

Greek Theatre  
A thematic study guide



## Introduction

This resource is intended to form the basis for student study visits to the British Museum to study artefacts that illustrate Greek Drama and the ancient theatre. The Guide is particularly aimed at those studying at sixth-form level (e.g. Classical Civilisation topics such as: Greek Tragedy; Aristophanes and Athens; Ancient Drama etc.) It is also possible to use the Guide and some of the questions with GCSE students studying the ancient theatre.

We also hope that this Guide will be of general use to those interested in Greek Drama or visiting plays in the annual University of London Festival of Greek Drama.

Each artefact relating to Greek Drama in this Guide is listed under a specific sub-topic or sub-topics (eg Attic Old Comedy; Tragedy; Dancing, etc). The entry then gives the whereabouts of the object in the Museum. There is a selection of broad questions within the themes of the Drama section to shape the students' enquiries upon that particular object. The questions and Guides are mostly intended for teachers to mediate for students rather than for handing over to the students themselves. Then follows a brief commentary on the artefact providing some answers to the questions and picking out points of interest.

The 20 or so objects listed represent a basic chronological history of ancient theatre artefacts (5th Century Attic monuments, 4th Century South Italian monuments, Hellenistic and Roman monuments, etc) and a basic generic history of Greek drama (Attic Old Comedy, Tragedy, Satyr Play, New Comedy, etc.)

The Guide can be used in a number of ways. Some teachers may wish their students to locate and interrogate particular objects and answer some specific pre-set questions on those objects. Others may wish to use the Guide to introduce students to a wider interrogation and appreciation of objects, and may guide students through a gallery encouraging them to analyse each object as they meet it, and then answering the specific questions on it. Some teachers may wish to use the Guide particularly by location (eg: working through the various Greek Drama artefacts presented in Room 69, Case 21 on a variety of themes) or working to a sub-topic (eg: looking at artefacts specifically relating to Comedy across the Museum)

One approach would be to do some preliminary work on the issues arising from the questions in this Guide; to help the students identify the sort of information they will be looking for and how to record it and then to supply a selection of objects from the lists for them to find and analyse. These Thematic Guides are in something of a trial format at present and the British Museum Education Department would greatly appreciate feedback from both teachers and students on whether you found the Guide and how it might be modified.

All the artefacts described in this Guide can be found *in Images of the Greek Theatre* by Richard Green and Eric Handley, 1995, British Museum Press, Classical Bookshelf series. For a catalogue of books contact British Museum Press: 020 7323 1234; fax: 020 7436 7315.

## Some Suggestions for Teachers

A We recommend that you do a planning visit trip to assess and modify the resources for use by your group. You will probably want to concentrate on certain topics/themes and to highlight particular issues and questions.

B A bibliography is provided in the appendix. It is likely that you will want to recommend particular books for your students to consult. Before the visit, it might also be worth considering using some illustrations of particular monuments or artefacts (possibly in tandem with a study of some Greek plays themselves) to help students to develop a deeper understanding of the questions posed by the artefacts.

C You might want to take slides of a variety of objects to help preparation and follow-up work. Before the trip, it is often helpful to show one or two slides to introduce students to ways of interrogating an object. After the trip, slides can be used to reinforce and discuss the issues arising from the visit. You are allowed to take photos of objects in the British Museum and to use flash. You may not use a tripod without prior permission. There are some objects related to Greek Theatre on the British Museum website, especially in the COMPASS section:  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

D We recommend that students should have a clear idea of the expected outcome(s) of the Museum trip. Which topics/themes are they pursuing, how are they recording information, and how are they presenting their findings (essay, notes, presentation, etc)? Follow-up work and reports often benefit from the inclusion of print photographs taken by students on the trip.

E You may want to prepare tailor-made recording sheets for use in the Museum by your own students or set students the task of designing their own means of recording data. Different groups could visit different galleries or work on different sub-topics.

