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Greek Performance Culture

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LAST REVIEWED: 22 AUGUST 2024
LAST MODIFIED: 27 SEPTEMBER 2017
DOI: 10.1093/OBO/9780195389661-0273

Introduction

Ancient Greece—despite differences in local societies and diverse discontinuities over a span of many centuries—laid distinctive emphasis on verbal art as performance and developed numerous forms of performance culture, from theatrical to political to musical. The present bibliographical article includes sections on major areas related to ancient Greek performance cultures (see below) and discusses scholarship written in different European languages (especially French, German, Greek, and Italian) instead of considering primarily English-language publications. The concept of performance in contemporary research in the social sciences and the humanities has acquired significantly broad connotations (it has become an all-encompassing concept, as in the case of social performance, and sometimes even a metaphor). It has thus been applied to many aspects of human activity and communicative interaction. In light of such usage of the concept, one may trace “performance” in a particularly large number of—or in all, as some theoretically informed scholarship would argue—areas related to ancient Greek material culture and texts. As these are areas surveyed and to be surveyed in the future in other *Oxford Bibliographies* articles, this bibliographical article does not address topics like ancient Greek sports (except briefly in General Overviews); performance of identity in the ancient Greek world (except, from a particular art-historical perspective, in Archaic and Early Classical Greek Art and Performance); politics and performance; performance and ethnicity; or the performance of hundreds of religious rituals in Greek antiquity (however, see Ritual and Performance and Burkert 1985, cited under General Overviews). In a bibliographical article focusing on performance culture, overlap among some sections is unavoidable. Given the prescribed structure and scope of *Oxford Bibliographies* articles, it has proved unfeasible to discuss all books, let alone articles, focusing on ancient Greek performance cultures from the archaic period to later eras. This article places emphasis not only on research on the archaeological material and written sources about sufficiently investigated performance contexts like theater and ancient Greek symposia, but also on archaeological and historical investigations of musical and poetic competitions; methodological perspectives on ritual, orality, and popular song; archaeological approaches to Music and Sound; and epigraphic and historical research on artists’ guilds.

General Overviews

There is no survey that discusses all areas related to ancient Greek performance culture. General surveys on major aspects of performance culture vary in scope. Most of the surveys focus on theater, the performance of religious rituals, or ancient Greek musical culture. Neubecker 1977 has been one of the most important overviews on music and its performance contexts. Green 1994 provides an excellent survey of archaeological and historical material about ancient Greek theater. Moretti 2001 includes expert and wide-ranging discussion of major aspects of ancient Greek theaters as performative spaces. Bosnakis and Gangtsis 1996 focuses on the archaeological remains of ancient Greek theaters and includes a large number of especially useful photographs. Burkert 1985 offers the best survey of ancient Greek religious rituals and their performance. Kyle 2015 discusses athletic performances, among other areas. Thomas 2003 analyzes prose texts in the 5th and early 4th centuries BCE in terms of oral performance. Kannicht 1989 is a classic concise discussion of festivals and the performance of poetry in diverse contexts; in more detail, Gentili 1988 considers archaic Greek lyric in the wider context of society (as was reconstructed by Gentili and earlier scholars). Fehr 2015 provides a learned discussion of research on ancient Greek symposia in the context of a broader survey of

methodological approaches to ancient Greek societies and art.

Bosnakis, D., and D. Gangtsis. 1996. *Ἀρχαία θέατρα: Θέατρα, θέας ἄξια*. Athens: Itanos Editions.

An important overview of the theaters of the ancient Greek world, including those in Asia Minor, South Italy, and Sicily. The book includes impressive photographs of the relevant archaeological sites.

Burkert, Walter. 1985. *Greek religion: Archaic and classical*. Translated by John Raffan. Oxford: Oxford Univ. Press.

The most comprehensive and learned survey of, among other topics, ancient Greek religious rituals in the archaic and classical periods, including material coming from later periods. Scholars should also consult the 2011 revised edition (*Griechische Religion der archaischen und klassischen Epoche*, 2d rev. ed., Stuttgart: Kohlhammer, 2011).

Fehr, Burkhard. 2015. Sociohistorical approaches. In *The Oxford handbook of Greek and Roman art and architecture*. Edited by Clemente Marconi, 579–601. Oxford: Oxford Univ. Press.

Notable discussion of sociohistorical research on ancient Greek symposia, in the wider context of sociohistorical approaches to the ancient Greek world.

Gentili, Bruno. 1988. *Poetry and its public in ancient Greece: From Homer to the fifth century*. Translated by A. Thomas Cole. Baltimore: The Johns Hopkins Univ. Press.

A useful and lucid survey of mainly archaic Greek poetry and its (reconstructed) social context.

Green, J. Richard. 1994. *Theatre in ancient Greek society*. London: Routledge.

The most perceptive study of the art and archaeological material related to ancient Greek theater and its social setting (with ample references to research on ancient Greek theatrical performance).

Kannicht, Richard. 1989. Thalia: Über den Zusammenhang zwischen Fest und Poesie bei den Griechen. In *Das Fest*. Edited by Walter Haug and Reiner Warning, 29–52. Munich: Fink.

A well-known discussion of major aspects of ancient Greek performance culture.

Kyle, Donald G. 2015. *Sport and spectacle in the ancient world*. 2d ed. Chichester, UK: Wiley Blackwell.

An informative overview of, among other areas, athletic performances in ancient Greece and sports as cultural performances.

Moretti, Jean-Charles. 2001. *Théâtre et société dans la Grèce antique: Une archéologie des pratiques théâtrales*. Paris: LGF.

A very fine archaeological volume on ancient Greek theaters in their wider social context. See also S. Moraw and E. Nölle, eds. *Die Geburt des Theaters in der griechischen Antike* (Mainz, Germany: Philipp von Zabern, 2002); and L. Todisco, *Teatro e spettacolo in Magna Grecia e in Sicilia: Testi, immagini, architettura* (Milan: Longanesi, 2002).

Neubecker, A. J. 1977. *Altgriechische Musik*. Darmstadt, Germany: Wissenschaftliche Buchgesellschaft.

One of the most illuminating surveys of ancient Greek music—written before the monumental West 1992 (cited under Music and Sound). See also Solon Michaelides, *Ἐγκυκλοπαιδεία τῆς Ἀρχαίας Ἑλληνικῆς Μουσικῆς*, Athens: MIET 1981 (*The Music of Ancient Greece: An Encyclopedia* [London: Faber 1978]) for reliable concise discussion of all major aspects of ancient Greek music. A more recent survey is J. G. Landels, *Music in Ancient Greece and Rome* (London: Routledge, 1999).

Thomas, Rosalind. 2003. Prose performance texts: *Epideixis* and written publication in the late fifth and early fourth centuries. In *Written texts and the rise of literate culture in ancient Greece*. Edited by Harvey Yunis, 162–188. Cambridge, UK: Cambridge Univ. Press.

Discussion of the display performance (*epideixis*) of prose texts, and the relation between oral performances of prose texts and their written versions.

Edited Collections of Studies

An extremely large number of collections of articles have been devoted to research on ancient Greek performance culture. Here are singled out some of the best collections, which display wide-ranging research on their respective topics. Hornblower and Morgan 2007 and Agócs, et al. 2012 center mainly on Pindar and Bacchylides and include perceptive studies of performance contexts of their compositions (Hornblower and Morgan 2007 also considers the origins of agonistic festivals at Delphi and Olympia and later agonistic contexts of performance). Easterling and Hall 2002 includes research on both earlier and, especially, later periods, including medieval Greece: its main aim is to examine the profession of actors from a transhistorical perspective. Bergmann and Kondoleon 1999 includes interesting discussions by J. Richard Green and Henner von Hesberg of aspects of spectacle (tragedy, spectacle, and vases by Green; the king on stage by von Hesberg) in 4th-century BCE vase painting and in the Hellenistic period. Hall and Wyles 2008 analyzes sources and discourses about ancient pantomime. Goldhill and Osborne 1999 is an early and especially interesting collection of studies on major aspects of Athenian performance culture (including areas like processional performance and actors' singing in tragedy). Vierneisel and Kaeser 1990 (which focuses on archaeological material); Murray 1990; and Orfanos and Carrière 2003 are the best collections so far on ancient Greek symposia.

Agócs, Peter, Chris Carey, and Richard Rawles, eds. 2012. *Reading the victory ode*. Cambridge, UK: Cambridge Univ. Press.

Astute articles (on performative aspects of the compositions of Ibycus, Simonides, Pindar, and other lyricists) written by an international group of scholars, including Gregory O. Hutchinson and Simon Hornblower.

Bergmann, Bettina, and Christine Kondoleon, eds. 1999. *The art of ancient spectacle*. Washington, DC: National Gallery of Art.

Includes analyses by J. Richard Green and Henner von Hesberg of central aspects of spectacle.

Easterling, Pat E., and Edith Hall, eds. 2002. *Greek and Roman actors: Aspects of an ancient profession*. Cambridge, UK: Cambridge Univ. Press.

A landmark collection of studies on ancient Greek actors and acting.

Goldhill, Simon, and Robin Osborne, eds. 1999. *Performance culture and Athenian democracy*. Cambridge, UK: Cambridge Univ. Press.

Articles on Athenian performance culture written by researchers representing different scholarly traditions. The program notes by Simon Goldhill are valuable. Chapter 11 on processional performance (by Athena Kavoulaki) and chapter 4 on actors' singing in tragedy (by Edith Hall) provide extremely thoughtful analyses.

Hall, Edith, and Rosie Wyles, eds. 2008. *New directions in ancient pantomime*. Oxford: Oxford Univ. Press.

Collection of papers on the development and the performative contexts of pantomime. Particular emphasis is placed on the sung texts that accompanied the solo darners' performances; and the reception of pantomime as documented in diverse sources. On pantomimes, see also I. Lada-Richards, *Silent eloquence: Lucian and pantomime dancing* (London: Duckworth, 2007); M.-H. Garelli, *Danser le mythe: La pantomime et sa reception dans la culture antique* (Louvain, Belgium: Peeters, 2007); and R. Webb, *Demons and dancers: Performance in late antiquity* (Cambridge, MA: Harvard Univ. Press, 2008).

Hornblower, Simon, and Catherine Morgan, eds. 2007. *Pindar's poetry, patrons, and festivals: From archaic Greece to the Roman empire*. Oxford: Oxford Univ. Press.

The best collection of studies on Pindar and the performative contexts of his work.

Murray, Oswyn, ed. 1990. *Sympotica: A symposium on the* symposion. Oxford: Clarendon.

Insightful studies written by an international group of archaeologists, classicists, and historians (including Burkhard Fehr, Pauline Schmitt Pantel, John Boardman, Wolfgang Rösler, and Martin L. West). Paperback ed. 1994, with addenda.

Orfanos, Charalampos, and Jean-Claude Carrière, eds. 2003. *Symposium: Banquet et représentations en Grèce et à Rome*. Toulouse, France: Presses Universitaires du Mirail.

Includes erudite papers on ancient Greek symposia.

Vierneisel, Klaus, and Bert Kaeser, eds. 1990. *Kunst der Schale, Kultur des Trinkens*. Munich: Antikensammlungen München.

Archaeological analyses of a large number of topics related to the ancient Greek *symposion*. 2d ed. with corrections published in 1992.

Bibliographical Surveys

This section centers on only comprehensive or meticulously researched bibliographical surveys on specific research areas (ancient Greek theater) and ancient playwrights: Green 1989, Green 1995, Green 2008, Hose 2005, Luppe 2006, Storey 2006, and Katsouris 1995. Sections of these research tools focus on aspects of performance. Green 2008 is indispensable for research on ancient Greek theater production. Extensive references to research on ancient Greek music are included in Mathiesen 1999 (1622 entries on pages 669–783).

Green, J. Richard. 1989. Greek theatre production, 1971–1986. *Lustrum: Internationale Forschungsberichte aus dem*

***Bereich des klassischen Altertums* 31:7–95.**

Focuses on research on ancient Greek theater published between 1971 and 1986.

Green, J. Richard. 1995. Theatre production: 1987–1995. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 37:7–202 and 309–318.

On research on ancient Greek theater published between 1987 and 1995.

Green, J. Richard. 2008. Theatre production: 1996–2006. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 50:7–302 and 367–391.

Important for scholarship on ancient Greek theater published between 1996 and 2006.

Hose, Martin. 2005. Forschungsbericht zu Euripides (I) 1970–2000. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 47:7–740

Centers on Euripides, including performance. See also “Bibliographisches Addendum: Euripides 2001–2005,” pp. 711–726.

Katsouris, Andreas G. 1995. *Menander Bibliography*. Thessalonike, Greece: Univ. Studio.

On scholarship on Menander (divided into thematic and other sections, but with no discussion).

Luppe, Wolfgang. 2006. Kratinos 1984–2004. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 48:45–72 and 229–230.

Discusses more recent scholarship on Kratinos.

Mathiesen, Thomas J. 1999. *Apollo’s lyre: Greek music and music theory in antiquity and the Middle Ages*. Lincoln: Univ. of Nebraska Press.

Includes vast bibliographical section on ancient Greek music.

Storey, Ian C. 2006. Eupolis 1985–2005. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 48:73–108 and 231–232.

Considers all recent research on the playwright Eupolis.

