BIBLIOGRAPHY

Abbreviations of journal titles follow the conventions of *L'Année Philologique*. The following abbreviations have been used for standard reference works included in this bibliography:

DK = Diels & Kranz ([1903] 1952).
FGrH = Jacoby (1923-1959).
KPS = Krumeich, Pechstein & Seidensticker (1999).
PCG 1 = Kassel & Austin (2001a).
PC III.2 = Kassel & Austin (2001b).
PCG VII = Kassel & Austin (2001c).
TrGF = Snell, Radt & Kannicht (1986-2004).

Abdel Wahab, F. (1974), *Modern Egyptian Drama: An Anthology* (Minneapolis/Chicago).
Abul Naga, E.S.A. (1972), *Les sources françaises du théâtre egyptien (1970-1939)* (Alger).
Ahl, F. (1984), 'The Art of Safe Criticism in Greece and Rome', *AJP* 105: 174-208.
Ahrensdorf, P.J. (2009), *Greek Tragedy and Political Philosophy: Rationalism and Religion in Sophocles' Theban Plays* (Cambridge).
Alaux, J. (1992), 'Remarques sur la φιλία Labdacide dans *Antigone* et *Œdipe à Colone*', *Mètis* 7: 209-29.
Alexiou, M. (1974), *The Ritual Lament in the Greek Tradition* (Cambridge).
Al-Hakim, T. (1981), *Plays, Prefaces & Postscripts of Tawfiq Al-Hakim, Volume One: Theater of the Mind*, tr. W.M. Hutchins (Washington DC).
——— (1996), *Fate of a Cockroach*, in *Fate of a Cockroach and Other Plays*, tr. D. Johnson-Davies (Boulder CO/London).
——— (2005), 'Introduction to *King Oedipus*', in M. Carlson, *The Arab Oedipus: Four Plays*, tr. W. M. Hutchins (New York): 15-40.
Allan, W. (2001), 'Euripides in *Megale Hellas*: Some Aspects of the Early Reception of Tragedy', *G&R* 48: 67-86.
Anderson, C., & K. Dix (2007), 'Prometheus and the Basileia in Aristophanes' *Birds*', *CJ* 102: 321-27.
Arendt, H. (1958), *The Human Condition* (Chicago).
Arrowsmith, W. (1973), 'Aristophanes' *Birds*: The Fantasy Politics of Eros', *Arion* (1 ser.) 1.1: 119-67.
——— (ed.) (1990), *Unmodern Observations (*translation of Nietzsche's *Unzeitgemässe Betrachtungen)* (New Haven/London).
Ashby, C. (1998), *Classical Greek Theatre: New Views of an Old Subject* (Iowa City).
Austin, M.M., & P. Vidal-Naquet (1977), *Economic and Social History of Ancient Greece*, tr. and rev. M.M. Austin (Berkeley/Los Angeles).

Bäbler, B. (1998), *Fleissige Thrakerinnen und wehrhafte Skythen: Nichtgriechen im klassischen Athen und ihre archäologische Hinterlassenschaft* (Stuttgart).
Badawi, M.M. (1987), *Modern Arabic Drama in Egypt* (Cambridge).
——— (1988), *Early Arabic Drama* (Cambridge).
Badian, E. (1993), *From Plataea to Potidaea* (Baltimore).
Badiou, A. (2005), *Metapolitics*, tr. J. Barker (London/New York).
Bakhtin, M.M. (1984), *Rabelais and His World*, tr. H. Iswolsky (Bloomington).
Bakola, E. (2010), *Cratinus and the Art of Comedy* (Oxford).
Balcer, J. (1976), 'Imperial Magistrates in the Athenian Empire', *Historia* 25: 257-87.
——— (1977), 'The Athenian Episkopos and the Achaemenid "King's Eye"', *AJP* 98: 252-63.
——— (1978), *The Athenian Regulations for Chalkis: Studies in Athenian Imperial Law* (Wiesbaden).
——— (1984), *Sparda by the Bitter Sea: Imperial Interaction in Western Anatolia* (Chico).
——— (1987), *Herodotus and Bisitun: Problems in Ancient Persian Historiography* (Stuttgart).
——— (1993), 'The Greeks and the Persians: A Process of Acculturation', *Historia* 32: 257-67.
Barker, A. (2007), *The Science of Harmonics in Classical Greece* (Cambridge).
Barrett, W.S. (ed.) (1964), *Euripides: Hippolytos* (Oxford).

Bassett, S.M. (2003), *The Poetry of Homer: Edited with An Introduction by Bruce Heiden* (Lanham MD/Oxford) [orig. publ. 1938].

Batstone, W.W. (2006), 'Provocation: The Point of Reception Theory', in Martindale & Thomas (2006): 14-20.

Battezzato, L. (2005), 'Lyric', in Gregory (2005): 149-66.

Bayart, J.-F. (2005), *The Illusion of Cultural Identity*, tr. S. Rendall, J. Roitman & C. Schoch (Chicago).

Beare, W. (1954), 'The Costume of the Actors in Aristophanic Comedy', *CQ* 4: 64-75.

——— & T.B.L. Webster (1957), 'Aristophanic Costume Again', *CQ* 7: 184-85.

Bees, R. (1993), *Zur Datierung des Prometheus Desmotes* (Teubner).

——— (2009), *Aischylos: Interpretationen zum Verständnis seiner Theologie* (Munich).

Ben-Zeev, A. (1990), 'Why Did Psammenitus Not Pity His Son?', *Analysis* 2: 118-26.

Bergemann, J. (1997), *Demos und Thanatos: Untersuchungen zum Wertsystem der Polis im Spiegel der attischen Grabreliefs des 4. Jahrhunderts v. Chr. und zur Funktion der gleichzeitigen Grabbauten* (Munich).

Bhabha, H.K. (1994), *The Location of Culture* (London/New York).

Bierl, A. (2009), *Ritual and Performativity: The Chorus of Old Comedy*, tr. A. Hollmann (Washington DC).

Biles, Z. (2011), *Aristophanes and the Poetics of Competition* (Cambridge).

Bing, P., & J.S. Bruss (eds.) (2007), *Brill's Companion to Hellenistic Epigram* (Leiden/Boston).

Birdwhistell, R. (1970), *Kinesics and Context: Essays on Body Motion Communication* (Philadelphia).

Bläsing, B. (2010), 'The Dancer's Memory: Expertise and Cognitive Structures in Dance', in Bläsing, Puttke & Schack (2010): 75-98.

———, M. Puttke & T. Schack (2010), *The Neurocognition of Dance: Mind, Movement and Motor Skills* (New York).

Blaydes, F.H.M. (ed.) (1882), *Aristophanis Aves* (Halle).

Blundell, M.W. (1988), 'The *Phusis* of Neoptolemus in Sophocles' *Philoctetes*', *G&R* 35: 137-48.

——— (1989), *Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics* (Cambridge).

Boardman, J. (2000), *Persia and the West: An Archaeological Investigation of the Genesis of Achaemenid Art* (London).

Bobonich, C. (2002), *Plato's Utopia Recast* (Oxford).

Bollack, J. (2006), '*Prometheus Bound*: Drama and Enactment', in Cairns & Liapis (2006): 79-89.

Bömer, F. (1981), *Untersuchungen über die Religion der Sklaven in Griechenland und Rom* (Wiesbaden).

Bosher, K. (2006), 'Theater on the Periphery: A Social and Political History of Theater in Early Sicily', Diss. Michigan.

——— (2011), Review of Csapo (2010), *CP* 106: 361-65.

——— (2012), 'Hieron's Aeschylus', in Bosher (2012): 97-111.

——— (ed.) (2012), *Theater Outside Athens: Drama in South Italy and Sicily* (Cambridge).

——— (2013), 'Phlyax Slaves: From Vase to Stage?' in Tordoff & Akrigg (2013), 197-208.

Bossi, F. (1990), *Studi su Archiloco* (Bari).

Bourdieu, P. (1977), *Outline of a Theory of Practice* (Cambridge).

Bowie, A.M. (1993), *Aristophanes: Myth, Ritual, Comedy* (Cambridge).

Breitholz, L. (1960), *Die dorische Farce im griechischen Mutterland vor dem 5. Jahrhundert: Hypothese oder Realität?* (Stockholm).

Bremer, D. (1988), *Prometheus in Fesseln* (Frankfurt).

Briant, P. (2002a), *From Cyrus to Alexander: A History of the Persian Empire*, tr. P. Daniels (Winona Lake).

——— (2002b) 'History and Ideology: The Greeks and "Persian Decadence"', in T. Harrison (ed.), *Greeks and Barbarians* (New York): 193-210.

——— (2010), 'The Theme of "Persian Decadence" in Eighteenth-Century European Historiography: Remarks on the Genesis of a Myth', in Curtis & Simpson (2010): 3-15.

Brock, R. (1994), 'The Labour of Women in Classical Athens', *CQ* 44: 336-46.

——— (2010), 'Citizens and Non-Citizens in Athenian Tragedy', in E.M. Harris, D.F. Leão & P.J. Rhodes (eds.), *Law and Drama in Ancient Greece* (London): 94-107.

Brown, I. (1964), 'The Effervescent Egyptian Theatre', *Theatre Annual* 21: 57-68.

Brown, S. (1988), 'The *Medikos Logos* of Herodotus and the Evolution of the Median State', in Kuhrt & Sancisi-Weerdenburg (1988): 71-86.

Brown, W. (1995), *States of Injury: Power and Freedom in Late Modernity* (Princeton).

Budelmann, F. (2007), 'The Reception of Sophocles' Representation of Physical Pain', *AJP* 128: 443-67.

Bull, M., & L. Back (eds.) (2003), *The Auditory Culture Reader* (Oxford).

Burford, A. (1972), *Craftsmen in Greek and Roman Society* (Ithaca NY).

Burian, P. (2009), 'The Ending(s) of *Oedipus Tyrannus*', in Goldhill & Hall (2009): 99-118.

——— (2010), 'Gender and the City: *Antigone* from Hegel to Butler and Back', in K. Bassi & J. Peter Euben (eds.), *When Worlds Elide: Classics, Politics, Culture* (Lanham MD): 255-99.

Burkert, W. (1972), *Lore and Science in Ancient Pythagoreanism* (Cambridge).

Butler, J. (2000), *Antigone's Claim: Kinship between Life and Death* (New York).

Buxton, R. (2009), 'Feminized Males in *Bacchae*: The Importance of Discrimination', in Goldhill & Hall (2009): 232-50.