## Arranging a visit

- If you have a group of ten or more students, you must book a visit with the Box Office: 020 7323 8181; fax: 020 7323 8616. If you plan to use specific rooms, please tell our staff when you book.
- Booking helps us avoid overcrowding and allows us to provide you with a safer and more pleasant visit. It also allows us to advise you of room closures we know of in advance. However, rooms can sometimes be closed and objects removed at short notice. We advise you to plan flexibly and to make sure that your work does not depend entirely on specific objects being on display.
- You will find that the Greek galleries are much quieter in the afternoon than in the morning, when most primary schools visit.
- There are lockers in the Ford Centre for Young Visitors where for students can deposit bags and coats. These are available on a first-come-first-served basis and work on a £1 returnable charge.

## List of objects

Please note: case numbers are usually quite small and located on the glass in one of the top corners of the case.

<b>Object description:</b>	Vase with Pan-dancers and Pandora myth
<b>Details:</b>	Athenian red-figure kalyx-krater attributed to the Niobid Painter, c. 460-450 BC
<b>Greek Drama Sub-topic:</b>	Satyr Play; Mythology; Dancing
<b>Location:</b>	Room 15
<b>Possible Questions:</b>	What characters can you identify here? What characteristics of these scenes might suggest dramatic performance?

**Points of Interest:** Scenes suggesting music and revelry: on both sides of the vase choruses are performing to pipers. One side has men dressed as Pan-types with horned masks, and furry loin-cloths (perizomata) with rudimentary phalloi and tails. They dance and caper like many satyr play scenes. One dancer has a typical satyr dance position: one hand on hip, the other stretched out in front of him. The other side has a chorus of women (perhaps a male chorus as women characters?) Above the Pan-dancers is a scene where the gods (cf Zeus, Poseidon, Hermes etc) offer gifts to the newly-created central figure- Pandora, the first woman. Sophocles wrote a lost satyr drama, Pandora - perhaps this vase represents a dramatic interpretation of the myth.

**Object description:** Vase showing the binding of Andromeda  
**Details:** Athenian red-figure hydria, c 450 - 440 BC  
**Greek Drama Sub-topic:** Tragedy; Mythology  
**Location:** Room 15  
**Possible Questions:** What is the scene from Greek myth here?  
What details has the artist introduced?  
How has the artist created an atmosphere of tension here?

**Points of Interest:** The binding of princess Andromeda as sacrifice to the sea-monster (Cetos) on behalf of her country, Ethiopia. Andromeda in "exotic" costume (leggings, decorated robe, quilted cap) needs to be supported by slaves (suggestive of her terror?) as others fix stakes into the ground on which to tie her. Other slaves bring ceremonial offerings as if for the dead: a solemn and atmospheric procession. The figure of Cepheus (her father and the Ethiopian king) sits and watches. He sadly tries to avert his eyes. On the far right may be Perseus with winged helmet or Hermes. It is believed that this vase is inspired by Sophocles Andromeda where the binding of Andromeda may have been shown on stage.

**Object description:** Bronze Head of Sophocles  
**Details:** Life-size bronze portrait head (Earl of Arundel collection)  
**Greek Drama Sub-topic:** Tragedy  
**Location:** Room 23  
**Possible Questions:** Who is this?

**Points of Interest:** This bronze depicts Sophocles in his later years: a noble and successful tragedian.

<b>Object description:</b>	Mask of Tragic Hero
<b>Details:</b>	Marble relief, c. first century AD
<b>Greek Drama Sub-topic:</b>	Later Tragedy
<b>Location:</b>	Room 69, mask display panel
<b>Possible Questions:</b>	What type of mask is this?

**Points of Interest:** This is a tragic mask displaying the evolution of tragic features into a stylised format by Roman times. The hair is thick ringlets piled high above the forehead in an onkos or top-knot. This gives extra physical height to the actor and grandeur to his character. The rictus or mouth aperture is large and grave. The mask rests above drapery with a semi-concealed sword: another indication of its tragic origins.

