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Presentation and Stage Setting of Greek Tragedy of the Fifth Century B. C.

The purpose of this thesis is to see what facts we may gather concerning the presentation and stage setting of Greek tragedy of the fifth century B. C. from the study of the extant plays of Aeschylus and several of those of Sophocles and Euripides. With respect to the Greek stage of a later period we are fairly well informed (1) from ancient writers such as Aristotle, Vitruvius and Palladius (2) from ancient art such as vase paintings and wall paintings (3) from remains of Greek theaters found in various parts of the ancient world.

To what extent, however, the Greek stage of this later period was like that of the fifth century is uncertain. Greek tragedy in the course of its development underwent changes and it is reasonable to suppose that the Greek stage varied from time to time to conform to these changes. Hence it is not entirely safe for us to form our conception of the fifth century Greek stage from that of a later period.

Since the Greek theater was arranged to meet the various needs and requirements of the Greek plays, by discovering what these needs and requirements were, we may determine to some extent the most characteristic features of the Greek stage, and for this purpose our best resource is the extant plays.

Before dealing with our subject in this manner, however, it seems proper to give a brief account of the devel-

ment of Greek tragedy precedes to the time when these plays were composed.

Greek tragedy, we know, underwent an evolution, and it is necessary to follow out the various steps in this evolution to understand its essential characteristics and how the Greek stage varied from time to time to conform to these characteristics.

To sum up these steps, briefly we may say that Greek tragedy had its origin in the worship of Dionysus. The particular form of this worship which gave rise to Greek tragedy consisted in a number of persons clad in goat skins singing and dancing round an altar. The circular place in which they performed determined the shape of the orchestra, the part of the Greek theater occupied by the chorus, as well as that of the cone or *Koîlos*, the part occupied by the spectators which had to conform its shape to that of the orchestra.

As time advanced and the number of worshippers increased, it was inconvenient for all to take part in the performance. Hence the number actually engaged in singing and dancing was gradually reduced until ultimately there were fifty forming what was known as the *cyclic chorus* while the performance was called the *dithyramb*.

We may suppose that the stage requirements for the *dithyramb* were only a level circular place for the chorus

located perhaps at the head of some natural hollow or dell so that the spectators could be seated on the adjacent hill-sides. Such an arrangement, no doubt, suggested the usual type of the Greek theater which always consisted of a level circular place for the chorus known as the orchestra in front of which was an elevated semicircular structure with raised seats known as the *koine* or *koïlon* for the spectators. There could have been no elevated stage at this time since there were no actors distinct from the chorus.

Now what were the steps in the transition from the dithyramb to the drama? In the dithyramb the performance was entirely lyrical. It was carried on by a group of persons all wearing the same kind of costume and all acting the same part. It is only where we have a differentiation of actors and parts that we have a drama.

The steps by which this differentiation took place are supposed to be as follows. First in the intervals between the choral parts, the chorus leader would recite short episodes concerning the life of Dionysus to which the chorus would respond. This gave rise to the dialogue, next the range of this dialogue ^{was widened} by the introduction of an ^{actor} or *ὑποκριτής*, an innovation commonly attributed to Thespis, the immediate forerunner of Aeschylus.

Even after the introduction of the first actor, the stage arrangements no doubt remained pretty much as they were.

The chorus leader from the significance of his name and the nature of his functions would not have been separated from the chorus by appearing on an elevated stage. He may suppose the same to be true of the first actor who merely acted a part which had been assumed by the chorus leader.

It has been supposed, however, that both the chorus leader and the first actor in order to be better seen by the chorus and the spectators mounted a low platform (Bema) or table, or perhaps stood on the steps of the central altar. But we find no evidence of a raised stage other than this. Whether at this period there was an artificial theater is uncertain. Possibly the spectators still occupied the hill sides as in the *ditteymen*.

The most significant step taken by Aeschylus, the earliest poet whose plays we will consider, was the introduction of a second actor or *protagonist*. This further widened the range of the dialogue and decreased the importance of the chorus. From this point the dramatic element rises in prominence. When there was only one actor he doubtless took the part of a single character or at least of a very few characters. But when there were two actors, who could appear and disappear alternately, each one in the course of a single play might represent several characters. To represent these different characters it was necessary to have some place to which they could

repair and change costume. For this purpose it has been supposed that there was a clothing tent or *skurion* near at hand.