Cairns, D., & V. Liapis (eds.) (2006), *Dionysalexandros: Essays on Aeschylus and his Fellow Tragedians in Honour of Alexander F. Garvie* (Swansea).

Calder, W.M. III (1971), 'Sophoclean Apologia: *Philoctetes*', *GRBS* 12: 153-74.

Camp, J. (2004), 'Athenian Cobblers and Heroes', in S. Keay & S. Moser (eds.), *Greek Art in View. Essays in Honour of Brian Sparkes* (Oxford): 129-37.

Carpenter, T.H. (2003), 'The Native Market for Red-Figure Vases in Apulia', *MAAR* 48: 1-24.

——— (2009), 'Prolegomenon to the Study of Apulian Red-Figure Pottery', *AJA* 113: 27-38.

Carter, D. (2004), 'Was Attic Tragedy Democratic?', *Polis* 21: 1-25.

——— (2007), *The Politics of Greek Tragedy: Greece and Rome Live* (Exeter).

——— (2010), 'The *Demos* in Greek Tragedy', *CCJ* 56: 47-94.

——— (ed.) (2011), *Why Athens? A Reappraisal of Tragic Politics* (Oxford).

Cassio, A.C. (1985a), 'Two Studies on Epicharmus and his Influence', *HSCP* 89: 37-51.

——— (1985b), *Commedia e partecipazione: La Pace di Aristofane* (Naples).

Chanter, T. (2010), 'Antigone's Political Legacies: Abjection in Defiance of Mourning', in Wilmer & Žukauskaitė (2010): 19-47.

Christensen, J. (2009), 'The End of Speeches and a Speech's End: Nestor, Diomedes, and the *telos muthon*', in Myrsiades (2009): 136-62.

Cixous, H., & C. Clément (1986), *The Newly Born Woman* (Minneapolis).

Clairmont, C.W. (1993), *Classical Attic Tombstones, Volumes 1-8* (Kilchberg).

Clayton, B. (2011), 'Polyphemus and Odysseus in the Nursery: Mother's Milk in the *Cyclopeia*', *Arethusa* 44: 255-77.

Cohen, B. (ed.) (2000), *Not the Classical Ideal: Athens and the Construction of the Other in Greek Art* (Leiden).

Collard, C., M.J. Cropp & K.H. Lee (eds.) (1995), *Euripides: Selected Fragmentary Plays, Volume 1* (Warminster).

——— (eds.) (2004), *Euripides: Selected Fragmentary Plays, Volume 2* (Warminster).

Collins, J.H. (2012), 'Prompts for Participation in Early Philosophical Texts', in E. Minchin (ed.), *Orality, Literacy and Performance in the Ancient World* (Leiden): 151-82.

Comella, A. (2002), *I rilievi votivi greci di periodo arcaico e classico: diffusione, ideologia, committenza* (Bari).

Conacher, D. (1974), 'Aeschylus' *Persae*: A Literary Commentary', in J.L. Heller & J.K. Newman (eds.), *Serta Turyniana* (Urbana): 143-68.

——— (1980), *Aeschylus' Prometheus Bound: A Literary Commentary* (Toronto).

Corbin, A. (1998), *Village Bells: Sound and Meaning in the Nineteenth-Century French Countryside*, tr. M. Thom (New York).

Crabbs, J. (1975), 'Politics, History, and Culture in Nasser's Egypt', *International Journal of Middle East Studies* 6: 386-420.

Crane, G. (1996), 'The Prosperity of Tyrants: Bacchylides, Herodotus, and the Contest for Legitimacy', *Arethusa* 29: 57-85.

Cropp, M. (ed.) (1988), *Euripides: Electra* (Warminster).

Csapo, E. (1986), 'A Note on the Würzburg Bell-Crater H5697 "Telephus Travestitus"', *Phoenix* 40: 379-92.

——— (1999-2000), 'Later Euripidean Music', *ICS* 24-25: 399-426.

——— (2004), 'Some Social and Economic Conditions behind the Rise of the Acting Profession in the Fifth and Fourth Centuries BC', in C. Hugoniot, Hurlet & Milanezi (2004): 52-76.

——— (2005), *Theories of Mythology* (Malden MA/Oxford).

——— (2007), 'The Men who Built the Theatres: *Theatropolai, Theatronai*, and *Arkhitektones*', in Wilson (2007): 87-115.

——— (2010), *Actors and Icons of the Ancient Theater* (Malden MA/Oxford).

——— & M. Miller (eds.) (2007), *The Origins of Theatre in Ancient Greece and Beyond: From Ritual to Drama* (Cambridge/New York/Melbourne/Madrid).

——— & W. Slater (1995), *The Context of Athenian Drama* (Ann Arbor).

Curtis, J., & S.L. Simpson (eds.) (2010), *The World of Achaemenid Persia: History, Art and Society in Iran and the Ancient Near East* (London).

Dancy, J. (2004), *Ethics without Principles* (Oxford).

Davies, M. (1982), 'The End of Sophocles' *O.T.*', *Hermes* 110: 268-78.

——— (1991a), 'The End of Sophocles' *O.T.* Revisited', *Prometheus* 17: 1-18.

——— (ed.) (1991b), *Sophocles' Trachiniae: With Introduction and Commentary* (Oxford).

Davies, S., K.M. Higgins & R. Hopkins (eds.) (2009), *A Companion to Aesthetics* (Malden MA).

Dawe, R. D. (1967), 'The End of *Seven against Thebes*', *CQ* 17: 16-28.

Deacy, S. (2008), *Athena* (London).

Dearden, C. (1988), 'Phlyax comedy in Magna Graecia: a reassessment', in J.H. Betts, J.T. Hooker & J.R. Green (eds.), *Studies in Honour of T.B.L. Webster Volume 2* (Bristol): 33-41.

——— (1990a), 'Fourth-Century Tragedy in Sicily: Athenian or Sicilian?', in Descoeudres (1990): 231-42.

——— (1990b), 'Epicharmus, Phlyax and Sicilian Comedy', in Descoeudres (1990): 155-61.

——— (1999), 'Plays for export', *Phoenix* 53: 139-57.

——— (2004), 'Sicily and Rome: The Greek Context for Roman Drama', *MedArch* 17: 121-30.

——— (2012), 'Whose Line is it Anyway? West Greek Comedy in its Context', in Bosher (2012): 272-88.

Delcourt, M., & R.L. Rankin (1965), 'The Last Giants', *HR* 4: 209-42.

Deleuze, G. (1990), *The Logic of Sense*, tr. M. Lester (New York).

Denard, H. (2007), 'Lost Theatre and Performance Traditions in Greece and Italy', in M. McDonald & J.M. Walton (eds.), *The Cambridge Companion to Greek and Roman Theatre* (Cambridge): 139-60.

Derrida, J. (1986), *Glas*, tr. J. P. Leavey, Jr., & R. Rand (Lincoln NE/London).

des Bouvrie, S. (1993), 'Aiskhulos, *Prometheus*: An Anthropological Approach', *Mètis* 8: 187-216.

Descoeudres, J.P. (ed.) (1990), *Greek Colonists and Native Populations* (Oxford).

Desmond, W.D. (2006), *The Greek Praise of Poverty: Origins of Ancient Cynicism* (Notre Dame IN).

Destrée, P. (2011), 'Poetry, *Thumos*, and Pity in the *Republic*', in Destrée & Herrmann (2011): 267-81.

——— & F.-G. Herrmann (eds.) (2011), *Plato and the Poets* (Leiden).

Diels, H.A., & W. Kranz ([1903] 1952), *Die Fragmente der Vorsokratiker* (Berlin).

Dobrov, G.W. (1993), 'The Tragic and the Comic Tereus', *AJP* 114: 189-234.

——— (ed.) (1997a), *The City as Comedy: Society and Representation in Athenian Drama* (Chapel Hill/London).

——— (1997b), 'Language, Fiction, and Utopia', in Dobrov (1997a): 95-132.

Dodds, E.R. (ed.) (1960), *Euripides: Bacchae* (Oxford).

——— (1973), *The Ancient Concept of Progress* (Oxford).

Dorter, K. (1992), 'Freedom and Constraints in *Prometheus Bound*', *Interpretation* 19: 117-35.

Dover, K.J. (1972), *Aristophanic Comedy* (Berkeley).

duBois, P. (1988), *Sowing the Body: Psychoanalysis and Ancient Representations of Women* (Chicago).

Duchemin, J. (1974), *Prométhée: histoire du mythe de ses origins orientales à ses incarnations moderns* (Paris).

Dué, C. (2002), *Homeric Variations on a Lament by Briseis* (Lanham MD).

Dunbar, N. (ed.) (1998), *Aristophanes: Birds* (Oxford).

Duncan, A. (2011), 'Nothing to do with Athens? Tragedians at the Courts of Tyrants', in Carter (2011): 69-84.

Dunkle, R. (1987), 'Nestor, Odysseus and the *Metis-Bie* Antithesis: The Funeral Games, *Iliad* 23', *CW* 81: 1-17.

Dunn, F. M. (1992), 'Introduction: Beginning at Colonus', *YCS* 29: 1-12.

Eagleton, T. (2003), *Sweet Violence: The Idea of the Tragic* (Malden MA/Oxford).

——— (2006), 'Lunging, Flailing, Mispunching', *London Review of Books* (19 October): 32-34.

——— (2008), 'Coruscating on Thin Ice', *London Review of Books* (24 January): 19-20.

Easterling, P.E. (1978), '*Philoctetes* and Modern Criticism', *ICS* 3: 27-39.

——— (ed.) (1982), *Sophocles: Trachiniae* (Cambridge).

——— (1994), 'Euripides Outside Athens: A Speculative Note', *ICS* 19: 73-80.

——— (ed.) (1997), *The Cambridge Companion to Greek Tragedy* (Cambridge).

——— (1997a). 'A Show for Dionysus', in Easterling (1997): 36-53.

——— (1997b), 'The Language of the Polis in *Oedipus at Colonus*', in J.-Th.A. Papademetriou (ed.), *Acta: First Panhellenic and International Conference on Ancient Greek Literature (23-26 May 1994)* (Athens): 273-82.

——— & B. Goward (eds.) (2004), *Sophocles, Plays, ed. R.C. Jebb: Trachiniae* (London).

——— & E. Hall (eds.) (2002), *Greek and Roman Actors: Aspects of an Ancient Profession* (Cambridge).

Ebbot, M. (2005), 'Marginal Figures', in Gregory (2005): 366-76.

Edmonds, J.M. (1957), *The Fragments of Attic Comedy. Volume I: Old Comedy* (Leiden).