<b>Object description:</b>	The Cyclops Vase
<b>Details:</b>	Lucanian red-figure calyx-krater; attributed to the Cyclops Painter, c 415-410 BC
<b>Greek Drama Sub-topic:</b>	Satyr Play; Mythology; Dancing
<b>Location:</b>	Room 69, Case 15
<b>Possible Questions:</b>	What is the scene here? What details from the myth has the painter reproduced? What evidence is there for a Greek theatre performance?

**Points of Interest:** This vase can be studied in relation to Homer Odyssey IX lines 106 ff and Euripides Cyclops. Odysseus (travelling hat, cloak) is stewarding his comrades as they bring forward a great tree-trunk in order to blind the Cyclops (Polyphemos). The setting is the night or in the dark of the cave (some young-men carry torches). The painter has included details such as the wine bowl and the wine-skin (of Maron's neat wine). The drunken one-eyed Cyclops looks pretty pathetic! The presence of satyrs on the right suggests a connection with a satyr play (Euripides Cyclops). In the play, the satyrs are too cowardly to help Odysseus and his men directly. Note the lively dancing positions: hands outstretched or clasped, one leg kicking up under the body, suggestive of excitement or fright. The giant stake does seem rather comic and unwieldy and too blunt to do much blinding! The satyr play Cyclops is believed to have been performed shortly before the date of this vase.

**Object description:** Athenian cup with padded dancers  
**Details:** cup attributed to the KY Painter, c 580 - 570 BC  
**Greek Drama Sub-topic:** Dancing; Attic Old Comedy  
**Location:** Room 69, Case 21  
**Possible Questions:** What activity is taking place here? What is the relationship of this artefact to the Greek theatre?

**Points of Interest:** This is a scene of (comic) dancing. This artefact well predates Greek comedy's institutionalisation as part of the Dionysia Festival at Athens (486 BC). But the grotesque padding and costume here is an early ancestor of what we believe Aristophanic comedy would have looked like. Note the dancing positions (schemata) with palm outstretched and one leg kicked up behind- these types of dance steps are found in later iconography.

**Object description:** Chorus of Bird Dancers  
**Details:** Athenian black-figure oinochoe (wine-pourer), attributed to Gela Painter, c. 480 BC  
**Greek Drama Sub-topic:** Dancing; Attic Old Comedy  
**Location:** Room 69, Case 21  
**Possible Questions:** What activity is taking place here? What is the relationship of this artefact to Aristophanic comedy? What evidence is there for a choral performance?

**Points of Interest:** The earliest fragments, titles and depictions of Attic Old Comedy have a tradition of odd characters as choruses. Aristophanic comedy still used a tradition of motley animal choruses, often anthropomorphic. Would Aristophanes' Birds have looked like this? Note the false wings, coxcombs, wattles etc! Note that the Birdmen have the same dancing positions- dancing forwards and looking back. Suggestive of a chorus all doing the same routine; perhaps this is a representation of the parabasis- the entry of the chorus into the theatre space. The Birdmen are led by a musician playing the aulos (double flute)- another suggestion that this is a dance to music as part of the comic performance.

<b>Object description:</b>	Vase with Cheiron the Centaur
<b>Details:</b>	Tarentine red-figure bell krater, attributed to the McDaniel Painter, c. 380-370 BC
<b>Greek Drama Sub-topic:</b>	Comedy
<b>Location:</b>	Room 69, Case 21
<b>Possible Questions:</b>	Who is the central character being helped up the ladder? What evidence is there for dramatic staging?

**Points of Interest:** This depiction is inspired either by a fourth-century burlesque of the story of Cheiron the Centaur or possibly even by a revival of a fifth-century classic (Aristophanes' older contemporary, Cratinos, wrote a famous comedy on the subject). In this scene, two slave characters attempt to manoeuvre the old centaur Cheiron on to stage (his name is shown above him). The slaves have a very typical comic appearance: masks with receding hair, squat faces and large mouths. They have padded torsoes, leggings, phalluses. Their activities are watched by a rather ugly version of the Nymphs! The staging is apparent- a ladder leads onto the skene or stage platform.