As soon as there was an artificial theater we may suppose that there would be a wall extending along and closing up the front. This was ~~not~~ necessary not only to improve the acoustics but also to limit the view. This wall was not joined to the circular wall of the cone but was separated from it by narrow intervals at each end. These intervals formed at first the sole entrances both into the acting place and into the cone, and were termed *πάροδοι*. The clothing tent or tents at first were placed on the outside of the theater perhaps back of this wall.

With this brief account of the evolution of Greek tragedy previous to the time of Aeschylus we will next consider our subject in the light of the extant plays. The first thing we will ~~discuss~~ frame this stage-play is the relative position of actors and chorus during the presentation of a Greek play of the fifth century B.C.

Until recently most all writers on the Greek stage taking Vitruvius as their authority, who wrote extensively on the Greek stage of a later period, have supposed that ~~even~~ in Greek tragedy of the fifth century the chorus appeared in the orchestra its traditional place, while the actors for the most part appeared ~~on~~ on one elevated stage. This stage according to Vitruvius was from ~~right~~ to

ten to twelve feet high, eight to ten feet deep, and had a length equal to a diameter of the orchestra.

Now if we examine the plays themselves we will not only find that there is no need of such a stage but that in many cases it would be a positive hindrance, and that the evidence, on the whole, indicates that both for the most part appeared on the same level, viz. in the orchestra.

Our first objection to a stage of this kind, which we find from studying the plays themselves, is that it prevents the intimacy of relation often existing between choros and actors. For example in the "Suppliants" of Aeschylus, supposed to be his earliest extant play, we find that the relation of Danaos, an actor, to the choros is that of father and daughters who have all fled from a common country to a common place of refuge. Hence they must come in together and for the most part be together, and are not separated by any such barrier as a ten foot stage. In lines 10-11 the choros call Danaos their leader in council (βουλάρχος) and the leader of their band (στασιάρχος). They are all suppliants at a common altar. In line 158 Danaos says to the choros: "It is better, O daughters, for every reason to be seated in front of this mound of these gods who preside over contests" (ἀμεινόν ἐστι παρτὸς εἶναι ὡς κόραι τῶν ἄγων προίγναι τῶνδ' ἀγώνων θεῶν). That by the

around the meander an altar he explains in line 190
 where he says: "For an altar is better than a tower and
 is an unbreakeable shield" (κρείττορον δὲ πύργον βωμὸς, ὑπ-
 οκτετορ σάκος). Again in line 208 upon the approach of
 the king the chorus says to Danaos: "I would now wish
 to have seats near you." (Θέλωμεν ἄρ' ἔδρα σοὶ πύλας θρό-
 νους ἔχουσιν). The king finds the chorus at this same al-
 tar in lines 354-5 where he says: "I see a youthful
 band shaded with newly cropped boughs (at the altar) of
 these gods who preside over contests" (ὅπως κλάδουσιν κροσσόφ-
 οισι κατὰ σκῆμα τούτ' ὃ δαιμόνων τούτων ἀχωρίων θούων).
 Furthermore Danaos is seated on this altar and since he
 is an actor it must be situated on the stage if there
 were one. In lines 713 he says: "From this suppliant receiv-
 ing prominence I see the ship" (ἐκατηδόκον γὰρ ταῦτος ἀπὸ
 σκηνῆς ὅπως τὸ πλοῖον).

Also in this same play there is an intimate re-
 lation between the herald, an actor, and the chorus. In
 this case it is that of pursuer and fugitive. This would
 necessitate both passing over the same ground, either the
 orchestra or a stage if ~~there~~ there were one. But the
 traditional place of the chorus was the orchestra and
 the herald would naturally go there and not upon a raised
 stage. Since he even threatens violence to the chorus, in
 lines 909-10 he says: "It seems that I must drag you

away pulling you by the hair since you do not promptly
by hand my words," (ἐλθεις ἑοικ' εἰμὲς ἀποσπάσας κόμης
ἐπὶ οὐκ ἀκούει' ἀγὼ τῶν ἐμῶν λόγων), Again in
line 924 he says to the king: "I will lead them off unless
some one snatches them away." (ἄρουν' ἂν οὐκ ἄσσο μὴ
ῥυπαρίζεται)