Collections of Sources

One should here draw attention to extensive collections of sources related to classical and Hellenistic drama and its performance, and to ancient Greek musical culture. The fragments of ancient Greek playwrights are also collected and translated in, for example, relatively recent Loeb Classical Library volumes. Barker 1984 and Barker 1989 are valuable collections of sources on ancient Greek musical culture (and on ancient Greek music theory, on which see also Mathiesen 1998). Csapo and Slater 1994 is a guide to, and collects, diverse sources on the performance context of ancient Greek drama. Rusten 2011 and Kotlińska-Toma 2015 are focused collections of sources on comedy and Hellenistic tragedy, respectively. O’Sullivan and Collard 2013 collects texts of satyr

plays and sources about the genre. Krumeich, et al. 1999 is a massive collection of sources, with excellent discussion, on the satyr play.

Barker, Andrew. 1984. *Greek musical writings*. Vol. 1, *The musician and his art*. Cambridge, UK: Cambridge Univ. Press.

Detailed collection of sources about musicians and the performance of music from the archaic period to later antiquity, with extensive explanatory notes.

Barker, Andrew. 1989. *Greek musical writings*. Vol. 2, *Harmonic and acoustic theory*. Cambridge, UK: Cambridge Univ. Press.

The best collection of treatises on ancient Greek music theory, which also include material about music in earlier periods.

Csapo, Eric, and William J. Slater. 1994. *The context of ancient drama*. Ann Arbor, MI: Univ. of Michigan Press.

Extensive introduction to, and collection of, sources on the origins, performance, and performative contexts of ancient Greek drama.

Kotlińska-Toma, Agnieszka. 2015. *Hellenistic tragedy: Texts, translation, and a critical survey*. London: Bloomsbury.

Collects ancient (sometimes underexplored) sources on Hellenistic tragedy.

Krumeich, Ralf, Nikolaus Pechstein, and Bernd Seidensticker. 1999. *Das griechische Satyrspiel*. Darmstadt: Wissenschaftliche Buchgesellschaft.

Comprehensive collection of sources on the satyr play and its performative contexts.

Mathiesen, Thomas J., ed. 1998. *Source readings in music history*. Vol. 1, *Greek views of music*. Rev. ed. New York: Norton.

Concise collection of sources on ancient Greek music history and theory. Numerous quotations of original sources, translated into English, are included in Mathiesen 1999 (cited under Bibliographical Surveys).

O'Sullivan, Patrick, and Christopher Collard. 2013. *Euripides*: Cyclops *and Major Fragments of Greek Satyric Drama*. Oxford: Oxbow.

Texts, sources, and judicious discussion of Pratinas's *Hyporchema*; Euripides' *Cyclops*; fragmentary satyr plays by Aeschylus, Sophocles, and Euripides; fragments of Ion of Chios, Achaeus I, and Lycophron; and anonymous works. It also includes a useful section entitled "Bibliographical Guidance upon the Fragmentary Texts."

Rusten, Jeffrey, ed. 2011. *The birth of comedy: Texts, documents, and art from Athenian comic competitions, 486–280*. Baltimore: The Johns Hopkins Univ. Press.

Collects sources on comedy, including its performative contexts.

Orality and Performance: Methodological Studies and Research Based on Fieldwork

Debates about orality in archaic and classical Greece have been extensive. Comparative ethnographic material coming from different periods and cultures has been essential in the formulation of approaches to orality and performance: Roilos 2012 is an incisive and brilliant methodological study of orality. In the field of classics, scholars are more familiar with Albert Lord's learned and important book on a particular performance tradition, oral Serbo-Croatian song-making, and its comparative value for the elucidation of the composition and performance of early Greek epics (Lord 2000, originally published in 1960), but Lord 1995 should be viewed as a similarly excellent contribution. Thomas 1992 is a noteworthy survey of orality and literacy in ancient Greece, and includes references to major research. Scholars in Europe have also been familiar with the groundbreaking book Finnegan 1970 and the same author's later work, which places emphasis on the variety and different features of orality and of "oral literature" and its performance the world over. For one of the critiques of Lord's theory, see Smith 1977. Foley 1988 provides a detailed history of approaches to oral poetry and its composition, but the history of more recent research based on fieldwork on diverse cultures has not yet been written. Foley 1991 is a major contribution to what its author has termed traditional referentiality in oral song-making. Amodio 2005 is a fine collection of perceptive studies focusing on oral theory and ancient and medieval poetry. Zumthor 1990 has been influential in the study of medieval oral poetry, its performance, and its contribution to comparative research on ancient and modern oral cultures.

Amodio, Mark, ed. 2005. *New directions in oral theory*. Tempe: Arizona Center for Medieval and Renaissance Studies.

Studies of diverse aspects of oral theory and oral poetics, including pieces on Homer (by J. M. Foley and S. Reece) and Aristotle (by D. F. Melia), as well as on Old English, Middle English, and Middle Welsh literature and oral poetics. From a different perspective, see S. H. Blackburn, et al. (eds.), *Oral epics in India* (Berkeley: Univ. of California Press, 1989).

Finnegan, Ruth. 1970. *Oral literature in Africa*. Oxford: Clarendon.

Influential study of African oral literature. Chapter 6 focuses on dirges. See also the important books by Ruth Finnegan: *Oral poetry: Its nature, significance, and social context* (Cambridge: Cambridge Univ. Press, 1977), also edition with a new preface by the author (Bloomington, IN: Indiana Univ. Press, 1992); *Literacy and orality: Studies in the technology of communication* (Oxford: Blackwell, 1988); and Ruth Finnegan and M. Orbell, eds. *South Pacific Oral Traditions* (Bloomington: Indiana Univ. Press, 1995).

Foley, John M. 1988. *The theory of oral composition: History and methodology*. Bloomington: Indiana Univ. Press.

A careful overview of what the author calls "the theory of oral composition" of Milman Parry and Albert Lord, and its impact on the study of the Homeric epics and of oral traditions in other societies. Of special interest is the last section of the book, "Future Directions." Albert Lord hailed its publication as a "landmark in the study of oral traditional literature."

Foley, John M. 1991. *Immanent art: From structure to meaning in traditional oral epic*. Bloomington: Indiana Univ. Press.

Of significant comparative value for the study of ancient Greek performance contexts is his concept of traditional referentiality, which approaches the composition of individual works in terms of their "metonymic" relation to the extratextual corpus of communal knowledge alluded to and activated through such works. See also John M. Foley, *The singer of tales in performance* (Bloomington: Indiana Univ. Press, 1995).

Lord, Albert B. 1995. *The singer resumes the tale*. Edited by M. L. Lord. Ithaca, NY: Cornell Univ. Press.

An important advancement of the theoretical approach put forward in the original version of Lord 2000 published in 1960. Especially interesting is the comparative study of Latvian and Serb-Croatian lyric poetry as well as his concept and discussion of "the transitional text."

Lord, Albert B. 2000. *The singer of tales*. 2d ed. Cambridge, MA: Harvard Univ. Press.

An influential study. Originally published in 1960, Lord was influenced by, and continued, the work of Milman Parry; see *The making of Homeric verse: The collected papers of Milman Parry*, edited by A. Parry (Oxford: Clarendon, 1971). With an introduction by S. Mitchell and G. Nagy.

Roilos, Panagiotis. 2012. Orality, ritual, and the dialectics of performance. In *Medieval Oral Literature*. Edited by Karl Reichl, 225–249. Berlin: De Gruyter.

Advances an original methodological approach to the interaction of orality and ritual in comparative performative contexts. The author draws mainly on medieval European literature and on his extensive fieldwork.

Smith, John D. 1977. The singer or the song? A reassessment of Lord's "oral theory." *Man* 12.1: 141–153.

One of the most well-known critiques of Albert Lord's theory.

Thomas, Rosalind. 1992. *Literacy and orality in ancient Greece*. Cambridge, UK: Cambridge Univ. Press.

A major study of the interaction of orality and literacy in Greek antiquity. Notable is the section on "Orality and the Written Word." See also R. Thomas, "Performance and written literature in classical Greece: Envisaging performance from written literature and comparative contexts," *Bulletin of the School of Oriental African Studies* 66.3 (2003): 348–357.

Zumthor, Paul. 1990. *Oral poetry*. Translated by Kathryn Murphy-Judy. Minneapolis, MN: Univ. of Minnesota Press.

A sophisticated theoretical comparative study of oral literature and its performative contexts from ancient Greece to Africa and contemporary America.

Performance and Epic

The performance of the Homeric epics is closely related to the so-called Homeric question. There has been little consensus and unceasing debate about this question in Europe, the United States, Canada, and Australia. The existing evidence has been susceptible to diametrically different interpretations and reconstructions of the composition and performance of the epics. Among more recent scholarship, Jensen 2011, which includes extensive discussion of earlier research (including the "dictation theory"), suggests that the composition and performance of the Homeric epics should be viewed in connection with an initiative of the polis of Athens to record them in writing in the 6th century BCE. Bakker 2005 offers a very thought-provoking analysis of performance as reflected in the language of the Homeric epics. Taplin 1992 (chapter 1) argues that the *Iliad* (in which he traces a broader tripartite structure) was composed to be performed in three long sessions (and the *Odyssey* in two long sessions) during festive occasions or in the context of religious festivals. The work also draws on comparative ethnographic material that indicates that, in many traditional societies where orality prevails, especially long performances of heroic narrative take place during night sessions, sometimes for a number of successive nights, and associates this with internal evidence from the Homeric epics in which different figures—bards or Odysseus himself in the *Odyssey*—perform in the evening. Carter 1995 discusses Minoan and Mycenaean archaeological material to reconstruct what is considered to have been ritual contexts of performance of the Homeric epics. Nagy 1996 and Nagy 2002 offer insightful reviews of the composition and performance of the Homeric epics and advance Lord's approach from a comparative perspective. Both books propose reconstructions of the history of the Homeric oral and textual transmission. Kelly 2012 examines the relationship between composition and performance from the perspective of the recognition episode between Odysseus and Penelope in Book 23 of the *Odyssey*. Murray 2008 suggests that the *Odyssey* was composed for

performance in the context of symposia. West 1981 explores sources about the singing of early epics. In a learned and, from a papyrological perspective, pathfinding investigation, Parsons 2012 probes the question of whether “the lectional apparatus found in [Homeric] papyri responds to performative needs” (p. 17). Burkert 1987 perceptively juxtaposes performances of the Homeric epics by *rhapsodes* with performances of the compositions of Stesichorus in the archaic period and reconstructs influential modes of performance.

Bakker, Egbert J. 2005. *Pointing at the past: From formula to performance in Homeric poetics*. Cambridge, MA: Harvard University’s Center for Hellenic Studies.

Analysis of Homeric language (including *deixis*) as reflecting live performance and oral tradition. See also R. Martin, *The language of heroes: Speech and performance in the* Iliad (Ithaca, NY: Cornell Univ. Press, 1993) for an interpretation of performance and speech act as embedded in the composition of the *Iliad*.

Burkert, Walter. 1987. The making of Homer in the sixth century B.C.: Rhapsodes versus Stesichorus. In *Papers on the Amasis Painter and his world*. Edited by Martin Robertson, 43–62. Malibu, CA: J. Paul Getty Museum.

A classic study that reconstructs and juxtaposes archaic performances of the Homeric epics by rhapsodes with performances of the works of Stesichorus. Reprinted in Walter Burkert, *Kleine Schriften*. Vol. 1. (Göttingen, Germany: Vandenhoeck and Ruprecht, 2001), pp. 198–217.

Carter, Jane B. 1995. Ancestor cult and the occasion of Homeric performance. In *The ages of Homer: A tribute to E. T. Vermeule*. Edited by J. B. Carter and S. Morris, 285–312. Austin: Univ. of Texas Press.

Focuses on Bronze Age archaeological material to reconstruct what might have been ritual contexts of performance of the *Iliad* and the *Odyssey*.

Jensen, Minna Skafte. 2011. *Writing Homer: A study based on results from modern fieldwork*. Viborg, Denmark: Det Kongelige Danske Videnskabernes Selskab.

Considers the results of fieldwork and research on different traditions of oral epics (from Africa to India to Central Asia) to support the thesis that the composition and performance of the *Iliad* and the *Odyssey* should be viewed in connection with an initiative of the polis of Athens to record them in writing in the 6th century BCE.

Kelly, Adrian. 2012. The audience expects: Penelope and Odysseus. In *Orality, literacy, and performance in the ancient world*. Edited by Elizabeth Minchin, 3–24. Leiden, The Netherlands: Brill.

Centering on composition and performance, discusses the recognition episode in *Odyssey* Book 23.

Murray, Oswyn. 2008. The Odyssey as performance poetry. In *Performance, iconography, reception: Studies in honour of Oliver Taplin*. Edited by Martin Revermann and Peter Wilson, 161–177. Oxford: Oxford Univ. Press.

Argues that the episodic structure of the *Odyssey* and its often banquet-embedded storytelling suggest that this epic was composed for performance at symposia.

Nagy, Gregory. 1996. *Poetry as performance: Homer and beyond*. Cambridge, UK: Cambridge Univ. Press.

Following the lead of Albert Lord’s comparative research, provides a comparative overview of the composition and performance of

the *Iliad* and the *Odyssey* (“evolutionary model”), and proposes a reconstruction of their oral and textual transmission.

Nagy, Gregory. 2002. *Plato’s rhapsody and Homer’s music: The poetics of the Panathenaic festival in classical Athens*. Athens: Foundation of the Hellenic World.

A reconstruction of the performance and transmission of the Homeric epics at the Panathenaia. The book includes references to earlier comparative work by the author and to ongoing projects on reconstructing the composition of the *Iliad* and the *Odyssey*.