<b>Object description:</b>	Vase showing the Revenge of King Oineus
<b>Details:</b>	Paestan red-figure hydria, by Python, c. 350-325 BC
<b>Greek Drama Sub-topic:</b>	Tragedy; Mythology
<b>Location:</b>	Room 69, Case 21
<b>Possible Questions:</b>	What is this scene from myth?

**Points of Interest:** This vase is believed to represent the story of Oineus, king of Calydon, and one of Euripides' notorious heroes in distress and the subject of Oineus, a famous lost play. In this scene, the old man Oineus has been restored to his kingdom and wears the royal robes again instead of his former rags. Oineus is led forward by a woman and is being offered a dagger by the prince Diomedes in order to take vengeance on his brother Agrios who had usurped the throne. Agrios is now bound on the altar and awaits his punishment. Below the altar, the black figure of a Fury brandishes a serpent and symbolises the act of retribution.

**Object description:** Terracotta Figurine of Slave on the Altar  
**Details:** Athenian terracotta figurine, 330-310 BC  
**Greek Drama Sub-topic:** Later Comedy  
**Location:** Room 69, Case 21  
**Possible Questions:** What is the scene?

**Points of Interest:** The motif of the slave seeking refuge at the altar seems to have been a recurrent and popular part of many plots of Menander and his contemporaries as many objects on this theme attest. The hand brought up to the face is another typical motif- suggesting thinking or plotting. Here it gives our little slave a puzzled and problematic air!

**Object description:** Bronze Figurine of Slave on the Altar  
**Details:** Bronze figurine, early first century AD  
**Greek Drama Sub-topic:** Later Comedy  
**Location:** Room 69, Case 21  
**Possible Questions:** What is this scene?

**Points of Interest:** The motif of the slave seeking refuge at the altar seems to have been a recurrent and popular part of many plots of Menander and his contemporaries as many objects on this theme attest. The hand brought up to the face is another typical motif- suggesting thinking or plotting. This slave certainly seems to be coming up with something tricky! His large mouth aperture and swept-back hair (speira) are typical slave features.

**Object description:** Roman Lamp with Tragic Masks  
**Details:** North African clay lamp, c. 175-250 AD  
**Greek Drama Sub-topic:** Later Tragedy; Masks  
**Location:** Room 70, Case 24  
**Possible Questions:** What type of masks are these? How are these masks different from earlier tragedy types?

**Points of Interest:** These Roman mask images are heavily exaggerated and stylised. One mask is curly-haired and bearded with the same curls. The other, a youth, without beard, has thick locks of hair hanging vertically. Both masks have the exaggerated onkos or high top-knot of hair above the forehead that makes the mask taller and more imposing. They have large staring eye sockets and solemn mouth apertures that curve down.

**Object description:** Wine bowl with comic mask  
**Details:** Gnathian/Tarentine krater, attributed to Compiègne Painter, c. 350 BC  
**Greek Drama Sub-topic:** Later Comedy; Masks  
**Location:** Room 73, Case 16-17  
**Possible Questions:** What sort of dramatic character does this mask belong to? Is the image appropriate for the object it decorates?

**Points of Interest:** The object is a wine-bowl used at symposia. It is appropriately decorated with vine-leaves. The origins of comedy in the revel, and the fact that so many comedies end with a drinking and partying scene, make comic masks a common theme for mixing-bowls. The character is an old man type with wispy white hair and a large bearded mouth aperture (rictus).

**Object description:** Mixing Bowl with Cook Setting Table  
**Details:** Gnathian/Tarentine calyx-krater, attributed to Compiègne Painter, c 350 BC  
**Greek Drama Sub-topic:** Later Comedy  
**Location:** Room 73, Case 16-17  
**Possible Questions:** Who is this character and what is he doing? What relevance does this scene have to Comedies?