Edmunds, L. (1996), *Theatrical Space and Historical Place in Sophocles' Oedipus at Colonus* (Lanham MD).

Epstein, P.D. (1981), 'The Marriage of Peisthetairos to *Basileia* in the *Birds* of Aristophanes', *Dionysius* 5: 5-28.

Erlmann, V. (ed.) (2004), *Hearing Cultures: Essays on Sound, Listening, and Modernity* (Oxford).

——— (2010), *Reason and Resonance: A History of Modern Aurality* (New York).

Etman, A., (2008), 'Translation at the Intersection of Traditions: The Arab Reception of the Classics', in Hardwick & Stray (2008): 141-52.

Falkner, T.M. (2005), 'Engendering the Tragic *Theates*: Pity, Power, and Spectacle in Sophocles' *Trachiniae*', in Sternberg (2005): 165-92.

Faraone, C. (2001), 'A Collection of Curses against Kilns (Homeric Epigram 13.7-23)', in A.Y. Collins & M.M. Mitchell (eds.), *Antiquity and Humanity: Essays on Ancient Religion and Philosophy presented to Han Dieter Betz on his 70th Birthday* (Tübingen): 435-49.

Farnell, B. (1996), 'Movement Notation Systems', in P.T. Daniels and W. Bright (eds.), *The World's Writing Systems* (Oxford): 855-79.

——— (1999), 'Moving Bodies, Acting Selves', *Annual Review of Anthropology* 28: 341-73.

Feickert, A. (ed.) (2003), *Euripides: Rhesos* (Frankfurt/New York).

Femia, J.V. (1981), *Gramsci's Political Thought: Hegemony, Consciousness, and the Revolutionary Process* (Oxford).

Finkelberg, M. (1998), 'The Geography of the *Prometheus Vinctus*', *RhM* 141: 119-42.

Fitton-Brown, A.D. (1959), 'Prometheia', *JHS* 79: 52-60.

Foley, H.P. (1982), 'The "Female Intruder" Reconsidered: Women in Aristophanes' *Lysistrata* and *Ecclesiazusae*', *CP* 77: 1-21.

——— (1995), 'Tragedy and Democratic Ideology: The Case of Sophocles' *Antigone*', in Goff (1995): 131-50.

——— (2001), *Female Acts in Greek Tragedy* (Princeton).

——— (2008), 'Generic Boundaries in Late Fifth-Century Athens', in Revermann & Wilson (2008): 15-36.

——— & E.B. Mee (eds.) (2011), *Antigone on the Contemporary World Stage* (Oxford).

Fontaine, M., & A. Scafuro (eds.) (forthcoming), *The Oxford Handbook of Ancient Comedy* (Oxford).

Forti, L. (ed.) (1966), *Letteratura e arte figurate nella Magna Grecia* (Fasano).

Fortson, B. (2004), *Indo-European Language and Culture: An Introduction* (Malden MA).

BIBLIOGRAPHY

Foteini, V. (2011), 'Piraeus: Cantharus, Zea, Munichia', retrieved from http://www2.rgzm.de/Navis2/Home/HarbourFullTextOutput.cfm?HarbourNR=Piraeus.

Foucault, M. (2000), 'Truth and Juridical Forms', in J.E. Faubian (ed.), *Power: Essential Works of Foucault 1954-1984, Volume 3* (New York): 1-89.

——— (2008), *The Government of Self and Others*, tr. G. Burchell (New York).

Fowler, B. (1957), 'The Imagery of the *Prometheus Bound*', *AJP* 78: 173-84.

Frye, R.N. (2010), 'Cyrus the Mede and Darius the Achaemenid?', in Curtis & Simpson (2010): 17-19.

Gagarin, M. (1976), *Aeschylean Drama* (Berkeley).

Gallant, T.W. (1991), *Risk and Survival in Ancient Greece: Reconstructing the Rural Domestic Economy* (Cambridge).

Garvie, A.F. (ed.) (1998), *Sophocles: Ajax* (Warminster).

——— (ed.) (2009), *Aeschylus: Persae* (Oxford).

Georges, P. (1994), *Barabarian Asia and the Greek Experience* (Baltimore).

Gerö, E.C., & H.R. Johnsson (2001), 'Where Were the Women when the Men Laughed at *Lysistrata*? An Inquiry into the Question whether the Audience of the Old Comedy Also Included Female Spectators', *Eranos* 99: 87-99.

Gibert, J. (1999-2000), 'Falling in Love with Euripides (*Andromeda*)', *ICS* 24-25: 75-91.

Gibson, B. (ed. & tr.) (2006), *Statius Silvae 5* (Oxford).

Gigante, M. (1966), 'Teatro Greco in Magna Graecia', in Forti (1966): 83-146.

——— (1971), *Rintone e il Teatro in Magna Grecia* (Naples).

Gildenhard, I., & M. Revermann (eds.) (2010), *Beyond the Fifth Century: Interactions with Greek Tragedy From the Fourth Century BCE to the Middle Ages* (Berlin/New York).

Girard, J. (1884), *Études sur la poésie grecque: Épicharme, Pindare, Sophocle, Théocrite, Apollonius* (Paris).

Giuliani, L. (1996), 'Rhesus Between Dream and Death: On the Relation of the Image to Literature in Apulian Vase Painting', *BICS* 41: 71-86.

Goff, B. (ed.) (1995), *History, Tragedy, Theory: Dialogues on Athenian Drama* (Austin TX).

——— & M. Simpson (2007), *Crossroads in the Black Aegean: Oedipus, Antigone, and Dramas of the African Diaspora* (Oxford).

——— (eds.) (2011), *Thinking the Olympics: The Classical Tradition and the Modern Games* (London).

Goffman, E. (1963), *Behavior in Public Places: Notes on the Social Organization of Gathering* (New York).

Golder, H. (1990), 'Sophocles' *Ajax*: Beyond the Shadow of Time', *Arion* (3 ser.) 1.1: 9-34.

Goldhill, S. (1990), 'The Great Dionysia and Civic Ideology', in Winkler & Zeitlin (1990): 97-129.

——— (1994), 'Representing Democracy: Women at the Great Dionysia', in R. Osborne & S. Hornblower (eds.), *Ritual, Finance, Politics: Athenian Democratic Accounts Presented to David Lewis* (Oxford): 347-69.

——— (1998), 'Battle Narrative and Politics in Aeschylus' *Persae*', *JHS* 108: 189-93.

——— (2000), 'Civic Ideology and the Problem of Difference: The Politics of Aeschylean Tragedy, Once Again', *JHS* 120: 34-56.

——— (2011), *Victorian Culture and Classical Antiquity: Art, Opera, Fiction and the Proclamation of Modernity* (Princeton).

——— & E. Hall (eds.) (2009), *Sophocles and the Greek Tragic Tradition* (Cambridge).

Gordon, R.M. (1995), 'Sympathy, Simulation, and the Impartial Spectator', *Ethics* 105: 727-42.

Gramsci, A. (1971), *Selections from the Prison Notebooks of Antonio Gramsci*, ed. Q. Hoare & G.N. Smith (London).

Graziosi, B. (2002), *Inventing Homer: The Early Reception of Epic* (Cambridge).

——— & J. Haubold (eds.) (2010), *Homer: Iliad Book VI* (Cambridge).

Green, J.R. (1982), 'Dedication of Masks', *RA* 2: 237-48.

——— (2002), 'Towards a Reconstruction of Performance Style', in Easterling & Hall (2002): 93-126.

Greene, W.C. (1968), *Moira: Fate, Good, and Evil in Greek Thought* (Gloucester MA).

Gregory, J. (1991), *Euripides and the Instruction of the Athenians* (Ann Arbor).

——— (ed.) (2005), *A Companion to Greek Tragedy* (Malden MA).

Griffin, J. (ed.) (1995), *Homer: Iliad Book IX* (Oxford).

——— (1998), 'The Social Function of Attic Tragedy', *CQ* 48: 39-61.

Griffith, M. (1976), *The Authenticity of 'Prometheus Bound'* (Cambridge).
——— (ed.) (1983), *Aeschylus: Prometheus Bound* (Cambridge).
——— (1995), 'Brilliant Dynasts: Power and Politics in the *Oresteia*', *ClAnt* 14: 62-129.
——— (1998), 'The King and Eye: The Rule of the Father in Greek Tragedy', *PCPS* 44: 22-86.
——— (2002), 'Slaves of Dionysos: Satyrs, Audience, and the Ends of the *Oresteia*', *ClAnt* 21: 195-258.
——— (2005a), 'Satyrs, Citizens, and Self-Presentation', in G.W.M. Harrison (ed.), *Satyr Drama: Tragedy at Play* (Swansea): 161-99.
——— (2005b), 'The Subject of Desire in Sophocles' *Antigone*', in V. Pedrick & S. Oberhelman (eds.), *The Soul of Tragedy. Essays on Athenian Drama* (Chicago): 91-135.
——— (2006), 'Horsepower and Donkeywork: Equids and the Ancient Greek Imagination, Part Two', *CP* 101: 207-58.
——— (2011), 'Extended Families, Marriage, and Inter-City Relations in (Later) Athenian Tragedy: Dynasts II', in Carter (2011): 175-208.
Grimaldi, W.M.A. (1988), *Aristotle, Rhetoric II: A Commentary* (New York).
Grosrichard, A. (1998), *The Sultan's Court: European Fantasies of the East*, tr. L. Heron (London).
Gross, A. (1905), *Die Stichomythie in der griechischen Tragödie und Komödie* (Berlin).
Gruen, E. (2011), *Rethinking the Other in Antiquity* (Princeton).
Gumbrecht, H.U. (2004), *Production of Presence: What Meaning Cannot Convey* (Stanford).
——— (2006), *In Praise of Athletic Beauty* (Harvard).
Gurd, S. (2007), 'Meaning and Material Presence: Four Epigrams on Timomachus' Unfinished Medea', *TAPA* 137: 305-31.

