, N. Papazarkadas and R. A. Tybout (URL: http://referenceworks.brillonline.com/browse/supplementum-epigraphicum-graecum).

SIG


Suppl. Hell.

H. Lloyd-Jones and P. Parsons, Supplementum Hellenisticum, revised by H.-G. Nesselrath (Berlin 2011).

TrGF