**Points of Interest:** The character is the mageiros or cook/caterer (cf Sikon in Menander's *Dyskolos*). The setting of this scene is a sanctuary (note the ox-skulls, boukrania, hanging over the scene). The cook prepares for the feast which typically ends comedies of Aristophanes and Menander. Here he brings out a small decorated table with what seems to be a tall cake or pastry set on it. The cook character has the typical body suit (leggings to the ankle and covered arms to the wrist) and bulky padded torso. He also has the comic phallus. His wiry haired comic mask is garlanded.

**Object description:** Satyrs Playing  
**Details:** Campanian red-figure pelike from Cyrenaica, attributed to Sikon Painter, c. 370-360 BC  
**Greek Drama Sub-topic:** Satyr Play  
**Location:** Room 73, Case 22-23  
**Possible Questions:** What characters are these?

**Points of Interest:** Here satyrs (note their pointed features, phalloi and tails) perform typical acts of comedy and tomfoolery. They play with a ball. The presence of the wine-skin illustrates their love of wine- often leading to sexual license!

**Object description:** Vase with Comic Suitors at the Window  
**Details:** Paestan red-figure bell-krater, attributed to Asteas, c. 350-330 BC  
**Greek Drama Sub-topic:** Later Comedy  
**Location:** Room 73, Case 26  
**Possible Questions:** What is the scene here? Are the costumes of the characters typical of Comedy?

**Points of Interest:** One man climbs a ladder to reach a woman who is waiting at her window. His companion stands holding a lighted brand (indicating that it is evening/night time), a situla or bucket, and a garland (suggesting that the suitors have come from a drinking-party). Both men are garlanded and other garlands hang in the back-ground. The men wear typical comic clothing: masks with round noses, large mouth apertures (rictus), and long bearded chins. They are grotesquely padded (the one climbing the ladder has a very pronounced bottom!). Their short tunics show the comic phallus and they wear close fitting body-stockings to ankle and wrist. The scene of the lover and his companion storming the window of his lover may have been a typical feature of comedy; it is found in a mythological version in Plautus Amphitruo (an adaptation of a Greek original) where Jupiter/Jupiter aided by Mercury/Hermes climbs up to Alcumena.

<b>Object description:</b>	Vase with Orestes Myth
<b>Details:</b>	Paestan red-figure bell-krater, by Python, c. 350-340 BC
<b>Greek Drama Sub-topic:</b>	Tragedy; Mythology
<b>Location:</b>	Room 73, Case 27
<b>Possible Questions:</b>	Identify the characters here. What play may this vase show?

**Points of Interest:** A fourth-century version of a sequence from the famous Oresteia myths: possibly inspired by a performance of Aeschylus Eumenides or Furies or a later tragedian's version of the same myth. Scenes of supplication at altars were a memorable and exciting part of tragedies and often one of the visual elements that artists drew upon. Here Orestes kneels at the tripod altar of Apollo's sanctuary in Delphi, looking up to and conversing with Athena (note her helmet, armour, spear). Apollo, garlanded, stands on the other side. and protects Orestes. Two of the chorus of Furies have pursued Orestes- one looms over the scene and is adorned by snakes, the other stands next to Apollo and shows her wings. Two other characters are represented in the top corners of this tableau: the lady may be Clytemnestra and the youth (with cap) Pylades, others suggest they are divine figures (Leto/Hermes?)

<b>Object description:</b>	Vase with Iphigenia Myth
<b>Details:</b>	Tarentine red-figure volute-krater, from the workshop of the Iliupersis Painter, c. 370-350 BC
<b>Greek Drama Sub-topic:</b>	Tragedy; Mythology
<b>Location:</b>	Room 73, Case 42-43
<b>Possible Questions:</b>	What is this scene from myth? Does this scene reflect the staging of Euripides' drama?