Haase, W. (ed.) (forthcoming), *Ancient Comedy and Reception: Studies in the Classical Tradition of Comedy from Aristophanes to the Twenty-First Century* (New Brunswick).
Habermas, J. (1989), *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, tr. T. Burger (Cambridge MA).
Hall, E. (1989), *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford).
——— (ed.) (1996a), *Aeschylus: Persians* (Warminster).
——— (1996b), 'Is There a Polis in the *Poetics*?', in M.S. Silk (ed.), *Tragedy and the Tragic: Greek Theatre and Beyond* (Oxford): 295-309.
——— (1997), 'The Sociology of Tragedy', in Easterling (1997): 93-126.
——— (2004),'Towards a Theory of Performance Reception', *Arion* (3 ser.) 12.1: 51-89.
——— (2006), *The Theatrical Cast of Athens: Interactions between Ancient Greek Drama and Society* (Oxford).
——— (2007), 'Greek Tragedy 430-380 BC', in R. Osborne (ed.), *Debating the Athenian Cultural Revolution* (Cambridge): 264-87.
——— (2008), 'Putting the Class into Classical Reception', in Hardwick & Stray (2008): 386-97.
——— (2010), 'Heroes of the Dance Floor: The Missing Exemplary Male Dancer in Ancient Sources', in F. Macintosh (ed.), *The Ancient Dancer in the Modern World* (Oxford): 145-68.
Hall, E.T. (1959), *The Silent Language* (New York).
——— (1966), *The Hidden Dimension* (New York).
Hall, J.M. (2002), *Hellenicity: Between Ethnicity and Culture* (Chicago).
Hall, S. (1996), 'On Postmodernism and Articulation: An Interview with Stuart Hall', in D. Morley & K.-H. Chen (eds.), *Stuart Hall: Critical Dialogues in Cultural Studies* (London/New York): 131-50.
Halliwell, S. (ed. & tr.) (1988), *Plato: Republic 10* (Warminster).
——— (2009), 'Aesthetics in Antiquity', in Davies, Higgins & Hopkins (2009): 10-21.
Hammond, N.G.L., & W.G. Moon (1978), 'Illustrations of Early Greek Tragedy at Athens', *AJA* 82: 371-83.
Hancock, J. (1917), *Studies in Stichomythia* (Chicago).
Handley, E. (2003), 'Theocritus on Epicharmus', in J. Davidson & A. Pomeroy (eds.), *Theatres of Action* (Auckland): 142-48.
Hanink, J. (2008), 'Literary Politics and the Euripidean *Vita*', *CCJ* 54: 115-35.
——— (2011), 'Aristotle and the Tragic Theater in the Fourth Century B.C.: A Response to Jennifer Wise', *Arethusa* 44: 311-28.

Hardie, P. (1986), *Virgil's Aeneid: Cosmos and Imperium* (Oxford).

——— (2009), *Lucretian Receptions: History, the Sublime, Knowledge* (Cambridge).

Hardwick, L., & C. Stray (eds.) (2008), *A Companion to Classical Receptions* (Oxford).

Harriot, R.M. (1986), *Aristophanes: Poet and Dramatist* (Baltimore).

Harris, E.M. (1996), 'Demosthenes and the Theoric Fund', in E.M. Harris & R.W. Wallace (eds.), *Transitions to Empire: Essays in Greco-Roman History, 360-146 B.C. in Honor of E. Badian* (Norman OK): 57-76.

——— (2002), 'Workshop, Marketplace and Household: The Nature of Technical Specialization in Classical Athens and its Influence on Economy and Society', in P. Cartledge, E.E. Cohen & L. Foxhall (eds.), *Money, Labour, Land: Approaches to the Economies of Ancient Greece* (London/New York): 67-99.

Harrison, T. (2000), *The Emptiness of Asia* (London).

Harvey, D. (2000), 'Phrynichus and his Muses', in Harvey & Wilkins (2000): 91-134.

——— & J. Wilkins (eds.) (2000), *The Rivals of Aristophanes: Studies in Athenian Old Comedy* (London).

Harvey, F.D. (2005), *A Brief History of Neoliberalism* (Oxford).

Hawley, R. (1998), 'The Male Body as Spectacle in Attic Drama', in L. Foxhall & J. Salmon (eds.), *Thinking Men. Masculinity and its Self-Representation in Classical Tradition* (London): 83-99.

Heath, M. (1987), *The Poetics of Greek Tragedy* (London).

——— (2006), 'The 'Social Function' of Tragedy: Clarifications and Questions', in Cairns & Liapis (2006): 253-81.

——— (2009), 'Should There Have Been a *Polis* in Aristotle's *Poetics*?', *CQ* 59: 468-85.

——— & E. Okell (2007), 'Sophocles' *Ajax*: Expect the Unexpected', *CQ* 57: 363-80.

Hegel, G.W.F. (1902), *The Philosophy of History*, tr. J. Sibree (New York).

——— (1977), *Phenomenology of Spirit*, tr. A.V. Miller (New York).

Helm, P. (1981), 'Herodotus' *Medikos Logos* and Median History', *Iran* 19: 85-90.

Henderson, J. (1991), 'Women and the Athenian Dramatic Festivals', *TAPA* 121: 133-47.

——— (1997), 'Mass Versus Elite and the Comic Heroism of Peisetairos', in Dobrov (1997a): 135-48.

——— (ed. & tr.) (1998), *Aristophanes: Clouds. Wasps. Peace* (Cambridge MA).

——— (1999), *The Maculate Muse: Obscene Language in Attic Comedy* (Oxford) [2nd ed. publ. 1991].

——— (ed. & tr.) (2007), *Aristophanes: Fragments* (Cambridge MA).

Herington, C.J. (1967), 'Aeschylus in Sicily', *JHS* 87: 74-85.

——— (1970), *The Author of the Prometheus Bound* (Austin TX).

——— (1979), Review of Griffith (1976), *AJP* 100: 420-26.

Hermary, A., & A. Jacquemin (1988), 'Hephaistos', in H.C. Ackermann and J.-R. Gisler (eds.), *LIMC*, Volume 4.1 (Zürich): 627-54.

Hesk, J. (2003), *Sophocles: Ajax* (London).

Heydemann, H. (1886), 'Die Phlyakendarstellungen auf bemalten Vasen', *Jahrbuch des archäologischen Instituts* 1: 260-313.

Himmelmann, N. (1994), *Realistische Themen in der griechischen Kunst der archaischen und klassischen Zeit* (Berlin).

Hinckley, L.V. (1986), 'Patroclus' Funeral Games and Homer's Character Portrayal', *CJ* 81: 209-21.

Holmes, B. (2012), *Gender: Antiquity and Its Legacy* (New York).

Holst-Warhaft, G. (1995), *Dangerous Voices: Women's Laments and Greek Literature* (London).

Honig, B. (2009), 'Antigone's Laments, Creon's Grief: Mourning, Membership, and the Politics of Exception', *Political Theory* 37: 5-43.

Horstmann, R. and J. Norman (trs.) (2002), *Nietzsche: Beyond Good and Evil* (Cambridge).

Howes, D. (2003), *Sensual Relations: Engaging the Senses in Culture and Social Theory* (Ann Arbor).

——— (2005), *Empire of the Senses: The Sensual Culture Reader* (Oxford).

Hubbard, T.K. (1991), *The Mask of Comedy: Aristophanes and the Intertextual Parabasis* (Ithaca NY).

——— (1997), 'Utopianism and the Sophistic City in Aristophanes', in Dobrov (1997a): 23-50.

Hughes, A. (2003), 'Comedy in Paestan Vase Painting', *OJA* 22: 281-301.

——— (2012), *Performing Greek Comedy* (Cambridge).

BIBLIOGRAPHY

Hugoniot, C., F. Hurlet & S. Milanezi (2004), *Le statut de l'acteur dans l'antiquité grecque et romaine* (Tours).

Hunt, A.S. (ed.) (1912), *The Oxyrhyncus Papyri Pt. 9 Nos. 1166-1223* (London).

Hurst, H., & S. Owen (2005), *Ancient Colonizations: Analogy, Similarity and Difference* (London).

Hursthouse, R. (1999), *On Virtue Ethics* (Oxford).

Ihde, D. (2007), *Listening and Voice: Phenomenologies of Sound* (Albany NY).

Irigaray, L. (1974), 'The Eternal Irony of the Community', in *Speculum of the Other Woman*, tr. G.C. Gill (Ithaca NY): 214-26.

——— (2010), 'The Return', in E. Tzelepis & A. Athanasiou (eds.), *Rewriting Difference: Luce Irigaray and 'The Greeks'* (Albany): 259-72.

Isaac, B. (2004), *The Invention of Racism in Classical Antiquity* (Princeton).

Jacoby, F. (1923-1959), *Die Fragmente der Griechischen Historiker* (Leiden).

Jameson, F. (1981), *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca NY).

Jebb, R. (1900), *Sophocles: Plays; Oedipus Coloneus* (Cambridge).

Jedrikiewicz, S. (1996), 'Giudizio "giusto" ed alea nei concorsi drammatici del V secolo ad Atene', *QUCC* 54: 85-101.

Johnson, J.F., & D.C. Clapp (2005), 'Athenian Tragedy: An Education in Pity', in Sternberg (2005): 123-64.

Johnson, J.H. (1995), *Listening in Paris: A Cultural History* (Berkeley).

Johnson, P.J. (1997), 'Woman's Third Face: A Psycho/Social Reconsideration of Sophocles' *Antigone*', *Arethusa* 30: 369-98.

Jory, J. (2011), Review of Csapo (2010), *BMCR* 2011.04.11.

Kannicht, R. (ed.) (2004), *Tragicorum Graecorum Fragmenta Vol. 5: Euripides* (Göttingen).

Kantzios, I. (2004), 'The Politics of Fear in Aeschylus' *Persians*', *CW* 98: 3-19.

Kassel, R., & C. Austin (2001a) *Poetae Comici Graeci: Comoedia Dorica, Mimi, Phlyaces, Vol.1* (Berlin).

——— (2001b) *Poetae Comici Graeci: Aristophanes Testimonia et Fragmenta, Vol.3.2* (Berlin).

——— (2001c) *Poetae Comici Graeci: Menecrates – Xenophon, Vol.7* (Berlin).

Keesling, C. (2002), *The Votive Statues of the Athenian Acropolis* (Cambridge).

Kennedy, R.F. (2006), 'Justice, Geography and Empire in Aeschylus' *Eumenides*', *ClAnt* 25: 35-72.

Kerkhof, R. (2001), *Dorische Posse, Epicharm und Attische Komödie* (Munich/Leipzig).

Kiehl, E.J. (1852), 'Aeschyli Vita', *Mnemosyne* 1: 361-74.

Kim, J. (2000), *The Pity of Achilles: Oral Style and the Unity of the Iliad* (Lanham MA).

Kirk, G.S., J.E. Raven & M. Schofield (1983), *The Presocratic Philosophers: A Critical History with a Selection of Texts* (Cambridge).

Kitto, H.D.F. (1955), 'The Dance in Greek Tragedy', *JHS* 75: 36-41.