In the "Eumenides" of Aeschylus there is an inti-
mate relationship between Orestes, an actor, and the furies,
the chorus. Here the chorus are the pursuers and Orestes
is the fugitive; hence they must pass over common
ground and be in close proximity to each other.
In lines 40-1 the priestess says: "I see a man cursed
of the gods sitting at the opephalos as a suppliant" (ὅρῳ
δ' ἐπ' οἰοφάλο μὲν ἄνδρα θεομενοῦ ἕδρα ἔχοντα προσ-
τρόπιον). Immediately in line 46 she says: "Before this
man a strange band of women sleep sitting on chairs,"
(πρόθεν δὲ τὰνδρὸς θανναστὸς λόχος νύδρι γυναι-
κῶν ἐν θρόνοις ἕμετος). Again in lines 246-7 the
furies say: "For as a dog shows a wounded deer
do we track him by his bloody drops" (τετραμ-
ατιομένοσ' χῆρ ὡς κύων τοῦδρ' ἵππος αἶμα καὶ
σταλαχμὸν ἰκκατ' εὐόμεν),

Sometimes the relation is that of antagonism.
In the "Agamemnon" of Aeschylus the chorus of old
men threaten to assail Agamemnon, an actor, with drawn
swords. Such an attempt would have little meaning

if Agamemnon were on a ten foot stage. In line 1657 the chorus or chorus leader says: "Come now let us each seize his sword grasping it by the hilt-" (εἰς δὲ ξίφος πρόκ' ὡπὸρ πᾶς εὐτρεπύζτω).

Likewise in the "Heraclides Furens" of Euripides the chorus threaten Lykox, an actor, with violence. In lines 254-5 the chorus, or chorus leader, says: "Will you not seize your staves the supports of your right-hands and make bloody the impious head of this man" (οὐ σκᾶπτρα χερὸς δεξιᾶς ἀπὸρ καὶ τοῦδ' ἀνδρὸς ἀνόσσορ κύρα καθ' αἵματόσσορ'),

Again in the "Oedipus at Colonus" of Sophocles the chorus not only threaten to resist Creon, an actor, but seem actually to seize and hold him to prevent his carrying off Antigone. In line 835 they say to Creon: "What are you doing, O stranger? Will you not release your hold? You will soon come into a contest of arms" (τί δράς, ὦ ξέν', οὐκ ἄφάρις; τάχ' εἰς βάσανον εἴ χερῶν). In line 856 Creon says to the chorus: "I bid you not to touch me" (μὴ φέροντ' ἄνθρωπον). The chorus replies in line 857: "I will not let you go at least where I am deprived of these" (οὐτοὶ σ' ἄφάσω, τῶνδ' ἔ' ἐστὲρπόμενος).

Furthermore the chorus and actors frequently engage in some common act which necessitates their being together either in the orchestra or on a stage in some one place. This is especially true in libation

scenes where an actor carries and places libationes on a tomb while the chorus acts as escorts and joins in the supplications to the dead. For example in the "Choephoroi" of Aeschylus lines 22-3 the chorus says: I am come forth from the palace sent as an escort to the drink offerings (ἐκ δόμων ὑβαν χοῶς προπομπῶς). In lines 10-12 of this same play Orestes says to his companion: "What kind of females is this approaching conspicuous with black garments?" (τίς ποθ' αἷδ' ἀκύνει στρίχει γυναικῶν φάρυγες μολαχίμοις πρόπομπας). Immediately in lines 16-18 he says: "For I think I see my sister Electra approaching conspicuous by reason of her ynicuous robe" (καὶ χάρις ἡλέκτρας δοκῶ στρίχειν ἀδελφῆν ὑμῶν πύθει δυχρῶ πρόπομπαν).

A similar libation scene occurs in the "Persae" of Aeschylus. In lines 523-4 Atossa says to the chorus of Persian elders: "And I will come from my house with cake as an offering for the dead" (καὶ φειτοῖς δοσάματα ἔγω λαβοῦσα πύλαιον ἐξ οἴκων ὑμῶν). The shade of Darius says in lines 684-5: "I shudder as I behold my wife near the tomb" (λυύσσω δ' ἀκοίτη τὰν ὑμῶν τάφον πύλαις παρδῶ). Immediately in line 686 he says to the chorus: "But you are lamenting standing near the tomb" (ὑμεῖς δὲ θρηνεῖτ' ἐχχὺς ἐστῶτες τάφον). Since both are near the tomb, both must be in the

same acting place either in the orchestra or upon the stage.