**Points of Interest:** This scene should be studied in relation to Euripides' Iphigenia in Aulis. The setting is a sanctuary (note the hanging ox-heads or boukrania and the altar) where Agamemnon is about to plunge the knife into his daughter, Iphigenia. This was to assuage the anger of Artemis and to gain a fair wind for the Greeks to sail to Troy. This depiction captures the moment where, according to the Euripides version, Iphigenia is transformed into a deer (the real Iphigenia is whisked off to become a priestess in Tauris and the deer is sacrificed). Note that although this is the image that has inspired the artist, the description of the sacrifice and the transformation of Iphigenia was provided by a messenger-speech.

<b>Object description:</b>	Vase showing Comic Actors off to the Party
<b>Details:</b>	Paestan red-figure bell-krater, attributed to Python, c. 350-325 BC
<b>Greek Drama Sub-topic:</b>	Comedy
<b>Location:</b>	Room 73, Case 44
<b>Possible Questions:</b>	What is happening in this scene? What humour is there in this depiction of the slave and the old man?

**Points of Interest:** Comic actors (on some type of raised stage/platform?) Decorations of vine-leaves and ribbons/fillets suggest a party somewhere. The slave (figure on the left) is garlanded. He holds a bucket or situla and a fillet in the other hand. The old man has a walking stick and grasps the slave by the wrist. Usually a slave escorts the old man to a party- here the eager old man is dragging along the reluctant slave! They have typical comic costumes: masks with squat noses and large mouth apertures; leggings and wrist length body stocking; padded torsoes; short tunics; comic phalluses.

**Object description:** Vase showing Comic Actor at a girl's door  
**Details:** Tarentine red-figure skyphos vase,  
attributed to the Wellcome Group, c. 375-  
350 BC  
**Greek Drama Sub-topic:** Comedy  
**Location:** Room 73, Case 44  
**Possible Questions:** What is happening in this scene?

**Points of Interest:** A comic suitor is serenading or calling on his girl, one foot on the doorstep and one hand extending out to her. She disappears behind the door of what seems a stage house. (This comic scene may have been a standard part of comedies, cf Aristophanes Assembly-Women). He has the typical comic mask and costume.

**Object description:** Vase with Troy Burlesque  
**Details:** Apulian red-figure oinochoe (wine-pourer),  
attributed to the Felton Painter, c. 370-360  
BC  
**Greek Drama Sub-topic:** Mythology; Satyr Play  
**Location:** Room 73, Case 44-45  
**Possible Questions:** What is the scene from myth being  
burlesqued here?

**Points of Interest:** This vase depicts a comic version of the end of Trojan War myths. To secure the sack of Troy, Diomedes the Greek hero steals the wooden statue of Pallas Athene, the Palladion, from the sanctuary of Troy. The stealing of the statue is shown in this comic or burlesque version. Satyr Plays parodied the myths and serious characters of tragedy.

<b>Object description:</b>	Dancing Papposilenos
<b>Details:</b>	Apulian red-figure kalyx-krater, by the Schlaepfer Painter, c. 360-350 BC
<b>Greek Drama Sub-topic:</b>	Satyr Play; Dancing
<b>Location:</b>	Room 73, Case 44-45
<b>Possible Questions:</b>	Who is this character?

**Points of Interest:** This vase shows an excited and dancing Papposilenos or Father Silenos. Silenos was traditionally a son of Dionysus and the father of the satyr chorus of satyr dramas. The character of Silenos can be met in Euripides Cyclops. His attire is a fleecy body stocking. Here he dances a typical satyr jig which suggests kicking out the legs and raising the arms in turn.