Parsons, Peter J. 2012. Homer: Papyri and performance. In *I papiri omerici*. Edited by Guido Bastianini and Angelo Casanova, 17–27. Florence: Istituto papirologico “G. Vitelli.”

A remarkably erudite exploration of the question of whether the lectional signs found in Homeric papyri (including the so-called “Bankes *Iliad*”) are related to recitation and performance.

Taplin, Oliver. 1992. *Homeric soundings: The shaping of the* Iliad. Oxford: Clarendon.

Chapter 1 suggests that the *Iliad* (in which Taplin traces a broader tripartite structure) was composed to be performed in three long sessions (and the *Odyssey* in two long sessions) during festive occasions or in the context of religious festivals.

West, Martin L. 1981. The singing of Homer and the modes of early Greek music. *Journal of Hellenic Studies* 101:113–129.

An insightful study of Homeric and later evidence regarding the performance of epic. Of special interest is his discussion of the semantic value of *aeidein*, the musical function of *phorminx*, and its use in the performance of the Homeric epics. Reprinted in Martin L. West, *Hellenica: Selected Papers on Greek literature and thought*. Vol. 1 (Oxford: Oxford Univ. Press, 2011), p. 128–140. See also Martin L. West, “The singing of hexameters: Evidence from Epidaurus,” *Zeitschrift für Papyrologie und Epigraphik* 63 (1986), 39–46; and “Rhapsodes at festivals,” *Zeitschrift für Papyrologie und Epigraphik* 173 (2010), 1–13 and 174 (2010), 32.

Performance, Hesiod, and Early Non-Epic Compositions

This section is related to research discussed in the two previous sections on i) orality and performance; and ii) the composition and performance of the Homeric epics. The issue of the possible oral nature of Hesiod’s work has been intensively debated. All research considered here views—in different ways—the *Theogony* and *Works and Days* as orally composed and performed works (Notopoulos 1960, Edwards 1971, Peabody 1975, Nagy 1982, and Pavese 1998); or as texts composed for performance (Scodel 2012); or in the context of specific performative settings (Aloni 2010). Moreover, it has been suggested that the work of one of the earliest Greek *poietai*, Archilochos, reflects oral composition and performance (Page 1964, Notopoulos 1966). For Archilochos, see also Performance and Archaic Elegiac and Iambic Compositions. For early and later archaic non-epic compositions, see Archaic and Early Classical Melic Compositions and Performance Contexts and Major Archaic Greek Genres.

Aloni, Antonio. 2010. Esiodo a simposio: La performance delle *Opere e Giorni*. In *Tra Panellenismo e tradizioni locali: Generi poetici e storiografia*. Edited by Ettore Cingano, 115–150. Alessandria, Italy: Edizioni dell’Orso.

Discusses in detail a possible sympotic performative context for Hesiod’s *Works and Days*.

Edwards, Patrick. 1971. *The language of Hesiod in its traditional context*. Oxford: Blackwell.

Suggests that the formulaic language of Hesiod, which is similar but not identical to that of the Homeric epics, reflects oral

composition.

Nagy, Gregory. 1982. Hesiod. In *Ancient writers*. Vol. 1, *Homer to Caesar*. Edited by T. J. Luce, 43–73. New York: Scribner.

Views Hesiod's works as oral compositions and Hesiod not as a historical individual of the early archaic period but as a legendary figure representing earlier performance traditions, to whom later Greeks attributed (among other works) the *Theogony* and the *Works and Days*.

Notopoulos, James A. 1960. Homer, Hesiod, and the Achaean heritage of oral poetry. *Hesperia* 29.2: 177–199.

Argues that Hesiod and Homer represent two "streams" of an oral epic *koine* stemming from epic performance tradition of Mycenaean Greece.

Notopoulos, James A. 1966. Archilochus, the Aoidos. *Transactions of the American Philological Association* 97:311–315.

Corroborates the view that the use of epic formulaic language by Archilochos indicates oral composition and performance. See also page 73 of James A. Notopoulos, "Studies in early Greek oral poetry," *Harvard Studies in Classical Philology* 68 (1964): 1–77.

Page, Denys L. 1964. Archilochus and the oral tradition. In *Archiloque*: *Entretiens sur l'Antiquité Classique. Fondation Hardt*. Vol. 10. Edited by Jean Poullioux, 117–163. Geneva, Switzerland: Fondation Hardt.

The use of traditional oral epic language in the elegiac fragments of Archilochos is consistent with oral composition.

Pavese, Carlo O. 1998. The rhapsodic epic poems as oral and independent poems. *Harvard Studies in Classical Philology* 98:63–90.

Contends that Hesiod's works were orally composed and performed, but represent branches of oral tradition independent of that of the Homeric epics.

Peabody, Berkley. 1975. *The winged word: A study in the technique of ancient Greek oral composition as seen principally through Hesiod's* Works and Days. Albany, NY: State Univ. of New York Press.

Holds that the formulaic language and the meter of the *Works and Days* suggest that it was orally composed and performed.

Scodel, Ruth. 2012. *Works and Days* as performance. In *Orality, Literacy, and Performance in the Ancient World*. Edited by Elizabeth Minchin, 111–126. Leiden, The Netherlands: Brill.

Studies the intricacies of the *Works and Days* as text composed for performance.

Archaic and Early Classical Greek Art and Performance

Performance has been a major heuristic concept in research on the art of archaic and early classical Greece, especially since music making and diverse performances are constantly depicted and often playfully manipulated during this period. Pictorial performances of choruses have been studied in detail in Crowhurst 1963; performances of musicians in cultic contexts have more recently been investigated in Brand 2000, which refers to earlier research. Performances of *komasts* and "pre-dramatic"

performances (interpreted differently by a large number of scholars) are discussed in Green 2007 and Osborne 2008. Humorous performances of Silens are systematically connected with the sexual discourse of *iambos* in Hedreen 2006. Yatromanolakis 2009 focuses on a complex set of vase paintings representing performances of symposia on the ground. Hedreen 2016 is an erudite and insightful study of performances of identity in vase painting. Smith 2007 examines an especially intriguing phenomenon in late archaic and early classical male statues and associates it with the aristocratic context of athletic performances and archaic competitive self-styling. For related research on archaic and classical Greek art and performance, see the sections Dance; Symposia and *Komoi*; Music and Sound; and Drama and Art.

Brand, Helmut. 2000. *Griechische Musikanten im Kult: von der Frühzeit bis zum Beginn der Spätklassik*. Dettelbach, Germany: J. H. Röll.

Analyses of performances of musicians in diverse cultic contexts.

Crowhurst, Roger. 1963. Representations of performance of choral lyric on the Greek monuments, 800–350 B.C. PhD diss, London University.

Detailed examination of depictions of performances of choruses. The analysis of the early, pre-classical representations is insightful.

Green, J. Richard. 2007. Let's hear it for the fat man: Padded dancers and the prehistory of drama. In *The origins of theater in ancient Greece and beyond*. Edited by Eric Csapo and Margaret C. Miller, 96–106. Cambridge, UK: Cambridge Univ. Press.

Focuses on the so-called padded dancers, whose depictions in vase painting he interprets as indirect evidence for related public performances in 7th- and early-6th-century Corinth and Athens. Such performances, he argues, were probably connected to the Dionysiac cult. This is a highly debated topic (other analyses are also offered in the same edited volume).

Hedreen, Guy. 2006. "I let go my force just touching her hair": Male sexuality in Athenian vase-paintings of Silens and iambic poetry. *Classical Antiquity* 25.2: 277–325.

Explores the relations between the sexual discourse of *iambos* and humorous erotic performances of Silens in Athenian vase painting.

Hedreen, Guy. 2016. *The image of the artist in archaic and classical Greece: Art, poetry, and subjectivity*. Cambridge, UK: Cambridge Univ. Press.

Incisive and cogently argued archaeological analyses of performances of identity, primarily in vase painting and song making.

Osborne, Robin. 2008. Putting performance into focus. In *Performance, iconography, reception: Studies in honour of Oliver Taplin*. Edited by Martin Revermann and Peter Wilson, 397–418. Oxford: Oxford Univ. Press.

Examines the ways in which wider developments and tendencies in pottery and vase painting affected the depictions of aspects of dramatic performances on vases. His discussion of the depiction of the so-called "pre-dramatic" scenes in vase painting is very thought-provoking.

Smith, Roland R. R. 2007. Pindar, athletes, and the early Greek statue habit. In *Pindar's poetry, patrons, and festivals:*

***From archaic Greece to the Roman empire*. Edited by Simon Hornblower and Catherine Morgan, 83–139. Oxford: Oxford Univ. Press.**

Discusses the late archaic and early classical public stylizations of male statues and associates this phenomenon with the aristocratic context of athletic performances and archaic competitive self-styling.

Yatromanolakis, Dimitrios. 2009. Symposia, noses, *prosôpa*: A kylix in the company of banqueters on the ground. In *An archaeology of representations: Ancient Greek vase painting and contemporary methodologies*. Edited by Dimitrios Yatromanolakis, 414–464. Athens: Institut du Livre/Kardamitsa Editions.

Investigates performances of symposia on the ground. See also section “Symposia on the Ground” in the *Oxford Bibliographies* article in Classics “Greek Symposion.”

Archaic and Early Classical Melic Compositions and Performance Contexts

Archaic melic compositions—as the Greek word *melos* suggests—were *sung*, that is, performed in diverse ways and in different contexts. In recent decades, research on this area has been intensive. Davies and Finglass 2014 includes a remarkably insightful section (and further discussion in their commentary) on the performance of Stesichorus’s compositions, with ample references to earlier approaches (by Martin L. West and other scholars). On Alcman and the performance of his choral compositions, see Calame 2001 and Ferrari 2008 (which refers to earlier discussions) cited under Major Archaic Greek Genres. The late archaic and classical (as well as later) performance contexts of the compositions of Sappho and Anacreon have been investigated in Yatromanolakis 2007. Rösler 1980 is a significant work on performance in Alcaeus. Performance and interdiscursivity (a concept proposed in earlier studies by the author) in Alcaeus’s compositions are explored in Yatromanolakis 2008. An erudite and very fine study of the melic compositions of Anacreon in light of their performative dimensions is provided in Kantzios 2010. New fragments of Sappho and tentative reconstructions of their possible original contexts on late-7th- and early-6th-century Lesbos are examined in Bowie 2016 and Bierl 2016. The performance contexts of Ibycus’s compositions are systematically explored in Wilkinson 2013. On the performance of the compositions of Pindar, Simonides, and Bacchylides, see the excellent discussion in Agócs 2015, as well as Hornblower and Morgan 2007 and Agócs, et al. 2012, cited under Edited Collections of Studies. Carey 2009 and Bierl 2011 offer concise, very lucid overviews of archaic melic compositions in light of their performance.

Agócs, Peter. 2015. Preface to Pindar: Early classical choral songs and the language of genre. *CHS Research Bulletin* 4.1.

Wide-ranging study of Pindar’s compositions in their performance contexts. See also S. Hornblower, “What happened later to the families of Pindaric patrons—and to epinician poetry,” and P. Agócs, “Performance and genre: Readings Pindar’s κῶμοι,” in P. Agócs, et al., eds. *Reading the Victory Ode* (Cambridge: Cambridge Univ. Press 2012), pp. 93–107 and 191–223, respectively.

Bierl, Anton. 2011. Männliche Lyrik, das Symposion und das öffentliche Fest. In *Fest und Spiele in der griechischen Literatur*. By Anton Bierl, Section 3.IV, 125–160. Thesaurus cultus et rituum antiquorum (ThesCRA) 7: Festivals and contests. Basel, Switzerland: Fondation pour le Lexicon Iconographicum Mythologiae Classicae.

Succinct overview of the role of archaic non-epic poetry in sympotic and other contexts.

Bierl, Anton. 2016. Visualizing the Cologne Sappho: Mental imagery through chorality, the sun, and Orpheus. In *The look of lyric: Greek song and the visual*. Edited by Vanessa Cazzato and André Lardinois, 307–342. Leiden, The Netherlands: Brill.

Most thoughtful discussion of the new Cologne fragments of Sappho, with references to earlier studies.

Bowie, Ewen L. 2016. How did Sappho's songs get into the male sympotic repertoire? In *The Newest Sappho*. Edited by Anton Bierl and André Lardinois, 148–164. Leiden, The Netherlands: Brill.

Puts forward the hypothesis that Sappho herself sang to symposiasts to the accompaniment of her *barbitos* and thus that the *original* context of performance of many of her songs on archaic Lesbos might have been the male symposion. For a different perspective, see André P. M. H. Lardinois, "Who sang Sappho's songs?" In E. Greene, ed. *Reading Sappho: Contemporary approaches* (Berkeley: Univ. of California Press, 1996), pp. 150–172, which believes that Sappho's compositions were choral and performed by choruses of young girls.

Carey, Chris. 2009. Genre, occasion, and performance. In *The Cambridge companion to Greek lyric*. Edited by Felix Budelmann, 21–38. Cambridge, UK: Cambridge Univ. Press.

A perceptive concise discussion of archaic and early classical non-epic compositions and their performance in diverse contexts. On Pindar and performance/re-performance, see also B. Currie, "Reperformance scenarios for Pindar's odes," in C. J. Mackie, ed. *Oral performance and its context* (Leiden, The Netherlands: Brill, 2004) pp. 49–69; A. D. Morrison, *Performances and audiences in Pindar's Sicilian victory odes* (London: Institute of Classical Studies, 2007); and F. Budelmann, "Epinician and the *symposion*: A comparison with the *enkomia*," in Agócs, et al. 2012 (cited under Edited Collections of Studies), pp. 173–190.