——— (1961), *Greek Tragedy: A Literary Study*[3] (New York) [first ed. publ. 1939].

——— (1969), 'Political Thought in Aeschylus', *Dionysio* 43: 160-65.

Klein, N. (2007), *The Shock Doctrine: The Rise of Disaster Capitalism* (New York).

Knox, B.M.W. (1964), *The Heroic Temper: Studies in Sophoclean Tragedy* (Berkeley).

Konstan, D. (1977), 'The Ocean Episode in the *Prometheus Bound*', *HR* 17: 61-72.

——— (1995), *Greek Comedy and Ideology* (New York/Oxford).

——— (1997), 'Inventing Ancient Greece', *H&T* 36: 261-69.

——— (1999), 'Pity and Self-Pity,' *Electronic Antiquity* 5: 1-6.

——— (2001), *Pity Transformed* (London).

——— (2006), *The Emotions of the Ancient Greeks: Studies in Aristotle and Classical Literature* (Toronto).

Kosak, J.C. (1999), 'Therapeutic Touch and Sophokles' *Philoktetes*', *HSCP* 99: 93-134.

Kosmopoulou, A. (2002), '"Working Women": Female Professionals on Classical Attic Gravestones', *ABSA* 96: 281-319.

Kossatz-Deissmann, A. (1980), 'Telephus Travestitus', in H.A. Cahn & E. Simon (eds.), *Tainia: Roland Hampe zum 70. Geburtstag am 2 Dezember 1978 Band 1* (Mainz): 281-90.

BIBLIOGRAPHY

Kovacs, D. (1990), 'De Cephisophonte verna, ut perhibent, Euripidis', *ZPE* 84: 15-18.
Krumeich, R., N. Pechstein & B. Seidensticker (1999), *Das griechische Satyrspiel* (Darmstadt).
Kuhrt, A. (1988), 'Earth and Water', in Kuhrt & Sancisi-Weerdenburg (1988): 87-99.
——— (2002), *'Greeks' and 'Greece' in Mesopotamian and Persian Perspectives* (Oxford).
——— (2007), *The Persian Empire: A Corpus of Sources from the Achaemenid Period* (New York).
——— & H. Sancisi-Weerdenburg (eds.) (1988), *Achaemenid History III: History and Method* (Leiden).
Kutzko, D. (2012), 'In Pursuit of Sophron: Doric Mime and Attic Comedy in Herodas' Mimiambi', in Bosher (2012): 367-90.

Lacan, J. (1992), *The Ethics of Psychoanalysis, 1959-1960: The Seminar of Jacques Lacan Book VII*, tr. Dennis Porter (New York).
Larmour, D. (1992), 'Eyes, Knowledge, and Power in the *Prometheus Bound*', *Scholia* 1: 28-37.
Lawler, L. (1954), '*Phora*, *schēma*, *deixis* in the Greek Dance', *TAPA* 85: 148-58.
——— (1964), *The Dance of the Ancient Greek Theatre* (Iowa City).
Lawrence, S. (2005), 'Ancient Ethics, the Heroic Code, and the Morality of Sophocles' *Ajax*', *G&R* 52: 18-33.
Le Guen, B. (1995), 'Théâtre et cités à l'époque hellénistique: mort de la cité—mort du théâtre?', *REG* 108: 59-90.
——— (2001), *Les associations de technites dionysiaques à l'époque hellénistique: corpus documentaire* (Paris).
——— (ed.) (2010), *L'Argent dans les concours du monde grec* (Saint-Denis).
Lear, J. (2001), 'Inside and Outside the *Republic*', in E. Wagner (ed.), *Essays on Plato's Psychology* (Lanham MD): 169-202.
Lefkowitz, M.L. (1981), *The Lives of the Greek Poets* (London).
Leonard, M. (2005), *Athens in Paris: Ancient Greece and the Political in Post-War French Thought* (Cambridge).
——— (2012), 'Tragedy and the Seductions of Philosophy,' *CCJ* 46: 145-64.
Levett, B. (2004), *Sophocles: Women of Trachis* (London).
Lewis, D. (1985), 'Persians in Herodotus', in M. Jameson (ed.), *The Greek Historians: Literature and History. Papers Presented to A.E. Raubitschek* (Saratoga): 101-17.
Lewis, S. (2002), *The Athenian Women: An Iconographic Handbook* (London).
Ley, G. (2007), *The Theatricality of Greek Tragedy: Playing Space and Chorus* (Chicago).
Liapis, V. (2009), '*Rhesus* Revisited: The Case for a Fourth-Century Macedonian Context', *JHS* 129: 71-88.
Lissarrague, F. (1993), 'On the Wildness of Satyrs', in T.H. Carpenter and C.A. Faraone (eds.), *The Masks of Dionysus* (Ithaca NY): 207-20.
Lloyd, D. (1994), *Anomalous States: Irish Writing and the Post-Colonial Moment* (Durham NC).
——— & A.R. JanMohamed (eds.) (1990), *The Nature and Context of Minority Discourse* (New York).
——— & P. Thomas (1998), *Culture and the State* (New York/London).
Lloyd-Jones, H. (1983), *The Justice of Zeus* (Berkeley).
——— (2002), 'Curses and Divine Anger in Early Greek Epic: The Pisander Scholion', *CQ* 52: 1-14.
——— (2003), 'Zeus, Prometheus, and Greek Ethics', *HSCP* 101: 49-72.
——— & N.G. Wilson (eds.) (1990), *Sophoclis Fabulae* (Oxford).
Long, R. (1979), *Tawfiq Al-Hakim: Playwright of Egypt* (London).
——— (2002), 'Philosophical and Psychological Themes in *Fate of a Cockroach*', in B. Jeyifo (ed.), *Modern African Drama* (New York/London): 500-05.
Loraux, N. (1986), *The Invention of Athens: The Funeral Oration in the Classical City*, tr. A. Sheridan (Cambridge MA).
——— (1990), 'Heracles: The Super-Male and the Feminine', in D.M. Halperin, J.J. Winkler & F.I. Zeitlin (eds.), *Before Sexuality* (Princeton): 21-52.
——— (1993), 'Aristophane, les femmes d'Athènes et le théâtre', in J.M. Bremer & E.W. Handley (eds.), *Aristophane* (Vandoeuvres/Geneva): 203-45.
Luhmann, N. (2000), *Art as a Social System*, tr. E.M. Knodt (Stanford).

MacDowell, D.M. (1995), *Aristophanes and Athens: An Introduction to the Plays* (Oxford).

BIBLIOGRAPHY

Mahoney, A. (2007), 'Key Terms in *Birds*', *CW* 100: 267-78.

Mailer, N. (2005), 'On Sartre's God Problem', *The Nation* (19 May).

March, J.R. (1987), *The Creative Poet: Studies on the Treatment of Myths in Greek Poetry* (London).

Markantonatos, A. (2002), *Tragic Narrative: A Narratological Study of Sophocles' Oedipus at Colonus* (Berlin).

——— (2007), *Oedipus at Colonus: Sophocles, Athens, and the World* (Berlin).

Martin, R.P. (1989), *The Language of Heroes: Speech and Performance in the Iliad* (Ithaca/London).

——— (2004), 'Hesiod and the Didactic Double', *Synthesis* 11: 31-53.

Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception* (Cambridge).

——— (2006), 'Introduction: Thinking Through Reception', in Martindale & Thomas (2006): 1-13.

——— & R.F. Thomas (eds.) (2006), *Classics and the Uses of Reception* (Malden MA/Oxford).

Marx, K. (1975), 'Contribution to the Critique of Hegel's *Philosophy of Law: Introduction*', in Karl Marx & Friedrich Engels, *Collected Works*, Volume 3 (New York). **pages?**

Marzullo, B. (1993), *I sofismi di Prometeo* (Florence).

Mastronarde, D. (ed.) (2004), *Euripides: Phoenissae* (Cambridge).

Mather, R.H. (1883), *The Prometheus Bound of Aeschylus* (Boston).

Mauss, M. (1935/1979), 'Techniques of the Body', *Journal de psychologie normal et pathologique* 32: 271-93; repr. *Economy and Society* 2: 70-88.

McClure, L. (1999), *Spoken like a Woman: Speech and Gender in Athenian Drama* (Princeton).

McDermott, E.A. (2000), 'Euripides' Second Thoughts', *TAPA* 130: 239-59.

McDowell, J. (1979/1997), 'Virtue and Reason', in R. Crisp & M. Slote (eds.), *Virtue Ethics* (Oxford): 141-62.

McGlew, J.F. (2001), 'Identity and Ideology: The Farmer Chorus of Aristophanes' *Peace*', *Syll Class* 12: 75-97.

McNeill, W.H. (1995), *Keeping Together in Time: Dance and Drill in Human History* (Harvard).

Mee, E.B., & H.P. Foley (eds.) (2011), *Antigone on the Contemporary World Stage* (New York).

Meiggs, R. (1972), *The Athenian Empire* (Oxford).

Meineck, P. (2011), 'The Neuroscience of the Tragic Mask', *Arion* (3 ser.) 19.1: 113-58.

——— & P. Woodruff (trs.) (2003), *Sophocles: Theban Plays* (Indianapolis)

Mendelsohn, D. (2013), 'Herakles: Punished Again', *New York Review of Books* (May 23): 48-51.

Mikhail, M. (2001), 'Revisiting the Theater in Egypt: An Overview', in S. Zuhur (ed.), *Colors of Enchantment: Theater, Dance, Music, and the Visual Arts of the Middle East* (Cairo/New York): 17-26.

Miller, C. (1978), 'The Prometheus Story in Plato's *Protagoras*', *Interpretation* 7: 22-32.

Miller, M. (1997), *Athens and Persia in the Fifth Century: A Study in Cultural Receptivity* (Cambridge).

Missiou, A. (1993), 'Δοῦλος τοῦ βασιλέως: The Politics of Translation', *CQ* 43: 377-91.

Mitchell, L.G. (2007), *Panhellenism and the Barbarian in Archaic and Classical Greece* (Swansea).

Mitchell-Boyask, R.N. (2009), '*Pelorios Aias*: Size Isn't Everything', unpubl. CAMWS paper.

Monro, D.B. (1884), 'The Poems of the Epic Cycle', *JHS* 5: 1-41.

Morris, S.P. (1992), *Daidalos and the Origins of Greek Art* (Princeton).

Moss, J. (2007), 'What Is Imitative Poetry and Why Is It Bad?', in G.R.F. Ferrari (ed.), *The Cambridge Companion to Plato's Republic* (Cambridge): 415-44.