<b>Object description:</b>	Vase showing the Madness of Lycurgus
<b>Details:</b>	Tarentine red-figure kalyx-krater, attributed to the Lycurgus Painter, c 360-350 BC
<b>Greek Drama Sub-topic:</b>	Tragedy; Mythology
<b>Location:</b>	Room 73, Case 70
<b>Possible Questions:</b>	What is this scene from myth? In what ways has the painter captured the drama of this scene? How can this vase help our knowledge of a tragic performance?

**Points of Interest:** The probable source for this scene is a dramatic presentation of the Lycurgus myths. A very famous lost play of Aeschylus, the Edonoi, which was the first of a trilogy of plays on the story of Lycurgus (the Lykourgeia), may have inspired this artist. It seems to have been a classic play celebrated in antiquity and known to the theatre-loving South Italians. It might be possible to learn something of the characters and the atmosphere of that lost drama from this representation. On the upper register, the gods look down of mortal affairs (cf Apollo and his lyre, etc). The winged personification of Madness flies above the scene, with a nimbus or aura surrounding her. An altar helps separate the two registers. On the lower register a young retainer stands watching the frenzied actions of Lycurgus. Lycurgus has been driven mad by the god Dionysus in revenge for Lycurgus' ill treatment of the Maenad followers of Dionysus' cult. Lycurgus holds aloft a double-axe and has grasped his wife by her hair, ready to kill her. On the right of this central pair, two attendants carry away the body of

Lycurgus' son (Dryas). The activity of the lower register must have been part of the narrative of the play reported by a messenger. We see the old messenger figure on the far right of the lower register, typically with staff, travelling cloak, and tragic boots (kothoroi). A number of dramatic details enhance the exciting visual feel of this piece: the emanating nimbus from Madness, the toppled jar, the cloak of Lycurgus streaming out behind him as he brandishes his axe, the blood shown spilling from a wound already inflicted above Lycurgus' wife's breast.

<b>Object description:</b>	Vase with Hippolytus Myth
<b>Details:</b>	Tarentine red-figure volute-krater, attributed to Darius Painter, c. 350-325 BC
<b>Greek Drama Sub-topic:</b>	Tragedy; Mythology
<b>Location:</b>	Room 73, Case 74
<b>Possible Questions:</b>	What is this scene from myth? How does this scene accord with Euripides' version of the myth?

**Points of Interest:** This vase should be studied in relation to Euripides Hippolytus. The elaborate artwork is divided into two registers. The upper register shows a composition of the gods (including Aphrodite and Eros, important to this myth with the powerful and incestuous love of Phaidra for her step-son Hippolytus). On the lower register, we see Hippolytus' fatal chariot-ride. The young hero drives on his chariot with four horses. The bull of Poseidon rises from the sea to terrify the horse-team (in answer to Theseus' curse on his son). A Fury is depicted touching one of the horses and thus instilling them with the panic and frenzy that causes the crash. On the opposite side is an old messenger, he carries the typical staff and travelling cloak of that character. He raises his arm in a typical pose of story-telling and seems to encompass the tableau of Hippolytus and his team. It is, of course, through the messenger speech in the Euripides play that the audience learns of these events.

## Appendix

### University of London Festival of Greek Drama

The University of London's Festival of Greek Drama is the only event of its kind in the world: an annual season of live performances, lectures, films and workshops, committed to bringing the experience of Greek drama to the widest possible modern audience. The Festival takes place in February and March each year.

If you would like your name to be added to the mailing list for the London Festival of Greek Drama for the next Festival and for future years, please write to the Festival Coordinator: Mr Russell Shone, London Festival of Greek Drama, Institute of Classical Studies, Senate House, Malet Street, London WC1E 7HU (tel 020-8797 4697) or email [rshone@sas.ac.uk](mailto:rshone@sas.ac.uk)

Details of the Festival can also be found on-line at:-  
<http://www.rhbnc.ac.uk/Classics/LFGD/festival.html>

### Bibliography and Reference Material

This short bibliography lists general introductions on the subject of Greek Drama and a number of particular reference works examining in detail artefacts and iconography that illustrate the ancient theatre.

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