Davies, Malcolm, and Patrick J. Finglass. 2014. *Stesichorus: The Poems*. Cambridge, UK: Cambridge Univ. Press.

A fascinating major commentary on Stesichorus with meticulously researched introductory studies, including a study focusing on performance by Finglass.

Kantzios, Ippokratis. 2010. Marginal voice and erotic discourse in Anacreon. *Mnemosyne* 63.4: 577–589.

Systematic study of Anacreon's sympotic compositions.

Rösler, Wolfgang. 1980. *Dichter und Gruppe: Eine Untersuchung zu den Bedingungen und zur historischen Funktion früher griechischer Lyrik am Beispiel Alkaios*. Munich: W. Fink.

Thorough analyses of the role of performance of compositions by Alcaeus in the context of his *hetaireia* in archaic Lesbos.

Wilkinson, Claire Louise. 2013. *The Lyric of Ibycus: Introduction, Text and Commentary*. Berlin: De Gruyter.

An insightful exploration of the fragments of Ibycus that includes discussion of performance.

Yatromanolakis, Dimitrios. 2007. *Sappho in the making: The early reception*. Cambridge, MA: Harvard University's Center for Hellenic Studies.

Large-scale investigation of the late archaic, classical, and later performance contexts of Sappho's compositions.

Yatromanolakis, Dimitrios. 2008. Genre categories and interdiscursivity in Alkaios and Archaic Greece. *Synkrisis/Comparaison* 19:169–187.

A synthesis that explores performance and interdiscursivity of genres in Alcaeus's compositions.

Major Archaic Greek Genres

This section is a continuation of Archaic and Early Classical Melic Compositions and Performance Contexts but lays special emphasis on approaches to important genres. The study of early Greek genres and of their development in later periods has been the focus of sustained cross-disciplinary research. This section focuses on major archaic Greek genres and their performance contexts. Since the publication of Alexiou's groundbreaking book on lament as performance (Alexiou 2002), this genre has attracted the interest of a large number of scholars in classics and related disciplines; see the extensive "Bibliographical Supplement" in Alexiou 2002. Wedding songs as an archaic Greek genre have been studied in Contiades-Tsitsoni 1990 (among other publications). Archaic *partheneia* and the performance of the choral compositions of Alcman are the focus of Calame 2001 and, from a different perspective, Ferrari 2008. The dithyramb has been examined in detail in Zimmermann 1992, and D'Angour 2013 (which, along with other papers included in the same volume, advances research on this area). *Nomoi* as a performance genre and the development of the dithyramb in the classical period are discussed in Csapo 2011, cited under Music and Sound (which centers on *nomoi* and dithyrambs by Timotheus and other poets of the so-called "New Music"); see also Rutherford 1995 (on *nomos*). The history of the paean is incisively and systematically investigated in Rutherford 2001, with a special focus on Pindar's paeans (cf. also Käppel 1992; on Pindar's other genres, see Hornblower and Morgan 2007 and Agócs, et al. 2012 [both with ample references to earlier important studies], cited under Edited Collections of Studies). A most interesting succinct overview of archaic Greek genres is provided in Carey 2009, cited under Archaic and Early Classical Melic Compositions and Performance Contexts. See also the studies discussed under Performance and Archaic Elegiac and Iambic Compositions and under Archaic and Early Classical Melic Compositions and Performance Contexts.

Alexiou, Margaret. 2002. *The ritual lament in Greek tradition*. Revised by Dimitrios Yatromanolakis and Panagiotis Roilos. 2d ed. Lanham, MD, and Oxford: Rowman and Littlefield.

Originally published in 1974 (Cambridge, UK: Cambridge University Press), this highly influential and broad-ranging study investigates, among other aspects, the performance of ritual laments by women in ancient Greece.

Calame, Claude. 2001. *Choruses of young women in ancient Greece: Their morphology, religious role, and social function*. New and revised ed. Translated by Derek Collins and Janice Orion. Lanham, MD, and Oxford: Rowman and Littlefield.

A detailed and astute study of the functions of young women's choruses in archaic Greek (and later) societies, with a focus on Sparta and Alcman's *partheneia*. The author claims that the institution of such choruses should be interpreted in light of comparative ethnographic material, which indicates their integration into rites of initiation that facilitated the transition of the members of the choruses from adolescence to adulthood.

Contiades-Tsitsoni, Eleni. 1990. *Hymenaios und Epithalamion: Das Hochzeitslied in der frühgriechischen Lyrik*. Stuttgart: Teubner.

Examines early Greek wedding songs and their performance contexts.

D'Angour, Armand. 2013. Music and movement in the dithyramb. In *Dithyramb in Context*. Edited by Barbara Kowalzig and Peter Wilson, 198–209. Oxford: Oxford Univ. Press.

A very fine discussion of the dithyramb, with references to earlier studies.

Ferrari, Gloria. 2008. *Alcman and the cosmos of Sparta*. Chicago: Chicago Univ. Press.

Proposes an interpretation of Alcman fragment 1 *PMG* (viewed by scholars as a *partheneion*) in terms of a close correspondence between poetic imagery and cosmological beliefs. The discourse and performance of this major fragment, the author argues, reflect

ancient Greek ideas about the “dance of constellation.”

Käppel, Lutz. 1992. *Paian: Studien zur Geschichte einer Gattung*. Berlin: De Gruyter.

Methodological study of the genre of the paean.

Rutherford, Ian. 1995. Apollo’s other genre: Proclus on *nomos* and his source. *Classical Philology* 90.4: 354–361.

On ancient sources for the genre of *nomos*.

Rutherford, Ian. 2001. *Pindar’s paeans: A reading of the fragments with a survey of the genre*. Oxford: Oxford Univ. Press.

A major investigation of the paean.

Zimmermann, Bernhard. 1992. *Dithyrambos: Geschichte einer Gattung*. Göttingen, Germany: Vandenhoeck and Ruprecht.

On the history of the dithyramb and its performance. See also Lutz Käppel, “Bakchylides und das System der chorlyrischen Gattungen im 5 Jh. v. Chr.,” in A. Bagordo and B. Zimmermann, eds. *Bakchylides: 100 Jahre nach seiner Wiederentdeckung* (Munich: Beck, 2000), pp. 11–27, on the narrative dithyramb.

Performance and Archaic Elegiac and Iambic Compositions

Elegy and *iambos* and their performance have been examined exhaustively after the appearance of Martin L. West’s seminal book (West 1974) and his fundamental critical edition (*Iambi et elegi Graeci ante Alexandrum cantati*, 2 vols., 2d ed. [Oxford: Oxford University Press, 1989–1992]), which includes the New Simonides papyrus fragments (P.Oxy. 3965) edited by Peter J. Parsons in 1992. Bowie 1986, Bartol 1993, Steinrück 2000, and Kantzios 2005 have paved the way for numerous analyses and surveys that have been published in the past two decades. Schear 1984 discusses the possible performance context of an important composition by Semonides. Figueira and Nagy 1985 is a perceptive review of Theognis and the *Theognidea* and their performance context. Lardinois 2006 astutely examines the performative transmission of the texts of Solon. For surveys of elegy and *iambos* and their performance contexts (with references to earlier research), see Bowie 1986 and Bartol 1993.

Bartol, Krystyna. 1993. *Greek elegy and iambus: Studies in ancient literary sources*. Poznań, Poland: Adam Mickiewicz Univ. Press.

Overview of ancient sources about *iambos* and elegy and their performance. See also K. Bartol, “Where was iambic poetry performed? Some evidence from the fourth century BC,” *Classical Quarterly* 42 (1992): 65–71; and A. Rotstein, *The idea of iambos* (Oxford: Oxford Univ. Press, 2010).

Bowie, Ewen L. 1986. Early Greek elegy, symposium, and public festival. *Journal of Hellenic Studies* 106:13–35.

Excellent survey of elegy and its performance contexts. The author argued for the existence of narrative elegy. See also A. Aloni, “Elegy,” in F. Budelmann, ed. *The Cambridge companion to Greek lyric* (Cambridge, UK: Cambridge Univ. Press, 2009), pp. 168–188, which refers to other recent surveys.

Figueira, Thomas, and Gregory Nagy, eds. 1985. *Theognis of Megara: Poetry and the* polis. Baltimore: The Johns Hopkins Univ. Press.

A collection of papers, some of which center on the performance context of Theognis and the *Theognidea*.

Kantzios, Ippokratis. 2005. *The trajectory of archaic Greek trimeters*. Leiden, The Netherlands: Brill.

Studies thoroughly the development of the iambic trimeter, the defining features of *iambos*, and its performance contexts. See also I. Kantzios, "The poetry of Archilochos and the context of iambic performance," in D. Katsonopoulou, et al. (eds.), *Paros II: Ὁ Ἀρχίλοχος καὶ ἡ ἐποχή του. Πρακτικὰ Β΄Διεθνοῦς Ἐπιστημονικοῦ Συνεδρίου Ἀρχαιολογίας Πάρου καὶ Κυκλάδων, Παροικιὰ Πάρου, 7–9 Ὀκτωβρίου 2005* (Athens: Diktynna Editions, 2008), pp. 37–47.

Lardinois, André P. M. H. 2006. Have we Solon's verses? In *Solon of Athens: New historical and philological approaches*. Edited by Josine Blok and André P. M. H. Lardinois, 15–35. Leiden, The Netherlands: Brill.

Wide-ranging argument in favor of the idea that, if we take into account the workings of oral tradition, the compositions of Solon were altered in the process of performance and transmission in Greek antiquity.

Schear, Leslie. 1984. Semonides Fr. 7: Wives and their husbands. *Echos du monde classique* 28:39–49.

Views this famous fragment of Semonides as a composition intended to be performed in wedding contexts and directed at the bridegroom.

Steinrück, Martin. 2000. Iambos: *Studien zum Publikum einer Gattung in der frühgriechischen Literatur*. Hildesheim, Germany: Georg Olms.

Suggests that the implied audience of archaic *iambos* was primarily unmarried men in the context of Symposia and *Komoi*

West, Martin L. 1974. *Studies in Greek elegy and iambus*. Berlin: De Gruyter.

A groundbreaking and influential examination of the performance of elegy and *iambos*. Proposes that *iambos* had cultic origins and that *iamboi* were traditional songs focusing on stock characters.

Ritual and Performance

Ritual and performance have been two closely interrelated concepts. In ancient Greece, hundreds of religious rituals were performed in different city-states. For major aspects of the performance of religious rituals, see Burkert 1985 cited under General Overviews; and especially Seaford 1994, Parker 1996, and Sourvinou-Inwood 2003. The issue of ritual and ancient Greek theatrical plays has been approached by numerous scholars: special mention should be made of Easterling 2005; Lada-Richards 1999 (cited under Drama: Plays and Performance); Bierl 2013; and Brook 2014—these studies include further references to major research on this area. For intriguing dimensions of ritual and performance in different periods of ancient Greece, see Tzifopoulos 2010 and Rutherford 2013. Yatromanolakis and Roilos 2003 advances a methodological approach to the study of *ritual textures* and *interdiscursivity* in the field of classics and related fields. Stavrianopoulou 2011 is an incisive study of epigraphic and historical sources related to state-sponsored ritual performance.

Bierl, Anton. 2013. Maenadism as self-referential chorality in Euripides' *Bacchae*. In *Choral mediations in Greek tragedy*. Edited by Renaud Gagné and Marianne Govers Hopman, 211–226. Cambridge, UK: Cambridge Univ. Press.

Meticulously researched discussion of ritual and chorality in Euripides's *Bacchae*, with references to earlier studies of drama and ritual by the author.

Brook, Adriana E. 2014. Ritual poetics in the plays of Sophocles. PhD diss., Univ. of Toronto.

A thorough study of the complex ways in which diverse rituals and their performative contexts are manipulated in Sophoclean tragedies. Particular emphasis is placed on the deep structural analogies between ritual performance and dramatic narrative.

Easterling, Pat E. 2005. Now and forever in Greek drama and ritual. In *Greek ritual poetics*. Edited by Dimitrios Yatromanolakis and Panagiotis Roilos, 149–160. Cambridge, MA: Harvard University's Center for Hellenic Studies.

A major exploration of modes of ritualized reenactment of temporal categories in Athenian tragedy.

Parker, Robert. 1996. *Athenian religion: A history*. Oxford: Clarendon.

Learned study of religious institutions and the performance of rituals in the city-state of Athens from the mid-8th to the mid-3rd-century BCE in their specific sociohistorical contexts. Especially thought-provoking is his discussion of developments in Athenian religion during the political transition from "tyranny" to democracy. See also R. Parker, *Polytheism and society at Athens* (Oxford: Oxford Univ. Press, 2006); and R. Parker, *On Greek Religion* (Ithaca, NY: Cornell Univ. Press, 2011).

Rutherford, Ian. 2013. *State pilgrims and sacred observers in ancient Greece: A Study of* Theôriâ *and* Theôroi. Cambridge, UK: Cambridge Univ. Press.

The first large-scale and the most systematic study of the significant and relatively underexplored politico-religious ritual of *theoria*. In addition to the performative dimensions of the ritual, Rutherford examines its diplomatic implications and its function as an important constituent of religious networks.