Most, G.W. (2003), 'Anger and Pity in Homer's *Iliad*', in S. Braund and G.W. Most (eds.), *Ancient Anger: Perspectives from Homer to Galen*. *YCS* 32: 51-75.

Moulton, C. (1981), *Aristophanic Poetry* (Göttingen).

Mulvey, L. (2009), 'Visual Pleasure and Narrative Cinema', in R. Warhol-Down & D.P. Herndl (eds.), *Feminisms Redux: An Anthology of Literary Theory and Criticism* (New Brunswick NJ): 432-42; orig. publ. *Screen* 16 (1975): 6-18.

BIBLIOGRAPHY

Murnaghan, S. (1999), 'Poetics of Loss in Greek Epic', in M. Beissinger, J. Tylus & S. Wofford (eds.), *Epic Traditions in the Contemporary World: The Poetics of Community* (Berkeley): 203-20.

Murray, P. (2011), 'Tragedy, Women, and Family in Plato's *Republic*', in Destrée & Herrmann (2011): 175-93.

Myrsiades, K. (ed.) (2009), *Reading Homer: Film and Text* (Madison NJ).

Nancy, J.-L. (2007), *Listening*, tr. C. Mandell (New York).

Neer, R.T. (2002), *Style and Politics in Athenian Vase-Painting: The Craft of Democracy, ca. 530-460 B.C.E.* (Cambridge).

Newiger, H.-J. (1980), 'War and Peace in the Comedy of Aristophanes', *YCS* 26: 219-37.

——— (2000), *Metapher und Allegorie: Studien zu Aristophanes* (Stuttgart).

Nielsen, I. (2002), *Cultic Theatres and Ritual Drama* (Aarhus).

O'Connell, M.J. (1967), '*Antigone* and the Oedipus Plays as Unified', *CB* 44: 22-25.

Oakley, J.H. (2004), *Picturing Death in Classical Athens: The Evidence of the White Lekythoi* (Cambridge).

Ober, J. (1989), *Mass and Elite in Democratic Athens: Rhetoric, Ideology, and the Power of the People* (Princeton).

——— (1996), *The Athenian Revolution: Essays on Ancient Greek Democracy and Political Theory* (Princeton).

Olivieri, A. (1930), *Frammenti della commedia greca e del mimo nella Sicilia e nella Magna Grecia* (Naples).

Olson, S.D. (ed.) (1998), A*ristophanes: Peace* (Oxford).

Ormand, K. (1999), *Exchange and the Maiden: Marriage in Sophoclean Tragedy* (Austin TX).

Osborne, M. (1981-1983), *Naturalization in Athens*, *Volumes 1-4* (Brussels).

Owen, S. (2005), 'Analogy, Archaeology and Archaic Greek Colonization', in Hurst & Owen (2005): 5-22.

Padgett, J.M. (2000), 'The Stable Hands of Dionysus: Satyrs and Donkeys as Symbols of Social Marginalization in Attic Vase Painting', in Cohen (2000): 43-70.

Page, D. (ed.) (1972), *Aeschyli Septem Quae Supersunt Tragoediae* (Oxford).

Parker, V. (1998), '*Tyrannos*: The Semantics of a Political Concept from Archilochus to Aristotle', *Hermes* 126: 145-72.

Patterson, C.B. (2006), 'The Place and Practice of Burial in Sophocles' Athens', *Helios* 33: 9-48.

Pattoni, M.P. (1997), 'Il iii Idillio di Teocrito: alcune proposte interpretative', *Aevum(ant)* 10: 139-224.

Payne, M.E. (2010), *The Animal Part: Human and Other Animals in the Poetic Imagination* (Chicago).

Peponi, A.-E. (2009), '*Choreia* and Aesthetics in the *Homeric Hymn to Apollo*: The Performance of the Delian Maidens (Lines 156-64)', *ClAnt* 28: 39-70.

Perkell, C. (2008), 'Reading the Laments of *Iliad* 24', in Suter (2008a): 175-218.

Pickard-Cambridge, A.W. (1949), 'South Italian Vases and Attic Drama', *CQ* 43: 57.

——— & T.B.L. Webster (1962), *Dithyramb, Tragedy and Comedy* (Oxford).

Picker, J.M. (2003), *Victorian Soundscapes* (Oxford).

Pipili, M. (2000), 'Wearing an Other Hat: Workmen in Town and Country', in Cohen (2000): 150-79.

Pirro, R.C. (2011), *The Politics of Tragedy and Democratic Citizenship* (New York).

Podlecki, A.J. (1966), *The Political Background of Aeschylean Tragedy* (Ann Arbor).

——— (1990), 'Could Women Attend the Theatre in Ancient Athens? A Collection of Testimonia', *AW* 21: 27-43.

——— (ed. & tr.) (2005), *Aeschylus: Prometheus Bound* (Oxford).

Porter, J. (2007), 'Lasus of Hermione, Pindar, and the Riddle of *S*.' *CQ* 57: 1-21.

——— (2010), *The Origins of Aesthetic Thought in Ancient Greece: Matter, Sensation and Experience* (Cambridge).

——— (forthcoming), *On the Sublime*.

Pozzi, D. (1985-1986), 'The Pastoral Ideal in *The Birds* of Aristophanes', *CJ* 81: 119-29.

——— (1994), 'Deianeira's Robe: Diction in Sophocles' *Trachiniae*', *Mnemosyne* 47: 577-85.

Raaflaub, K. (1983), 'Democracy, Oligarchy, and the Concept of the "Free Citizen" in Late Fifth-Century Athens', *Political Theory* 11: 517-44.

——— (1996), 'Equalities and Inequalities in Athenian Democracy', in J. Ober & C. Hedrick (eds.), *Demokratia: A Conversation on Democracies, Ancient and Modern* (Princeton): 139-74.

——— (2009), 'Learning from the Enemy: Athenian and Persian "Instruments of Empire"', in J. Ma et al (eds.), *Interpreting the Athenian Empire* (London): 89-124.

Radt, S. (1985), *Tragicorum Graecorum Fragmenta, Volume 3: Aeschylus* (Göttingen).

Rancière, J. (1989), *The Nights of Labor: The Worker's Dream in Nineteenth-Century France*, tr. J. Drury (Philadelphia).

——— (1999), *Disagreement: Politics and Philosophy*, tr. J. Rose (Minneapolis).

——— (2011), *Staging the People: The Proletarian and his Double*, tr. D. Fernbach (London).

Rath, R.C. (2003), *How Early America Sounded* (Ithaca NY).

Rau, P. (1967), *Paratragodia: Untersuchung einer komischen Form des Aristophanes* (Munich).

Raubitschek, A.E. (1986), 'A Note on the *Philoctetes* (1402)', in J. Betts, J. Hooker & J. Green (eds.), *Studies in Honour of T.B.L. Webster Volume 1* (Bristol): 198-99.

Rehm, R. (2002), *Radical Theatre: Greek Tragedy and the Modern World* (London).

Revermann, M. (1999), 'Euripides, Tragedy and Macedon: Some Conditions of Reception', *ICS* 24-25: 452-67.

——— (2006), *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy* (Oxford).

——— & P. Wilson (eds.) (2008), *Performance, Iconography, Reception: Studies in Honour of O. Taplin* (Oxford).

Rhodes, P.J. (2003), 'Nothing to Do with Democracy: Athenian Drama and the *Polis*', *JHS* 123: 104-19.

Riley, M. (2004), *Musical Listening in the German Enlightenment: Attention, Wonder and Astonishment* (Burlington VT).

Robbins, K. (1996), 'Vestiges of Control: Censorship and Society in Contemporary Egyptian Theatre', in J.L. Oliva (ed.), *New Theatre Vistas: Modern Movements In International Theatre* (New York): 105-18.

Roberts, D. (1988), 'Sophoclean Endings: Another Story', *Arethusa* 21: 177-96.

Robinson, E.G.D. (2004), 'Reception of Comic Theatre amongst the Indigenous South Italians', *MedArch* 17: 193-212.

Romer, F.E. (1997), 'Good Intentions and the ὁδὸς ἡ ἐς κόρακας', in Dobrov (1997a): 51-74.

Rood, T. (1999), 'Thucydides' Persian Wars', in C. Kraus (ed.) *The Limits of Historiography: Genre and Narrative in Ancient Historical Texts* (Leiden): 141-68.

Root, M.C. (1979), *King and Kingship in Achaemenid Art* (Leiden).

——— (1985), 'The Parthenon Frieze and the Apadana Reliefs at Persepolis: Reassessing a Programmatic Relationship', *AJA* 89: 103-20.

——— (2007), 'Reading Persepolis in Greek: Gifts of the Yuana', in C. Tuplin (ed.), *Persian Responses: Political and Cultural Interaction with(in) the Achaemenid Empire* (Swansea): 177-224.

Rose, P.W. (1992), *Sons of the Gods, Children of the Earth: Ideology and Literary Form in Ancient Greece* (Ithaca NY).

——— (2006), 'Divorcing Ideology from Marxism and Marxism from Ideology: Some Problems', *Arethusa* 39: 101-36.

Roselli, D.K. (2005), 'Vegetable Hawking Mom and Fortunate Son: Euripides, Tragic Style and Reception', *Phoenix* 59: 1-49.

——— (2006), 'Polyneices' Body and his Monument: Class, Social Status and Funerary Commemoration in Sophocles' *Antigone*', in C. Patterson (ed.), *Antigone's Answer: Essays on Death and Burial, Family and State in Classical Athens* (Lubbock TX): 135-77.

——— (2007), 'Gender, Class, and Ideology: The Social Function of Human Sacrifice in Euripides' *Children of Heracles*', *ClAnt* 26: 81-169.

——— (2011), *Theater of the People: Spectators and Society in Ancient Athens* (Austin TX).

——— (forthcoming a), 'Social Class', in M. Revermann (ed.), *The Cambridge Companion to Greek Comedy* (Cambridge).

——— (forthcoming b), 'The Theater of Euripides', in R. Mitchell-Boyask (ed.), *The Blackwell Companion to Euripides* (Malden MA/Oxford).

Rosenbloom, D. (1995), 'Myth, History and Hegemony in Aeschylus', in Goff (1995): 91-130.

——— (2006), *Aeschylus: Persians* (London).

Rosenmeyer, T.G. (1955), 'Gorgias, Aeschylus, and Apate', *AJP* 76: 225-60.

——— (1963), *The Masks of Tragedy: Essays on Six Greek Dramas* (Austin TX).

