

Greek dramas, in English version, or even in the original Greek, still have power to hold and impress a modern English-speaking audience. But these dramas gain in power, whether acted or read, as hearer or reader succeeds in realizing the peculiar conditions under which they were originally produced. And it is not enough to remind the modern hearer or reader of the merely external features of dramatic representation at Athens of the vast open-air theatre, the national audiences, the competition for state recognition after state support, of the masks, costumes, and other accessories that distinguish ancient from modern dramatic art. The modern hearer or reader of an ancient Greek play must, above all else, press back to as full a realization as possible of the religious origin and the abiding religious associations of Greek tragedy and comedy. Even after the sense of the religious origin and significance of the drama became vague in the Athenian mind, the representations were part of a fixed religious festival of annual recurrence. In the great days of Athenian drama, when the plays included in this volume were first brought out, there was no such thing as a play having a run. Indeed, repetition of a successful play was rare. It was given once for all, as a religious offering at an annual religious celebration. The spectator was more or less consciously a worshipper. The theatre adjoined a temple, and was within the temple precinct. (Typographical errors above are due to OCR software and do not occur in the book.) About the Publisher Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and Mythology. Forgotten Books Classic Reprint Series utilizes the latest technology to regenerate facsimiles of historically important writings. Careful attention has been made to accurately preserve the original format of each p

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