Seaford, Richard. 1994. *Reciprocity and ritual: Homer and tragedy in the developing city-state*. Oxford: Oxford Univ. Press.

An interdisciplinary erudite investigation into the ways in which the transition from the archaic to the classical period and the gradual formation of the city-state influenced ritual and modes of ("positive" or "negative") reciprocity, as these are mainly portrayed in the Homeric epics and in drama.

Sourvinou-Inwood, Christiane. 2003. *Tragedy and Athenian religion*. Lanham, MD: Lexington Books.

Original and detailed study of 5th-century Athenian tragedy's synchronic and diachronic connections with religious institutions and rituals. Drawing from a wide variety of archaeological and textual sources, and based on close readings of plays and on a comprehensive reexamination of the sociocultural conditions of their performative contexts, the author argues that Athenian tragedy contributed to a constructive rather than subversive exploration of contemporary religious matters.

Stavrianopoulou, Eftychia. 2011. "Promises of continuity": The role of tradition in the forming of rituals in ancient Greece. In *Ritual dynamics in the ancient Mediterranean: Agency, emotion, gender, representation*. Edited by A. Chaniotis, 85–103. Stuttgart: Franz Steiner Verlag.

By focusing on Lysias's *Against Nikomachos* and on a late-2nd-century BCE Athenian decree about the festival of the Thargelia,

provides a stimulating investigation of the implications of the tensions between writing and orally transmitted tradition for state-sponsored ritual performances.

Tzifopoulos, Yannis. 2010. *Paradise earned: The Bacchic-Orphic gold lamellae of Crete*. Cambridge, MA: Harvard University's Center for Hellenic Studies.

A perceptive study of the texts preserved in incised *epistomia* from Crete and their connections with ritual performative contexts, especially initiation and funeral rituals.

Yatromanolakis, Dimitrios, and Panagiotis Roilos. 2003. *Towards a Ritual Poetics*. Athens: Foundation of the Hellenic World.

Focusing on sources from different periods of Greek antiquity (chapters 1 and 2), this book puts forward the methodological concepts of ritual poetics and interdiscursivity, which emphasize the complex interaction of ritual textures of signification and sociopolitically defined aesthetic modes of expression.

Dance

Compared to other major aspects related to performance culture, ancient Greek dance is a relatively underexplored research area in classical archaeology and classics. Wegner 1968 and Tölle 1964 focus on archaeological material; see also the fine iconographical studies of Karouzou 1972 and Liventhal 1985. Following research paradigms in the study of ancient Greek dance introduced and developed in European scholarship, the work of Lawler 1964 centered on reconstructions of specific dances and dance movements on the basis of ancient Greek art and of (often late) textual sources. Among more recent scholarship, the Pyrrhic dance has been the focus of intensive research in Karouzou 1972, Delavaud-Roux 1993, and Goulaki-Voutira 1996. The investigations of Delavaud-Roux (one of her studies being Delavaud-Roux 1993), and of Naerebout 1997 offer important analyses of diverse material related to dance. Lonsdale 1993 studies dance in religious settings. See also the scholarship discussed in Archaic and Early Classical Greek Art and Performance.

Delavaud-Roux, Marie-Hélène. 1993. *Les danses armées en Grèce antique*. Aix-en-Provence, France: Publications de l'Univerité de Provence.

On Pyrrhic dance and the complex nature of ancient sources. See also E. K. Borthwick, "P.Oxy. 2738: Athena and the Pyrrhic dance," *Hermes* 98 (1970): pp. 318–331; and P. Ceccarelli, *La pirrica nell'antichità greco romana: Studi sulla danza armata* (Pisa, Italy: Istituti Editoriali, 1998).

Goulaki-Voutira, Alexandra. 1996. Pyrrhic dance and female Pyrrhic dancers. *Répertoire International d'Iconographie Musicale Newsletter* 21.1: 3–12.

On women pyrrhic dancers in ancient art.

Karouzou, Semni. 1972. Σάτυροι πυρριχιστές. In *Κέρνος: Festschrift for Georgios Bakalakis*. Edited by Dimitrios Pandermalis, et al., 58–71 and plates 22–25. Thessalonike, Greece.

Publishes an important *lekythos* attributed to the Athena Painter and dated to *c*. 490–480 BCE, and discusses pictorial representations of satyrs as pyrrhic dancers.

Lawler, Lillian B. 1964. *The dance in ancient Greece*. London: Adam & Charles Black.

Reconstructs ancient Greek dances on the basis of iconographic material. See also L. B. Lawler, *The dance of the ancient Greek theatre* (Iowa City: Univ. of Iowa Press, 1964).

Liventhal, Viveca. 1985. What goes on among the women? The setting of some Attic vase paintings of the fifth-century B.C. *Analecta Romana Instituti Danici* 14:37–52.

Examines intriguing pictorial representations of dance by women.

Lonsdale, Steven H. 1993. *Dance and ritual play in Greek religion*. Baltimore: The Johns Hopkins Univ. Press.

On the performance of dances in different ritual contexts. See also B. Kowalzig, *Singing for the gods: Performances of myth and ritual in archaic and classical Greece* (Oxford: Oxford Univ. Press, 2007).

Naerebout, F. G. 1997. *Attractive performances. Ancient Greek dance: Three preliminary studies*. Amsterdam: J. C. Gieben.

Methodological analyses of ancient Greek dance and the history of its study. See also T. Seebass, "Iconography and dance research," *Yearbook for Traditional Music* 23 (1991): 33–51; and P. Wilson, "The politics of dance: Dithyrambic contest and social order in ancient Greece," in D. J. Phillips and D. Pritchard eds., *Sport and festival in the ancient Greek world* (Swansea, UK: Classical Press of Wales, 2003), pp. 163–196.

Tölle, Renate. 1964. *Frühgriechische Reigentänze*. Waldsassen, Germany: Stiftland-Verlag.

Study of early Greek dance on the basis of Geometric and Proto-Attic pictorial evidence.

Wegner, Max. 1968. *Musik und Tanz*. Göttingen, Germany: Vandenhoeck & Ruprecht.

On the early history of dance and music (as reflected in Homer and in visual representations).

Symposia and *Komoi*

Cross-disciplinary investigations of ancient Greek symposia as a major performance context have been extensively surveyed in the *Oxford Bibliographies* article "Greek Symposion." The best collections of studies on symposia are Murray 1990 and Orfanos and Carrière 2003, cited under Edited Collections of Studies. Vierneisel and Kaeser 1990, which focuses on archaeological material, is fundamental. The pictorial performances of elaborately dressed revelers are investigated in Boardman and Kurtz 1986 and Yatromanolakis 2007. The most recent study of central aspects of symposia is Heinemann 2015 (with references to all important earlier research), which should be consulted by any scholar interested in the complexities of ancient Greek sympotic culture. The development of sympotic iconography is explored in Schäfer 1997. Hobden 2013 is an excellent study of sympotic ideologies and practices. Vetta 1983 includes very interesting analyses of sympotic songs. Representations viewed as *akletoi* at archaic symposia are examined in Fehr 1990. The performance of the game of *kottabos* is analyzed in Sparkes 1960.

Boardman, John, and Donna C. Kurtz. 1986. Booners. In *Greek vases in the J. Paul Getty Museum* 3. 35–70. Occasional Papers on Antiquities 2. Malibu, CA: J. Paul Getty Museum.

Iconographical study of a complex set of pictorial representations of "elaborately dressed revelers."

Fehr, Burkhard. 1990. Entertainers at the *symposion*: The *akletoi* in the archaic period. In *Sympotica: A symposium on the* symposion. Edited by Oswyn Murray, 185–195. Oxford: Clarendon.

Influential analysis of images of *komasts*.

Heinemann, Alexander. 2015. *Der Gott des Gelages: Dionysos, Satyrn und Mänaden auf attischem Trinkgeschirr des 5. Jahrhunderts v.Chr*. Berlin: De Gruyter.

The most recent and extensive exploration of sympotic culture.

Hobden, Fiona. 2013. *The* symposion *in ancient Greek society and thought*. Cambridge, UK: Cambridge Univ. Press.

Centers on numerous aspects of sympotic practices and politics.

Schäfer, Alfred. 1997. *Unterhaltung beim griechischen Symposion: Darbietungen Spiele und Wettkämpfe von homerischer bis in spätklassische Zeit*. Mainz, Germany: Philipp von Zabern.

Archaeological study of the development of the iconography of the symposion.

Sparkes, Brian A. 1960. *Kottabos*: An Athenian after-dinner game. *Archaeology* 13.3: 202–207.

Archaeological overview of the performance of the *kottabos* game in the context of symposia.

Vetta, Massimo, ed. 1983. *Poesia e simposio nella Grecia antica: Guida storica e critica*. Rome: Laterza.

Articles on sympotic poetry by, among others, Massimo Vetta, Peter von der Mühll, Jürgen Trumpf, and Wolfgang Rösler.

Vierneisel, Klaus, and Bert Kaeser, eds. 1990. *Kunst der Schale, Kultur des Trinkens*. Munich: Antikensammlungen München.

Archaeological analyses of a large number of topics related to the ancient Greek symposion. 2nd edition with corrections was published in 1992.

Yatromanolakis, Dimitrios. 2007. *Sappho in the making: The early reception*. Cambridge, MA: Harvard University's Center for Hellenic Studies.

Iconographical investigation of a significant set of vases depicting "elaborately dressed revelers"; see pp. 110–140.

Music and Sound

Ancient Greek music is an interdisciplinary field that has been developed significantly (mainly) in Europe in the past three decades —especially after the publication of Martin L. West's influential book (West 1992)—and deserves an *Oxford Bibliographies* article in its own right (for earlier, 20th century groundbreaking research, see West 1992, pp. xii–xiii). In recent scholarship, the work of

Barker is perhaps the most wide-ranging, encompassing both music history and ancient Greek music theory (Barker 1984 and Barker 1989, both cited under Collections of Sources, and Barker 2011); West's work has focused on both areas, too. A number of volumes on specific aspects of ancient Greek music have been published in the past fifteen years or so: Brulé and Vendries 2001 and Bravi, et al. 2016 exemplify part of the range of issues examined in recent research, although technical scholarship on ancient music theory and the preserved fragments of ancient Greek music is less frequently represented in recent volumes (which, instead, center on sociocultural aspects). Maas and Snyder 1989 discusses ancient Greek musical instruments and music in their iconographic and cultural contexts; see also McKinnon 1984 on central cultural connotations of the *aulos*. Vazaki 2003 is a major study of iconographical material related to music and *gynaikes mousikoi*. West 1992 is the most wide-ranging and comprehensive synthetic study, the impact of which may be traced in a number of more recent studies. Hall 1999 (cited under Drama: Plays and Performance) is a noteworthy contribution. Csapo 2011 is an extensive discussion of the so-called "New Music" in classical Athens and centers on major figures such as Timotheus of Miletus; see also Barker 1984 (cited under Collections of Sources), pp. 93–98, and in West 1992, pp. 44–45, 356–372, 382–383. Yatromanolakis 2016 is an archaeological and epigraphic study that investigates soundscapes in Attic vase painting.

Barker, Andrew. 2011. Music, politics, and diplomacy in Hellenistic Teos. In *Music and cultural politics*. Vol. 1, *Greek antiquity*. Edited by Dimitrios Yatromanolakis, 159–179. Cambridge, MA: Department of the Classics/Harvard Univ. Press.

A significant study of inscriptions that throw light on the guilds of musicians in Teos.

Bravi, Luigi, Liana Lomiento, Angelo Meriani, and Giovanna Pace, eds. 2016. *Tra* lyra *e* aulos: *Tradizioni musicali e generi poetici*. Pisa, Italy: Fabrizio Serra Editore.

Collection of articles on mainly ancient Greek musical cultures and on the musical instruments *aulos* and *lyra*. See also A. Bélis, *Les musiciens dans l'Antiquité* (Paris: Hachettes Littératures, 1999); E. Pöhlmann, *Δρᾶμα καὶ μουσικὴ στὴν ἀρχαιότητα* (Athens: Kastaniotes Editions 2000); L. Prauscello, *Singing Alexandria: Music between practice and textual transmission* (Leiden, The Netherlands: Brill, 2006); and M. C. Martinelli, ed. *La Musa dimenticata: Aspetti dell' esperienza musicale greca in età ellenistica* (Pisa, Italy: Edizioni della Normale, 2009).

Brulé, Pierre, and Christophe Vendries, eds. 2001. *Chanter les dieux: Musique et religion dans l'Antiquité grecque et romaine*. Rennes: Presses Universitaires de Rennes.

A volume that examines, among other aspects, the function and performance of music in ancient Greek religious contexts. See also M.-H. Delavaud-Roux ed., *Musiques et danses dans l'Antiquité* (Rennes, France: Presses Universitaires de Rennes, 2011); and D. Castaldo, et al. (eds.), *Poesia, musica e agoni nella Grecia antica*, 2 vols. (Galatina, Italy: Congedo Editore, 2012).

Csapo, Eric. 2011. The economics, poetics, politics, metaphysics, and ethics of the "New Music." In *Music and cultural politics*. Vol. 1, *Greek antiquity*. Edited by Dimitrios Yatromanolakis, 65–131. Cambridge, MA: Department of the Classics/Harvard Univ. Press.

A detailed study of the "New Music" and those Greek musicians/poets associated (in modern scholarship) with it. Includes references to recent scholarship on the "New Music" and a number of sociocultural aspects of music in the 5th and 4th centuries BCE.