——— (1982), *The Art of Aeschylus* (Berkeley).

Rossi, L.E. (1972), 'Il dramma satiresco attico', *Dialoghi di archeologia* 6: 248-301.

Rössler, D. (1981), 'Handwerker', in E.C. Welskopf (ed.), *Untersuchungen ausgewählter altgriechischer sozialer Typenbegriffe* (Berlin): 193-268.

Rothwell, K.S. (2007), *Nature, Culture, and the Origins of Greek Comedy: A Study of Animal Choruses* (Cambridge).

Sadgrove, P.C. (1996), *The Egyptian Theatre in the Nineteenth Century (1799-1882)* (Reading).

Saïd, S. (1985), *Sophiste et tyran, ou, Le problème du Prométhée Enchaîné* (Paris).

——— (1988), 'Tragédie et renversement: l'exemple des Perses,' *Mètis* 3: 318-20.

——— (2003), 'Le peuple dans les tragédies d'Euripide', in S. Franchet d'Espèrey (ed.), *Fondements et crises du pouvoir* (Bourdeaux): 189-200.

Sancisi-Weerdenburg, H. (1988), 'Was there ever a Median Empire?', in Kuhrt & Sancisi-Weerdenburg (1988): 197-212.

——— (1989), 'Gifts in the Persian Empire', in P. Briant & C. Herrenschmidt (eds.), *Le tribute dans l'empire achéménide* (Paris): 129-45.

——— (1993), Review of Hall (1989), *Mnemosyne* 46: 126-32.

——— (2001), '*Yaunâ* by the Sea and Across the Sea', in I. Malkin (ed.), *Ancient Perceptions of Greek Ethnicity* (Cambridge MA): 323-46.

Sansone, D. (1975), *Aeschylean Metaphors for Intellectual Activity* (Wiesbaden).

Saxonhouse, A. (2005), 'Another Antigone: The Emergence of the Female Political Actor in Euripides' *Phoenician Women*', *Political Theory* 33: 472-94.

Schack, T. (2010), 'Building Blocks and Architecture of Dance', in Bläsing, Puttke & Schack (2010): 11-39.

Schechner, R. (1985), *Between Theater and Anthropology* (Philadelphia).

Schein, S.L. (1970), 'Odysseus and Polyphemus in the *Odyssey*', *GRBS* 11: 73-83.

Schiller, F. (1895), *Essays Aesthetical and Philosophical* (New York).

Schmid, W., & O. Stählin (1940), *Geschichte der griechischen Literatur, Band 1.3* (Munich).

Schmidt, L.E. (2000), *Hearing Things: Religion, Illusion, and the American Enlightenment* (Cambridge MA).

Scholl, A. (1996). *Die attischen Bildfeldstelen des 4. Jhs. v. Chr.: Untersuchungen zu den kleinformatigen Grabreliefs im spätklassischen Athen* (Berlin).

Scodel, R. (2002), *Listening to Homer: Tradition, Narrative, and Audience* (Ann Arbor).

——— (2008), *Epic Facework: Self-Presentation and Social Interaction in Homer* (Swansea).

Scullion, S. (2002), '"Nothing to Do with Dionysus": Tragedy Misconceived as Ritual', *CQ* 52: 102-37.

——— (2005), 'Tragedy and Religion: The Problem of Origins', in Gregory (2005): 23-37.

Seaford, R. (1984), *Euripides: Cyclops* (Oxford).

Segal, C.P. (1995), *Sophocles' Tragic World: Divinity, Nature, Society* (Cambridge)

Seidensticker, B. (1972), 'Beziehungen zwischen den beiden Oidipusdramen des Sophokles', *Hermes* 100: 255-74.

Shapiro, H.A. (2009), 'The Invention of Persia in Classical Athens', in M. Eliav-Feldon, B. Isaac & J. Ziegler (eds.), *The Origins of Racism in the West* (Cambridge): 160-82.

Shaw, M. (1975), 'The Female Intruder: Women in Fifth-Century Athens', *CP* 70: 255-66.

Sifakis, G.M. (1971), *Parabasis and Animal Choruses: A Contribution to the History of Attic Comedy* (London).

Simon, E. (1983), *Festivals of Attika: An Archaeological Commentary* (Madison WI).

Slater, N.W. (2002), *Spectator Politics: Metatheatre and Performance in Aristophanes* (Philadelphia).

Slater, W. (2004), Review of Taplin (1993), *BMCR* 04.05.12.

Slatkin, L. (1986), '*Oedipus at Colonus*: Exile and Integration', in J. Peter Euben (ed.), *Greek Tragedy and Political Theory* (Berkeley): 210-21.

Small, J.P. (2003), *The Parallel Worlds of Classical Art and Text* (Cambridge).

BIBLIOGRAPHY

Smith, B.R. (1999), *The Acoustic World of Early Modern England: Attending to the O-Factor* (Chicago).

Smith, M.M. (2004), *Hearing History: A Reader* (Athens GA).

——— (2007), *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (Berkeley).

Snell, B., S. Radt & R. Kannicht (1986-2004), *Tragicorum Graecorum Fragmenta, 5 Vols.* (Göttingen).

Solmsen, F. (1949), *Hesiod and Aeschylus* (Ithaca NY).

Sommerstein, A.H. (ed. & tr.) (1985), *Aristophanes: Peace* (Warminster).

——— (ed. & tr.) (1987), *Aristophanes: Birds* (Warminster).

——— (2003), 'Cuckoos in Tragic Nests? Kephisophon and Others', *LICS* 3: 1-13.

——— (2009), *Talking About Laughter and Other Studies in Greek Comedy* (Oxford).

Sourvinou-Inwood, C. (1990), 'Sophocles' Antigone as a "Bad Woman"', in F. Dieteren & E. Kloek (eds.), *Writing Women Into History* (Amsterdam): 11-38.

——— (2003), *Tragedy and Athenian Religion* (Lanham MD).

Spivak, G.S. (1988), 'Can the Subaltern Speak?', in C. Nelson & L. Grossberg (eds.), *Marxism and the Interpretation of Culture* (Urbana): 271-313.

Stallybrass, P. (1986), 'Patriarchal Territories: The Body Enclosed,' in M. Ferguson, M. Quilligan & N. Vickers (eds.), *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe* (Chicago): 123-42.

Sternberg, R.H. (ed.) (2005), *Pity and Power in Ancient Athens* (Cambridge).

——— (2006), *Tragedy Offstage: Suffering and Sympathy in Ancient Athens* (Austin TX).

Sterne, J. (2003), *The Audible Past: Cultural Origins of Sound Reproduction* (Durham NC).

Stevens, C., J. Ginsborg & G. Lester (2009), 'Moving Backwards and Forwards in Time: Recalling Dance from Long-Term Memory', in A. Williamon, S. Pretty & R. Buck (eds.), *Proceedings of the International Symposium on Performance Science* (Utrecht): 173-78.

Stewart, S. (2002), *Poetry and the Fate of the Senses* (Chicago).

Stoessel, F. (1952), 'Aeschylus as a Political Thinker', *AJP* 73: 113-39.

Strassler, R.B. (ed.), & R. Crawley (tr.) (1996), *The Landmark Thucydides: A Comprehensive Guide to the Peloponnesian War* (New York).

Straub, J. (2002), 'Personal and Collective Identity: A Conceptual Analysis', in H. Friese (ed.), *Identities: Time, Difference, and Boundaries* (New York/Oxford): 56-76.

Suppes, P. (2009), 'Neuropsychological Foundations of Philosophy', in A. Hieke & H. Leitgeb (eds.), *Reduction: Between the Mind and the Brain* (Frankfurt): 137-76.

——— (2012), 'Models and Simulations in Brain Experiments', in P. Humphreys & C. Imbert (eds.), *Models, Simulations, and Representations* (New York): 188-208.

Suter, A. (ed.) (2008a), *Lament: Studies in the Ancient Mediterranean and Beyond* (Oxford).

——— (2008b), 'Male Lament in Greek Tragedy', in Suter (2008a): 156-80.

Sutton, D.F. (1987), 'The Theatrical Families of Athens', *AJP* 108: 9-26.

Szendy, P. (2008), *Listen: A History of Our Ears* (New York).

Taaffe, L. (1993), *Aristophanes and Women* (New York/London).

Taplin, O. (1983), 'Sophocles in his Theatre', in J. de Romilly (ed.), *Sophocle: sept exposés suivis de discussions* (Geneva): 155-74.

——— (1985), 'Lyric Dialogue and Dramatic Construction in Later Sophocles', *Dioniso* 55: 115-22.

——— (1987), 'Phallology, Phlyakes, Iconography and Aristophanes', *PCPS* 33: 92-104.

——— (1993), *Comic Angels and other Approaches to Greek Drama through Vase-Paintings* (Oxford).

——— (2007a), *Pots and Plays: Interactions between Tragedy and Greek Vase Painting of the Fourth Century B.C.* (Los Angeles).

——— (2007b), 'Aeschylus' *Persai*—The Entry of Tragedy into the Celebration Culture of the 470s?', in Cairns & Liapis (2007): 1-10.

——— (2012), 'How was Athenian Tragedy Played in the Greek West?' in Bosher (2012): 226-50.

Taussig, M.T. (1993), *Mimesis and Alterity: A Particular History of the Senses* (New York).

Taylor, C. (1975), *Hegel* (Cambridge).

BIBLIOGRAPHY

Thomas, R. (2012), 'Pindar's "Difficulty" and the Performance of Epinician Poetry: Some Suggestions from Ethnography', in P. Agócs, C. Carey & R. Rawles (eds.), *Reading the Victory Ode* (Cambridge): 224-45.

Todd, S.C. (1990), '*Lady Chatterley's Lover* and the Attic Orators: The Social Composition of the Athenian Jury', *JHS* 110: 146-73.

Todisco, L. (2002), *Teatro e Spettacolo in Magna Grecia e in Sicilia: Testi, Immagini, Architettura* (Milan).

——— (2012), 'Myth and Tragedy: Red-figure Pottery and Verbal Communication in Central and Northern Apulia in the Later 4th-Century BCE', in Bosher (2012): 251-71.

Tordoff, R., & B. Akrigg (eds.) (2013), *Slaves and Slavery in Ancient Greek Comic Drama* (Cambridge).

Trendall, A.D. (1936), *Paestan Pottery: A Study of the Red-Figured Vases of Paestum* (London).

——— (1967a), *Phlyax Vases* (London).

——— (1967b), *The Red-Figured vases of Lucania, Campania and Sicily* (Oxford).