Maas, Martha, and Jane M. Snyder. 1989. *Stringed instruments of ancient Greece*. New Haven, CT: Yale Univ. Press.

A thorough synthesis focusing on both archaeological (especially vases) and textual material related to stringed instruments. See also D. Paquette, *L'instrument de musique dans la céramique de la Grèce antique: Études d'organologie* (Paris: Boccard 1984); A. Zschätzsch, *Verwendung und Bedeutung griechischer Musikinstrumente in Mythos und Kult* (Rahden, Germany: Verlag Marie Leidorf, 2002); and A. Goulaki-Voutira, ed. *Ἑλληνικὰ μουσικὰ ὄργανα: Ἀναζητήσεις σὲ εἰκαστικὲς καὶ γραμματειακὲς μαρτυρίες (2000*

π.Χ.–2000 μ.Χ.) (Thessalonike: Department of Music, School of Fine Arts, University of Thessalonike, 2012), which features articles written by an international group of scholars (including Andrew Barker, Egert Pöhlmann, and Alexandra Goulaki-Voutira).

McKinnon, James W. 1984. The rejection of the *aulos* in classical Greece. In *Music and civilization: Essays in honor of P. H. Lang*. Edited by Edmond Strainchamps and Maria Maniates, 203–214. New York: W. W. Norton.

On cultural connotations of the use of *aulos* in classical Greece. See also P. Wilson, "The *aulos* in Athens," in S. Goldhill and R. Osborne, eds. *Performance culture and Athenian democracy* (Cambridge, UK: Cambridge Univ. Press, 1999), pp. 58–95; and A. Scheithauer, *Die Welt der Auleten: Musikerkarrieren im griechischen Kulturkreis* (Frankfurt: Peter Lang, 2015).

Vazaki, Anna. 2003. *Mousike Gyne: Die musisch-literarische Erziehung und Bildung von Frauen im Athen der klassischen Zeit*. Möhnesee, Germany: Bibliopolis.

Iconographical study of *gynaikes mousikoi*—in the wider sense of the ancient Greek concept of *mousikê*.

West, Martin L. 1992. *Ancient Greek music*. Oxford: Clarendon.

An influential interdisciplinary synthesis that focuses on the technical and contextual complexities of music in ancient Greece and of the ancient treatises on music theory. See also E. Pöhlmann and M. L. West, *Documents of ancient Greek music: The extant melodies and fragments edited and transcribed with commentary* (Oxford: Clarendon, 2001).

Yatromanolakis, Dimitrios. 2016. Soundscapes (and two speaking lyres). In *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings*. Edited by Dimitrios Yatromanolakis, 1–43. Oxford: Archaeopress.

Epigraphic and archaeological investigation that advances methodological approaches to sound in Attic vase painting and vase inscriptions.

Theater: Archaeology and Epigraphy

Theater performance may not be understood without taking into account the physical space in which performances took place in different parts of the Greek-speaking world; excavations of ancient theaters yield important insights into the history of theater in Athens and other cities and sites. Archaeological and textual scholarship on the ancient Greek theater and theater performance became especially wide-ranging in the second half of the 20th century, and has become a growth industry in the first decades of the 21st. There is no other area in current research on ancient Greek performance culture that may be compared to that of the archaeology and history of ancient Greek theater in terms of the vast number of publications. Given space constraints, this section focuses mainly on archaeological and epigraphic material and draws attention to more recent research. Scholars must consult especially Green 2008 (and the publications discussed under Bibliographical Surveys) on further research on the history of ancient Greek theater (cf. also the bibliographical notes in Csapo and Slater 1994, cited under Collections of Sources). Among the most recent publications, Antoniadou 2014 provides a much-needed discussion of ancient theaters in Cyprus (so far four theaters have been excavated in Nea Paphos, Kourion, Soloi, and Salamis). This book complements Moretti 2001. Papastamati-Von Moock 2015 is a wide-ranging archaeological study (see also the other archaeological articles on theaters, including Boeotian and Cypriot, in the same 2015 volume), which investigates the most widely-discussed theater construction in the ancient Greek world—the 5th century BCE theater of Dionysus in Athens—and focuses on new archaeological observations about its structural remains. The institution of the *choregia* in Athens (especially the relevant epigraphic and other textual evidence) is examined in Makres 1994 and Wilson 2000 (which includes discussion of earlier research). Millis and Olson 2012 is one of the most recent studies of major inscriptions related to the dramatic festivals in Athens (especially *IG* II^2 2318–2325). It considers in detail the early institutional history of the dramatic competitions at the City Dionysia and Lenaea festivals, but some of its radically different reconstructions are

very tentative; of special interest is the discussion of the Victor Lists (*IG* II^2 2325). Although in some respects dated, the reference book of Pickard-Cambridge 1988 examines epigraphic and other textual and archaeological evidence, and remains essential for any scholar interested in the history of the Athenian dramatic festivals and of some significant aspects of theater performance. See also the scholarship discussed under Drama: Plays and Performance; and under Musical Contests, Associations of Dionysiac Artists, and Popular Song.

Antoniadou, Anthe. 2014. *Τὰ ἀρχαία θέατρα τῆς Κύπρου*. Leukosia, Greece: En typois.

On ancient theaters in Cyprus. Includes discussion of significant inscriptions as well as splendid photographs of archaeological and epigraphic material. See also J. R. Green, "Establishing the background: The beginnings of Greek theatre in Cyprus," in Andri Konstantinou and Ioanna Chatzikosti eds., *Τὸ ἀρχαῖο θέατρο καὶ ἡ Κύπρος: Πρακτικὰ συμποσίου* (Leukosia, Cyprus: Cultural Foundation of the Bank of Cyprus, 2013), pp. 35–57.

Green, J. Richard. 2008. Theatre production: 1996–2006. *Lustrum: Internationale Forschungsberichte aus dem Bereich des klassischen Altertums* 50:7–302 and 367–391.

Indispensable survey of research published between 1996 and 2006. Any scholar interested in archaeological, historical, and other scholarship on ancient Greek theater should consult this article.

Makres, Andronike. 1994. The institution of choregia in classical Athens. DPhil diss., Univ. of Oxford.

Detailed study of the institution of the *choregia*. See also A. Makres, "Dionysiac festivals in Athens and the financing of comic performances," in M. Fontaine and A. Scafuro, eds. *The Oxford handbook of Greek and Roman comedy* (Oxford: Oxford Univ. Press, 2014), pp. 70–92. The same 2014 volume includes much of interest for the study of theater and performance in ancient Greece. The choregic dedications have more recently been edited by A. Makres in *IG* II/III^3 4, fascicule 1: *Inscriptiones Atticae Euclidis anno posteriores*. Pars IV, *Dedicationes et tituli sacri. Fasciculus I, Dedicationes publicae, edidit Jaime Curbera; choregicas edidit Andronike K. Makres* (Berlin: De Gruyter, 2015).

Millis, Benjamin W., and S. Douglas Olson. 2012. *Inscriptional records for the dramatic festivals in Athens*: IG *II^2 2318–2325 and related texts*. Edited with introduction and commentary. Leiden, The Netherlands: Brill.

One of the most recent studies of inscriptions related to the dramatic festivals in Athens (especially *IG* II^2 2318–2325).

Moretti, Jean-Charles. 2001. *Théâtre et société dans la Grèce antique: Une archéologie des pratiques théâtrales*. Paris: LGF.

An important archaeological volume on ancient Greek theaters in their wider social context. See also Platon Maximos (ed.), *Ἀρχαία ἑλληνικὰ θέατρα/Ancient Hellenic theatres* (Athens: P. Maximos, 1998), which, although intended for both nonexperts and experts, focuses on some eighty theaters and provides reliable concise discussion (in Greek and English), and includes superb, sometimes especially impressive, photographs of ancient Greek theaters—for many of which there are no easily available pictures. See also L. Todisco, *Teatro e spettacolo in Magna Grecia e in Sicilia: Testi, immagini, architettura* (Milan: Longanesi, 2002).

Papastamati-Von Moock, Christina. 2015. The wooden theatre of Dionysos Eleuthereus in Athens: Old issues, new research. In *The architecture of the ancient Greek theatre. Acts of an international conference at the Danish Institute at Athens 27–30 January 2012*. Edited by Rune Frederiksen, et al., 39–79. Aarhus: Aarhus Univ. Press.

The most recent specialized appraisal of the evidence about the wooden theater of Dionysus in Athens.

Pickard-Cambridge, Arthur W. 1988. *The dramatic festivals of Athens*. Revised by John Gould and David M. Lewis. 2d ed. Oxford: Clarendon.

Somewhat dated, but still valuable survey of the history of dramatic festivals, reissued with a supplement. See also Arthur W. Pickard-Cambridge, *The theatre of Dionysus in Athens* (Oxford: Clarendon, 1946).

Wilson, Peter. 2000. *The Athenian institution of the* khoregia: *The chorus, the city, and the stage*. Cambridge, UK: Cambridge Univ. Press.

On the institution of the *choregia* (especially the tragic *choregia*) and its social significance. See also P. Wilson (ed.), *The Greek theatre and festivals: Documentary studies* (Oxford: Oxford Univ. Press, 2007), which is a collection of papers by William Slater, Sophia Aneziri, and other scholars.

Drama: Plays and Performance

Research on theater performance has been so extensive in the past fifty years that a number of insightful surveys have been written on the broader area. As one would expect, this section does not center on modern approaches to ancient Greek drama as a whole (e.g., the approach advanced by Simon Goldhill in his "The Great Dionysia and civic ideology," *Journal of Hellenic Studies* 107 [1987], 58–76), but instead on diverse aspects of the performance of plays (for extensive surveys of all aspects of ancient Greek theater, including records of performances, theatrical performances outside Attica, and postclassical Greek drama, scholars must consult Green 2008, cited under Theater: Archaeology and Epigraphy). Taplin 1977 has been an original study of dramatic performance techniques and has influenced, among other scholars, Revermann 2006. Sifakis 1971 influentially discussed animal choruses in Attic comedy. Wiles 2007 and Harrison and Liapēs 2013 include analyses of crucial aspects of performance in ancient Greek theater. Hall 1999 focuses on the importance of vocal performance and the actors' ideologically charged singing in 5th-century tragedy; see also Easterling and Hall 2002 (cited under Edited Collections of Studies). Bakola 2009 scrutinizes Cratinus's fragmentary plays, also in light of their performance. Lada-Richards 1999 examines, among other topics, performative ritual aspects of Aristophanes's *Frogs*. Hughes 2012 draws attention to the technicalities of the staging of ancient Greek comedy. Recent research on satyr play is well represented in the studies in Harrison 2005. Bosher 2012 centers on theater outside Athens (see also the studies discussed under Drama and Art). On the importance of re-performances, see the studies in Lamari 2015, especially those by Patrick Finglass. On Menander, see the section Hellenistic Period and Later Antiquity.

Bakola, Emmanuela. 2009. *Cratinus and the art of comedy*. Oxford: Oxford Univ. Press.

A study of Cratinus's fragmentary plays and a detailed reconstruction of his poetics. Chapter 5 is on performance.

Bosher, Katherine, ed. 2012. *Theater outside Athens: Drama in Greek Sicily and south Italy*. Cambridge, UK: Cambridge Univ. Press.

Papers by an interdisciplinary group of scholars on, among other issues, performances of ancient Greek drama in Sicily and southern Italy. Evidence is drawn from written and material sources. Especially worth noting is the discussion of the interplay between imported Athenian drama and local sociocultural and political conditions.

Hall, Edith. 1999. Actor's song in tragedy. In *Performance culture and Athenian democracy*. Edited by Simon Goldhill and Robin Osborne, 96–122. Cambridge Univ. Press.

Discusses the aural nature of 5th-century tragedy, the actors' singing parts, and their ideological charged roles. On actors, see also E. Csapo, *Actors and icons of the ancient theater* (Malden, MA: Blackwell, 2010), which discusses the perception and portrayal of

actors in classical and postclassical Greece, as well as the “privatization” of drama performances in the Hellenistic and early imperial periods. Furthermore, see E. Hall, *The theatrical cast of Athens* (Oxford: Oxford Univ. Press, 2006); and “The politics of metrical variety in the classical Athenian theatre”, in D. Yatromanolakis, ed., *Music and cultural politics*, vol. 1, *Greek antiquity* (Cambridge, MA: Harvard University Press, 2011), pp. 1–28.

Harrison, George W. M., ed. 2005. *Satyr drama: Tragedy at play*. Swansea, UK: Classical Press of Wales.

Interesting approaches to fundamental aspects of satyr drama (with extensive references to earlier research).

Harrison, George W. M., and Vayos Liapis, eds. 2013. *Performance in Greek and Roman Theatre*. Leiden, The Netherlands: Brill.

Studies of performance and ancient Greek theater.

Hughes, Alan. 2012. *Performing Greek comedy*. Cambridge, UK: Cambridge Univ. Press.

Examines the technicalities of the performance of ancient comedy. Thought-provoking in its reconstruction of aspects of the music played at the performance of comedies, and analysis of the acting style and the masks and costumes used at the theatrical productions.

Lada-Richards, Ismene. 1999. *Initiating Dionysus: Ritual and theatre in Aristophanes’* Frogs. Oxford: Oxford Univ. Press.

Focuses on the connections of the depiction of Dionysus in the *Frogs* with extratextual, ritual, and broader religious ideas and practices related to his cult in classical Athens. It argues for an interpretation of the portrayal of the god in Aristophanes not as a mere quasi-stock character, a “buffoon,” but as a comical reworking of his image alluding mainly to Dionysiac initiation rites.

Lamari, Anna, ed. 2015. *Re-performances of drama in the fifth and fourth centuries BC: Authors and contexts*. Trends in Classics 7.2. Berlin: De Gruyter.

Considers a major chapter in the history of ancient Greek theater: re-performances. On the (now widely-appreciated) significance of 4th-century theater, see P. E. Easterling, “The end of an era? Tragedy in the early fourth century,” in A. H. Sommerstein, et al., eds. *Tragedy, comedy and the polis* (Bari, Italy: 1993), pp. 559–569; B. Le Guen, “Théâtre et cités à l’époque Hellénistique: Mort de la cité—mort du théâtre?” *Revue des Études Grecques* 108 (1995): 59–90; and Green 2014 (cited under Drama and Art; see also the whole volume in which Green 2014 is included); and Vahtikari 2014 (cited under Drama and Art).

Revermann, Martin. 2006. *Comic business: Theatricality, dramatic technique, and performance contexts of Aristophanic comedy*. Oxford: Oxford Univ. Press.

On the performance and staging of Aristophanic comedy. Applies performance criticism to surviving plays. See also N. Lowe, “Aristophanic Spacecraft,” in L. Kozak and J. Rich, eds. *Playing around Aristophanes: Essays in Honour of Alan Sommerstein*. (Warminster, UK: Aris and Phillips, 2006), pp. 48–64.

Sifakis, Gregory. 1971. *Parabasis and animal choruses: A contribution to the history of Attic comedy*. London: Athlone, Univ. of London.

Challenges established views about the role of *parabasis* as a break of “dramatic illusion” and probes animal choruses in comedy; it includes sections on iconographical material. See also G. Sifakis, “The one-actor rule in Greek tragedy,” in A. Griffiths, ed. *Stage*

directions: Essays in ancient drama in honour of E. W. Handley (London: Institute of Classical Studies 1995), pp. 13–24; and "The function and significance of music in tragedy," in G. Sifakis, *Aristotle on the function of tragic poetry* (Herakleion, Greece: Univ. of Crete Press, 2001), chapter 2.

Taplin, Oliver. 1977. *The stagecraft of Aeschylus*. Oxford: Clarendon.

A notable examination of entrances and exits in the Aeschylean plays. This was among the first studies to introduce and promote "performance criticism" in the field of classics. See also other studies on ancient Greek theater performance by Taplin referred to in Taplin 2007 (cited under Drama and Art).

Wiles, David. 2007. *Mask and performance in Greek tragedy: From ancient festival to modern experimentation*. Cambridge, UK: Cambridge Univ. Press.

Explores the function of the mask in the performance of ancient Greek tragedy from a comparative perspective, with substantial emphasis on modern performances of ancient drama and cross-cultural uses of the mask in theater and ritual. Particularly useful are his observations on masks not as artistic objects but rather as "agents of transformation." See also P. D. Arnott, *Public and performance in the Greek Theatre* (London: Routledge, 1989); and D. Wiles, *Tragedy in Athens: Performance space and theatrical meaning* (Cambridge, UK: Cambridge Univ. Press, 1997).

Drama and Art

The relation of pictorial representations to theatrical plays has been a widely researched area in the field of classical art and archaeology. Many scholars have attempted to throw light on ancient performances of Greek plays and on actors and their profession on the basis of ancient Greek vase paintings and other archaeological material. Although earlier relevant research has been intensive, the analyses in Green 1985 and Green 1991 have paved the way for more recent scholarship on the area. See also chapter 2 of Green 1994 (cited under General Overviews), and Green 2007 and Osborne 2008 (cited under Archaic and Early Classical Greek Art and Performance); Green 2014; and Vahtikari 2014. Taplin 1993 and Taplin 2007 represent the standard approach that views the relevant vase paintings as depictions of scenes from plays of tragedy, comedy, and satyr drama. Small 2005 undermines the validity of this approach. See also Tiverios 2000 for an important relevant vase. Taplin and Wyles 2010 focuses on the complex theatrical iconography of the Pronomos vase. Hoffmann 2002 probes the ritual function of Apulian red-figure vases found in Tarentine tombs; a number of these vases include images that have been interpreted as depictions of theatrical scenes.

Green, J. Richard. 1985. Drunk again: A study in the iconography of the comic theater. *American Journal of Archaeology* 89.3: 465–472.

Examination of pictorial representations of comic performances.

Green, J. Richard. 1991. On seeing and depicting the theater in classical Athens. *Greek, Roman, and Byzantine Studies* 32:15–50.

Methodological discussion of pictorial representations of theatrical scenes. See also J. R. Green, "Towards a reconstruction of performance style," in P. E. Easterling and E. Hall, eds. *Greek and Roman actors: Aspects of an ancient profession* (Cambridge, UK: Cambridge Univ. Press, 2002), pp. 93–126.

Green, Richard J. 2014. Regional theatre in the fourth century: The evidence of comic figurines of Boeotia, Corinth, and

Cyprus. In *Greek theatre in the fourth century BC*. Edited by Eric Csapo, et al., 333–369. Berlin: De Gruyter.

On comic figurines and what they suggest about ancient Greek regional theater.

Hoffmann, Andreas. 2002. *Grabritual und Gesellschaft: Gefässformen, Bildthemen und Funktionen unteritalisch-rotfiguriger Keramik aus der Nekropole von Tarent*. Rahden, Germany: Verlag Marie Leidorf.

Wide-ranging study of the ritual function of Apulian vases (a number of them with images that have been interpreted as depictions of theatrical scenes) found in tombs and their significance in contemporary society.

Small, J. Penny. 2005. Pictures of tragedy? In *A companion to Greek tragedy*. Edited by Justina Gregory, 103–118. Malden, MA: Blackwell.

Denies the validity of the approach that views pictorial representations as referring to scenes from tragedies.

Taplin, Oliver. 1993. *Comic angels and other approaches to Greek drama through vase-paintings*. Oxford: Clarendon.

On 4th-century vases from South Italy as pictorial evidence for the performance of Attic comedy.

Taplin, Oliver. 2007. *Pots and plays: Interactions between tragedy and Greek vase-painting of the fourth century B.C.* Los Angeles: J. Paul Getty Museum.

On the relationship of vase painting to scenes from tragedy. See also Arthur D. Trendall and Thomas B. L. Webster, *Illustrations of Greek drama* (London: Phaidon, 1971), which is still influential (but somewhat outdated in regard to contemporary methodologies in approaching ancient Greek vase painting).

Taplin, Oliver, and Rosie Wyles, eds. 2010. *The Pronomos vase and its context*. Oxford: Oxford Univ. Press.

Papers on the Pronomos vase and its contribution to the study of theatrical performance.

Tiverios, Michalis. 2000. The satyr-play "Sphinx" of Aischylos again. In *Ἀγαθὸς δαίμων. Mythes et cultes: Études d'iconographie en l'honneur de Lilly Kahil*. Edited by Pascale Linant de Bellefonds, et al., 477–487. Athens: Ecole française d'Athènes.

On an important fragment of a red-figure *hydria-kalpis* (dated to *c.* 460 BCE) from the south-west slopes of the Acropolis in Athens. It depicts a scene that, as the article suggests, might reflect Aeschylus's satyr play *Sphinx* (467 BCE; on the *Sphinx*, see the incisive discussion in G. O. Hutchinson, *Aeschylus: Septem contra Thebas* [Oxford: Clarendon, 1985], pp. xx–xxii.)

Vahtikari, Vesa. 2014. *Tragedy performances outside Athens in the late fifth and the fourth centuries BC*. Helsinki: Finnish Institute at Athens.

Studies, among other material, "tragedy-related vase-paintings."

Musical Contests, Associations of Dionysiac Artists, and Popular Song

Musical competitions in Greek antiquity are an underexplored but important and fascinating area in interdisciplinary research on

performance culture. Extensive research, both archaeological/epigraphic and historical, needs to be conducted on the complex history of musical contests. Kotsidu 1991 provides an insightful account of the *agones mousikoi* at the Panathenaia in the archaic and classical periods. Herington 1985 includes a short but useful appendix on ancient sources about "performances (especially *agones mousikoi*) at religious festivals." Tsouklidou 2007 publishes a white-ground Panathenaic amphora depicting a *kitharode* (or a *kitharistes*) and discusses the history of white-ground Panathenaic amphorae awarded as prizes to victors of *agones mousikoi*. Vos 1986 is a perceptive study of vase paintings depicting aulodic and auletic competitions. On *agones mousikoi*, see also Aneziri 2008 and Le Guen 2001. Another central and interrelated aspect of ancient Greek performance culture is the history of the associations of Dionysiac artists, especially in the Hellenistic period. The work of Aneziri (Aneziri 2000, Aneziri 2003, and Aneziri 2008) is wide-ranging. Aneziri 2000 focuses on the decrees of the associations of Dionysiac artists in South Italy (Rhegium) and Sicily (Syracuse)—that is, the organization and activities of these associations—and examines them in the wider context of Dionysiac artists in other parts of the ancient Greek world. Aneziri 2003 and Aneziri 2008 are substantial contributions to the history of the associations (*koina* or *synodoi*) of Dionysiac artists throughout the Greek-speaking world (including Asia Minor and Egypt). Of special interest is chapter 5 in Aneziri 2003 that examines the roles of the Dionysiac artists in Hellenistic festivals; this book includes most useful appendices on the inscriptional evidence. Le Guen 2001 also centers on this area and provides very useful epigraphic commentary (Vol. 1) and wider discussion of the evidence (Vol. 2). All research on artists' guilds owes a great debt to the monumental work of Stephanis 1988, which includes more than three thousand entries on the ancient sources (especially the epigraphic evidence) about *kitharodes, aulodes, rhapsodes*, musicians, actors, and other artists in the ancient Greek-speaking world. Finally, popular song and *skolia* were widely performed in Greek antiquity. Yatromanolakis 2009 provides a methodological approach.

Aneziri, Sophia. 2000. Διονυσιακοὶ τεχνῖτες καὶ Μεγάλη Ἑλλάδα στὴν Ἑλληνιστικὴ ἐποχή. In *Ἑλληνικὴ παρουσία στὴν Κάτω Ἰταλία καὶ Σικελία/La presenza greca nell'Italia meridionale e in Sicilia*. Edited by Theodoros G. Pappas, 107–131. Kerkyra, Greece: Ἐκδόσεις Ἀπόστροφος.

Studies the organization and activities of the associations of Dionysiac artists in South Italy (Rhegium) and Sicily (Syracuse).

Aneziri, Sophia. 2003. *Die Vereine der dionysischen Techniten im Kontext der hellenistischen Gesellschaft: Untersuchungen zur Geschichte, Organisation und Wirkung der hellenistischen Technitenvereine*. Stuttgart: Franz Steiner Verlag.

Major book on the history of the associations (*koina* or *synodoi*) of Dionysiac artists in Greek antiquity.

Aneziri, Sophia. 2008. World travellers: The associations of Artists of Dionysus. In *Wandering poets in Ancient Greek culture*. Edited by Richard Hunter and Ian Rutherford, 217–236. Cambridge, UK: Cambridge Univ. Press.

Survey of the associations of Dionysiac artists. See also S. Aneziri, "The organization of music contests in the Hellenistic period and Artists' participation: An attempt at classification," in P. Wilson, ed. *The Greek theatre and festivals: Documentary studies* (Oxford: Oxford Univ. Press, 2007), pp. 67–84; and "Greek strategies of adaptation to the Roman world: The case of the contests," *Mnemosyne* 67 (2014): 423–442.

Herington, John. 1985. *Poetry into drama*. Berkeley: Univ. of California Press.

Includes very useful appendix on ancient sources about "performances (especially *agones mousikoi*) at religious festivals."

Kotsidu, Haritini. 1991. *Die musischen Agone der Panathenäen in archaischer und klassischer Zeit: Eine historisch-archäologische Untersuchung*. Munich: Tuduv.

Exploration of the history of the musical contests at the Panathenaia.

Le Guen, Brigitte. 2001. *Les associations de Technites dionysiaques à l'époque hellénistique*. 2 vols. Paris: Boccard.

Examines central aspects of the history of the associations of Dionysiac artists. Volume 1 is a substantial epigraphic commentary, and volume 2 provides wider discussion of the evidence. See also A. Manieri, *Agoni poetico-musicali nella Grecia antica*. Vol. 1, *Beozia* (Pisa, Italy: Fabrizio Serra Editore, 2009).

Stephanis, Ioannes E. 1988. *Διονυσιακοὶ Τεχνῖται: Συμβολὲς στὴν Προσωπογραφία τοῦ Θεάτρου καὶ τῆς Μουσικῆς τῶν Ἀρχαίων Ἑλλήνων*. Herakleion, Greece: Univ. of Crete Press.

Vast, seminal work on the prosopography of *kitharodes, aulodes, rhapsodes*, musicians, actors, and other artists in the ancient Greek-speaking world.

Tsouklidou, Despoina. 2007. Λευκοὶ παναθηναϊκοὶ ἀμφορεῖς καὶ μουσικοὶ ἀγῶνες. In *The Panathenaic games. Proceedings of an international conference held at the University of Athens, May 11–12, 2004*. Edited by Olga Palagia and Alkestis Choremi-Spetsieri, 109–116. Oxford: Oxbow.

On a 1st century BCE white-ground Panathenaic amphora and the history of white-ground Panathenaic amphorae awarded as prizes to victors of musical competitions at the Panathenaea.