——— & A. Cambitoglou (1978), *The Red-Figured Vases of Apulia* (Oxford).

Tuplin, C. (2010), 'The Limits of Persianization: Some Reflections on Cultural Links in the Persian Empire', in E. Gruen (ed.), *Cultural Identity in the Ancient Mediterranean* (Los Angeles): 150-82.

Turner, V. (1982), *From Ritual to Theatre: The Human Seriousness of Play* (New York).

Tzifopoulos, Y. (1995), 'Thucydidean Rhetoric and the Propaganda of the Persian Wars Topos', *PP* 281: 91-115.

Unterberger, R. (1968), *Der gefesselte Prometheus des Aischylos: eine Interpretation* (Stuttgart).

Valihora, K. (2010), *Austen's Oughts: Judgement after Locke and Shaftesbury* (Newark DE).

Van Alphen, E. (1991), 'The Other Within', in R. Corbey & J. Leerssen (eds.), *Alterity, Identity, Image: Selves and Others in Society and Scholarship* (Amsterdam): 1-16.

Van Nortwick, T. (2008), *Imagining Men: Ideals of Masculinity in Ancient Greek Culture* (Westport CT/London).

Van Steen, G.A.H. (2011), *Theatre of the Condemned: Classical Tragedy on Greek Prison Islands* (Oxford).

Van Wees, H. (2001), 'The Myth of the Middle-Class Army: Military and Social Status in Ancient Athens', in T. Bekker-Nielsen & L. Hannestad (eds.), *War as a Cultural and Social Force: Essays on Warfare in Antiquity* (Copenhagen): 45-71.

Vandvik, E. (1943), *The Prometheus of Hesiod and Aeschylus* (Oslo).

Vernant, J.P. (1969), *Mythe et pensée chez les Grecs* (Paris).

Veyne, P. (1988), *Did the Greeks Believe in Their Myths*? *An Essay on the Constitutive Imagination*, tr. P. Wissing (Chicago).

Vidale, M. (2002), *L'idea di uno lavoro lieve: il lavoro artiginale nelle immagini della ceramica greca tra VI e IV secolo a.C.* (Padua).

Vidal-Naquet, P. (1986), 'A Study in Ambiguity: Artisans in the Platonic City', in *The Black Hunter: Forms of Thought and Forms of Society in the Greek World*, tr. A. Szegedy-Maszak (Baltimore): 224-48.

——— (1996), 'Oedipus between Two Cities: An Essay on *Oedipus at Colonus*', in J.P. Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (New York): 329-59.

Vlassopoulos, K. (2007), 'Free Spaces: Identity, Experience, and Democracy in Classical Athens', *CQ* 57: 33-52.

Voelke, P. (2001), *Un théâtre de la marge: aspects figuratifs et configurationnels du drame satyrique dans l'Athènes classique* (Bari).

Waldock, A.J.A. (1956), *Sophocles the Dramatist* (Cambridge).

Wallace, J. (2007), *The Cambridge Introduction to Tragedy* (Cambridge).

Wallace, R.W. (1991) *Damone de Oa ed i suoi successori: un' analisi delle fonti*, in R.W. Wallace & B. MacLachlan (eds.), *Harmonia Mundi* (Rome): 30-53.

Webster, T.B.L. (1948), 'South Italian Vases and Attic Drama', *CQ* 42: 15-27.

Wecklein, N. ([1878] 1981), *The Prometheus Bound of Aeschylus and the Fragments of the Prometheus Unbound*, tr. F.D. Allen (New Rochelle NY).

Weiss, A.S. (2002), *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia* (Middletown CT).

West, M.L. (ed.) (1966), *Hesiod: Theogony* (Oxford).
——— (1990), *Studies in Aeschylus* (Stuttgart).
——— (ed.) (1991), *Aeschyli Persae* (Stuttgart).
——— (1992), *Ancient Greek Music* (Oxford).
——— (1997), *The East Face of Helicon: West Asiatic Elements in Greek poetry and Myth* (Oxford).
——— (2003), *Greek Epic Fragments from the Seventh to the Fifth Centuries BC* (Cambridge MA).
——— & S. West (1991), 'Sham Shahs', in M. Flower & M. Toher (eds.), *Georgica: Greek Studies in Honour of George Cawkwell* (London): 176-88.
West, S. (1997), 'Alternative Arabia: A Note on "Prometheus Vinctus" 420-24', *Hermes* 125: 374-79.
——— (2005), 'Revolutionary Prometheus', in A. Kolde, A. Lukinovich & A.-L. Rey (eds.), *Koryphaio andri: mélanges offerts à André Hurst* (Geneva): 311-19.
Whitby, M. (1987), 'An International Symposium? Ion of Chios fr. 27 and the Margins of the Delian League', in E. Dabrowa (ed.), *Ancient Iran and the Mediterranean World* (Krakow): 207-24.
White, S. (2001), 'Io's World: Intimations of Theodicy in *Prometheus Bound*', *JHS* 121: 107-40.
Whitman, C.H. (1964), *Aristophanes and the Comic Hero* (Cambridge MA).
Wilamowitz-Moellendorff, U. von (1906), *Die Textgeschichte der griechischen Bukoliker* (Berlin).
Wiles, D. (1997), *Tragedy in Athens: Performance Space and Theatrical Meaning* (Cambridge).
Willi, A. (2008), *Sikelismos: Sprache, Literatur und Gesellschaft im Griechischen Sizilien (8.-5. Jh. v. Chr.)* (Basel).
Williams, D., & B. Farnell (1990), *The Laban Script: A Beginning Text on Movement-Writing for Non-Dancers* (Canberra).
Williams, T. (2006), *Memoirs: with an introduction by John Waters* (Garden City NY).
Wilmer, S.E., & A. Žukauskaitė (eds.) (2010), *Interrogating Antigone in Postmodern Philosophy and Criticism* (New York).
Wilson, P. (2000), *The Athenian Institution of the Khoregia: The Chorus, the City and the Stage* (Cambridge).
——— (2002), 'The Musicians among the Actors', in Easterling & Hall (2002): 41-70.
——— (ed.) (2007a), *The Greek Theatre and Festivals: Documentary Studies* (Oxford).
——— (2007b), 'Sicilian Choruses', in Wilson (2007a): 351-77.
——— (2009), 'Tragic Honours and Democracy: Neglected Evidence for the Politics of the Athenian Dionysia', *CQ* 59: 8-29.
——— (2010), 'How did Athenian Demes Fund their Theatre?', in Le Guen (2010): 37-82.
Winkler, J.J. (1990), 'The Ephebes' Song: Tragōidia and Polis', in Winkler & Zeitlin (1990): 20-62.
——— & F.I. Zeitlin (eds.) (1990), *Nothing to Do with Dionysos? Athenian Drama in its Social Context* (Princeton).
Winnington-Ingram, R.P. (1954), 'A Religious Function of Tragedy: A Study in the *Oedipus Coloneus* and the *Oresteia*', *JHS* 74: 16-24.
——— (1980), *Sophocles: An Interpretation* (Cambridge).
——— (1983), *Studies in Aeschylus* (Cambridge).
Wise, J. (2008), 'Tragedy as "An Augury of a Happy Life"', *Arethusa* 41: 381-410.
——— (2013), 'Aristotle, Actors, and Tragic Endings: A Counter-Response to Johanna Hanink', *Arethusa* 46: 117-39.
Wiseman, T.P. (2000), 'Liber: Myth, Drama and Ideology in Republican Rome', in C. Bruun (ed.), *The Roman Middle Republic: Politics, Religion and Historiography* c. 400-133 BC. (Rome): 265-99.
Wissmann, J. (2011), 'Cowardice and Gender in the *Iliad* and in Greek Tragedy', in D. Munteanu (ed.), *Emotion, Genre and Gender in Classical Antiquity* (London): 35-55.
Woerther, F. (2008), 'Music and Education of the Soul in Plato and Aristotle: Homoeopathy and the Formation of Character', *CQ* 58: 89-103.
Wohl, V. (1998), *Intimate Commerce: Exchange, Gender, and Subjectivity in Greek Tragedy* (Austin TX).

———— (2002), *Love among the Ruins: The Erotics of Democracy in Classical Athens* (Princeton).

Wolf, C. (1984), *Cassandra: A Novel and Four Essays*, tr. J. van Heurck (New York).

Wood, C.S. (2012), 'Reception and the Classics', in W. Brockliss, P. Chaudhuri, A. H. Lushkov & K. Wasdin (eds.), *Reception and the Classics: An Interdisciplinary Approach to the Classical Tradition* (Cambridge): 163-73.

Wood, E.M. (1994), 'Democracy: An Idea of Ambiguous Ancestry', in J.P. Euben, J. Wallach & J. Ober (eds.), *Athenian Political Thought and the Reconstruction of American Democracy* (Ithaca NY): 59-80.

———— (2008), *Citizens to Lords: A Social History of Western Political Thought from Antiquity to the Middle Ages* (London/New York).

Woodruff, P. (tr.) (1998), *Euripides: Bacchae* (Indianapolis).

———— (tr.) (2001), *Sophocles: Antigone* (Indianapolis).

———— (2001), *Reverence: Renewing a Forgotten Virtue* (Oxford).

———— (2008), *The Necessity of Theater: The Art of Watching and Being Watched* (Oxford).

Xanthakis-Karamanos, G. (1980), *Studies in Fourth-Century Tragedy* (Athens).

Young, R.S. (1951), 'An Industrial District of Ancient Athens', *Hesperia* 20: 135-288.

Zacharia, K. (2003), *Converging Truths: Euripides' Ion and the Athenian Quest for Self-Definition* (Leiden/Boston).

Zeitlin, F.I. (1990a), 'Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama', in Winkler & Zeitlin (1990): 63-96.

———— (1990b), 'Thebes: Theater of Self and Society in Athenian Drama', in Winkler and Zeitlin (1990): 130-67.

———— (1996), *Playing the Other: Gender and Society in Classical Greek Literature* (Chicago).

Zimmer, G. (1982), *Antike Werkstattbilder* (Berlin).

Ziomecki, J. (1975), *Les représentations d'artisans sur les vases attiques* (Wroclaw).

Žižek, S. (1997), 'Multiculturalism, or, The Cultural Logic of Multinational Capitalism', *New Left Review* 225: 28-51.

———— (2000), 'Class Struggle or Postmodernism? Yes, Please!', in J. Butler, E. Laclau & S. Žižek (eds.), *Contingency, Hegemony, Universality: Contemporary Dialogues on the Left* (London): 90-135.