Vos, M. F. 1986. Aulodic and auletic Contests. In *Enthousiasmos*. Edited by Herman A. G. Brijder, et al., 121–130. Amsterdam: Allard Pierson Museum.

Investigates vases with representations of aulodic and auletic competitions.

Yatromanolakis, Dimitrios. 2009. Ancient Greek popular song. In *The Cambridge companion to Greek lyric*. Edited by Felix Budelmann, 263–276. Cambridge, UK: Cambridge Univ. Press.

Focuses on ancient Greek popular song and *skolia*. See also the valuable work of R. Reitzenstein, *Epigramm und Skolion* (Giessen, Germany: J. Ricker, 1893); Vetta 1983 (cited under Symposia and *Komoi*); H. Fabbro, *Carmina Convivalia Attica* (Rome: Istituti Editoriali e Poligrafici, 1995, with references to earlier studies); and D. Collins, *Master of the game: Competition and performance in Greek poetry* (Cambridge, MA: Harvard University's Center for Hellenic Studies, 2004), pp. 84–134.

Prose and Performance

In recent decades prose texts of the classical period (notably classical Greek oratory) have been studied in connection with performance contexts. Forensic oratory has been discussed in Hall 1995 in terms of oral performance. Serafim 2017 views oratory and performance from a broader perspective. Articles in Kremmydas, et al. 2013 examine this issue from complementary angles. Thomas 2003 offers an astute survey. Thomas 1993 and Thomas 2000 view the circulation of Herodotus's *Histories* also through public performances of specific display pieces or larger sections (cf. the arguments in Johnson 1995). Possible venues may have included festivals. See also Hornblower 1987 on Thucydides and the possible oral delivery of sections of his work. Charalambopoulos 2012 investigates Plato's dialogues from the perspective of theatrical discourse and their possible oral performativity.

Charalambopoulos, Nikolaos G. 2012. *Platonic drama and its ancient reception*. Cambridge, UK: Cambridge Univ. Press.

Analyzes the dialogues of Plato from the perspective of theatrical discourse and their possible oral performativity.

Hall, Edith. 1995. Lawcourt dramas: The power of performance in Greek forensic oratory. *Bulletin of the Institute of Classical Studies* 40.1: 39–58.

On central aspects of the oral delivery of oratory. See also W. J. Slater, “The theatricality of justice,” *Classical Bulletin* 71 (1995): 143–157.

Hornblower, Simon. 1987. *Thucydides*. London: Duckworth.

In analogy with oral performances of Herodotus’s *Histories*, it is here suggested that it is possible that parts of Thucydides’s *History* were orally performed, especially “some of the more highly-wrought sections, such as the Corcyra revolution in Book iii” (p. 29).

Johnson, W. A. 1995. Oral performance and composition of Herodotus’ *Histories*. *Greek, Roman, and Byzantine Studies* 36:229–254.

Considers critically the view of oral performances of display pieces.

Kremmydas, Christos, Jonathan Powell, and Lene Rubinstein, eds. 2013. *Profession and performance: Aspects of oratory in the Greco-Roman world*. London: Institute of Classical Studies.

Includes two papers on oratory and oral performance in ancient Greece. See also C. Kremmydas and K. Tempest, eds. *Hellenistic oratory: Continuity and change* (Oxford: Oxford Univ. Press: 2013), chapter 8.

Serafim, Andreas. 2017. *Attic oratory and performance*. London: Routledge.

A wide-ranging study of oratory and performance, with a special focus on four closely related speeches by Aeschines (2, 3) and Demosthenes (18, 19).

Thomas, Rosalind. 1993. Performance and written publication in Herodotus and the Sophistic generation. In *Vermittlung und Tradierung von Wissen in der griechischen Kultur*. Edited by W. Kullmann and J. Althoff, 225–244. Tübingen, Germany: Gunter Narr Verlag.

On Herodotus’s *Histories* and possible oral performances of sections of it, in light of oral agonistic displays of the early sophistic generation.

Thomas, Rosalind. 2000. *Herodotus in context: Ethnography, science, and the art of persuasion*. Cambridge, UK: Cambridge Univ. Press.

Excellent discussion of the circulation of Herodotus’s *Histories* through public performances (see pp. 257–269).

Thomas, Rosalind. 2003. Prose performance texts: *Epideixis* and written publication in the late fifth and early fourth centuries. In *Written texts and the rise of literate culture in ancient Greece*. Edited by Harvey Yunis, 162–188. Cambridge, UK: Cambridge Univ. Press.

Analysis of the display performance (*epideixis*) of prose texts, and the relation between oral performances of prose texts and their written versions.

Hellenistic Period and Later Antiquity

The end of the classical period (despite the somewhat schematic nature of such chronological divisions) did not result in a drastic break in the Greek performance traditions. On the contrary, new elements in performance traditions were gradually introduced, and, as the section on Musical Contests, Associations of Dionysiac Artists, and Popular Song shows, artistic and other performances remained an integral part of Greek societies. Epigraphic and archaeological material is especially helpful (and often tantalizing) in our approaches to Hellenistic and later Greek performance cultures. Following the lead of Richard Reitzenstein (see his book *Epigramm und Skolion*, Giessen, Germany: J. Ricker, 1893), Cameron 1995 argues in favor of a performance context for Hellenistic sympotic epigrams. His analysis has been challenged in more recent research, which views sympotic and erotic epigrams as literary compositions not intended for performance. Sifakis 1967 investigates in detail performances of Hellenistic drama. Actors and acting in the Hellenistic and later Greek cultures are discussed in Easterling and Hall 2002 (cited under Edited Collections of Studies). On performers, actors, and other artists, see the groundbreaking work of Stephanis 1988 (cited under Musical Contests, Associations of Dionysiac Artists, and Popular Song). The performance of compositions by Aristodama is cogently explored in Rutherford 2009. Hornblower 2015 investigates the possible performance of Lykophron's *Alexandra*. Part of Wiles 1991 centers on Menander and performance. Chaniotis 1988 considers Hellenistic inscriptions that show that compositions of the archaic poet Thaletas of Gortyn were performed by Cretan diplomats at this much later period. Roueché 1993 focuses on still later epigraphic material related to performance culture in Aphrodisias. Korenjak 2000 examines, among other topics, sophistic performance and audiences in the imperial era. Hall 2010 discusses the tradition of Greek mimes and related theatrical performances, with a special focus on P.Oxy. 413. Dunbabin 2016 (especially chapters 2 and 3: "Greek Festivals in the Roman World" and "The Traditional Theater") competently surveys the extensive recent research on later Greek performance cultures and reexamines important mosaics such as those excavated at Patras (Psila Alonia), Chania (House of Dionysus), Kissamos (House of Pheidias), Mytilene (House of Menander), and Antioch (Daphne) that are related to performers (e.g., musicians) and Menander's theatrical plays. Any scholar interested in research on that period must consult this book and the original publications of these mosaics (cited in Dunbabin 2016). On tragedy in late antiquity, see Easterling and Miles 1999. Chorikios's late text on mimes is discussed in Stephanis 1986. On Hellenistic and later Greek performance cultures, see also the studies discussed under Edited Collections of Studies (on pantomimes and other topics); Music and Sound; Drama: Plays and Performance; Drama and Art; and Musical Contests, Associations of Dionysiac Artists, and Popular Song.

Cameron, Alan. 1995. *Callimachus and his critics*. Princeton, NJ: Princeton Univ. Press.

Cameron argues (pp. 71–103) that Hellenistic epigrams and other poetry of this period were composed for and performed in sympotic settings.

Chaniotis, Angelos. 1988. Als die Diplomaten noch tanzten und sangen: Zu zwei Dekreten kretischer Städte in Mylasa. *Zeitschrift für Papyrologie und Epigrafik* 71:154–156.

Discusses Hellenistic inscriptions that show that the songs of Thaletas of Gortyn were still performed at this much later period. On sung poetry in the Hellenistic period, see M. Fantuzzi, "Sung poetry: The case of inscribed paeans," in J. J. Clauss and M. Cuypers, eds. *A companion to Hellenistic literature* (Chichester, UK: Wiley-Blackwell, 2010), pp. 181–196. On other aspects of performance culture in the Hellenistic and later periods, see T. Gammacurta, *Papyrologica scaenica: I copioni teatrali nella tradizione papiracea* (Alessandria, Italy: Edizioni dell'Orso, 2006); and M. C. Martinelli, ed. *La Musa dimenticata: Aspetti dell' esperienza musicale greca in età ellenistica* (Pisa, Italy: Edizioni della Normale, 2009).

Dunbabin, Katherine M. D. 2016. *Theater and spectacle in the art of the Roman empire*. Ithaca, NY: Cornell Univ. Press.

An indispensable major study of later Greek performance cultures, from an art-historical and archaeological perspective (with extensive references to earlier publications).

Easterling, Pat E., and Richard Miles. 1999. Dramatic identities: Tragedy in late antiquity. In *Constructing identities in late antiquity*. Edited by Richard Miles, 95–111. London: Routledge.

A critical examination of evidence on tragedy and performance in late antiquity (with ample references to earlier research). See also C. P. Jones, "Greek drama in the Roman Empire," in R. Scodel, ed. *Theater and society in the classical world* (Ann Arbor, MI: Univ. of Michigan Press, 1993), pp. 39–52.

Hall, Edith. 2010. Iphigenia in Oxyrhynchus and India: Greek tragedy for everyone. In *Parachoregema: Studies in honour of Gregory M. Sifakis*. Edited by Stavros Tsitsiridis, 393–417. Herakleion, Greece: Univ. of Crete Press.

On P.Oxy. 413, a noteworthy, unique script of Greek popular theater entertainment in Egypt in the 2nd century CE. The papyrus is unparalleled, among other reasons, because it offers directions as to where drums and cymbals should accompany the action of the plot of this mime (as some scholars have defined this performance script). P.Oxy. 413 offers one of the most important documents in ancient Greek theater history. On mimes, see J. Wiemken, *Der griechische Mimus: Dokumente zur Geschichte des antiken Volkstheaters* (Bremen, Germany: Schünemann Universitätsverlag, 1972); and E. Hall, "Rhetorical actors and other versatile Hellenistic vocalists," in C. Kremmydas and K. Tempest, eds. *Hellenistic oratory: Continuity and change* (Oxford: Oxford Univ. Press: 2013), chapter 6.

Hornblower, Simon. 2015. *Lykophron*: Alexandra. *Greek text, translation, commentary, and introduction*. Oxford: Oxford Univ. Press.

In this monumental, learned commentary, Hornblower (pp. 42–47, in the section titled "Performance?") focuses on the question whether parts (or the whole) of *Alexandra* were recited, and discusses possible performance contexts.

Korenjak, Martin. 2000. *Publikum und Redner: Ihre Interaktion in der sophistischen Rhetorik der Kaiserzeit*. Munich: Beck.

On epideictic rhetoric, sophistic performance, and audiences in the imperial era. See also J. Connolly, "Reclaiming the theatrical in the Second Sophistic," *Helios* 28 (2001): 75–96; and the concise overview in T. Whitmarsh, *The second sophistic*. Greece and Rome New Surveys in the Classics 35 (Oxford: Oxford Univ. Press, 2005), pp. 23–40 (with references to earlier studies).

Roueché, Charlotte. 1993. *Performers and partisans at Aphrodisias in the Roman and late Roman Periods*. London: Society for the Promotion of Roman Studies.

Drawing mainly on Greek epigraphic evidence from Roman and late antique Aphrodisias, the author provides a very useful reconstruction of the material, cultural, and political conditions of the development of public performances, primarily but not exclusively in that area of the Roman and early Byzantine empires. In addition to the study of the (often well-orchestrated) interaction between audiences and performers such as mimes, pantomimes, gladiators, and athletes, attention is paid to the state intervention in the organization of public spectacles.

Rutherford, Ian 2009. Aristodama and the Aitolians: An itinerant poetess and her agenda. In *Wandering poets in Ancient Greek culture*. Edited by Richard Hunter and Ian Rutherford, 237–248. Cambridge, UK: Cambridge Univ. Press.

Explores the sources about Aristodama, an epic poetess from Smyrna in Ionia, who gave many performances of her poetic compositions and was honored by two Aitolian cities.

Sifakis, Gregory M. 1967. *Studies in the history of Hellenistic drama*. London: Athlone.

Explores the history of dramatic performances in Delos and Delphoi. Includes incisive discussion of relevant inscriptions.

Stephanis, Ioannes E. 1986. *Χορικίου Σοφιστοῦ Γάζης Συνηγορία Μίμων*. Thessalonike, Greece: Παρατηρητής.

Being the latest work that offers valuable information about ancient mimes, Chorikios's 6th-century CE text has been viewed as a unique document for the history of ancient Greek theater. Stephanis insightfully elucidates diverse aspects of this fascinating work. See also R. Webb, "Rhetorical and theatrical fictions in Chorikios of Gaza," in S. Johnson, ed. *Greek literature in late antiquity: Dynamism, didacticism, classicism* (Aldershot, UK: Ashgate, 2006), pp. 107–124.

Wiles, David. 1991. *The masks of Menander: Sign and meaning in Greek and Roman performance*. Cambridge, UK: Cambridge Univ. Press.

Analyzes the techniques of the staging of Hellenistic (and Roman) comedy. Special emphasis is placed on the different traditions of the art of mask making, and on costumes and acting conventions, including gestures and vocal performance.

back to top

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