Sometimes the chorus and an actor search in common for some object which necessitates passing over the same ground, either ~~the~~ in the orchestra or upon a stage. For example in the "Ajax" of Sophocles the chorus of sailors and Teucer, an actor, both search in common for the body of Ajax, another actor. In line 806 Teucer says to the chorus: "So search out the evil departure of the loss" (γὰρ τὴν ἰόρτους τὰ ῥέπος ἔξοδος κακὰν). In line 813 the chorus replies: "I am ready to go" (χαρὴν ἔτοιμος). The chorus returns in lines 866-8 and says: "Labor adds labor to labor. For where did I not go?" (πόρος πόρος πόρος φέρει. καὶ γὰρ οὐκ ἔβην ἔχω). In 988-9 Teucer finds the corpse and says: "Here lies our Ajax just-recently slain" (Αἴας ὅδ' αὖτ' ἄπ' ὧς νεοφάνας κεῖται).

Another objection to the view that there was an elevated stage is the ease of access which the chorus often has to a stage building in the background. In cases where the chorus is found near this stage building or even on the point of entering it, it would seem strange that they would be obliged to mount a lofty stage to take such a position.

The final instance of this kind is the "Medea" of Euripides. In line 1293 Jason says to the chorus:

"Ye women who stand near this house" (γυναῖκες αἱ τῶνδ' ἐγγὺς ἑστᾶτο στῆχος) Also in lines 1274-6 of the same play when Medea is on the point of slaying her sons, the chorus threatens to enter and prevent her saying: "Shall I not enter the house? It seems right that I should prevent the death of the children," (Πορὶ ἄλλω δόμοις; ἀπαῖμα φόβος δοκεῖ μοι τόκους), They must have been near the door since the children within answer in line 1277: "Yes for heaven's sake prevent it" (καί, πρὸς θύων ἀπαῖματ').

We find a similar instance in the "I on" of Euripides, where the choros are seated on the steps of the stage building. In lines 510-11 I on says to the choros: "Ye maid servants who keep guard about the base of this incense receiving temple" (πρόσπολοι γυναῖκες αἱ τῶνδ' ἀμφὶ κραπίδας δόμων θυοδόκων πρόσρην ἔχουσαι).

In the "Ajax" of Sophocles the choros must be very near the tent - in the back-ground. In lines 346-7 Tecmessa says: "Behold I open up (the tent) and it is possible for you to see the deeds of this one and in what condition he is" (ἴδου, διόχω, προσβλύπεις δ' ἐξ-εοτί σοι τὰ τοῦδ' πράγμα καὶ τὸς ὡς ἔχωρ κυρεῖ). Here it seems impossible that they should look in over a ten-foot stage.

In the "Orestes" of Euripides, Electra stations the

chorus near the palace as a guard. In lines 1257-2 she says to the chorus: "Be ye stationed some of you in this well beaten way and some of you in the other to guard the palace" (στῆθ' αἰμὲρ ὑμῶν τὸνδ' ἀμαγύρῃ τριβῶν αἰ δ' ἑνθ' αἶδ' ἄλλον οἶμον εἰς φρουρὰν δύνων)

Sometimes the chorus comes out of the stage building into the acting place. If they go to the orchestra, their traditional place, they would have to descend by a flight of steps, a procedure which would certainly be rather awkward. Two of such instances we have already referred to in the "Euboean" and the "Eumenides" of Aeschylus. Another example is found in the "Trachiniae" of Euripides. In lines 165-6 one semichorus says to the other: "Ye wretched women about to hear of woes, come forth from this ~~house~~" (μέλλαι λέκτρων ἐπακονοῦσθαι ἔγω κομίσασθ' οἴκων). In lines 176-7 the other semichorus says: "Alas! trembling I left this tent" (οἴμοι τρομερὰ σκατὰς ὑλίων τάσθ')

Again instances occur in which actors and chorus are very near each other which would be impossible if they were separated by a ten foot stage. An example of this kind occurs in the "Orestes" of Euripides where Electra repeatedly accuses the chorus not to disturb Orestes who is sleeping on a couch. In lines 136-7 she says: "O dearest women, go with light-step

do not make a noise" (ὦ φίλτατα γυναῖκες ἔσυχω ποδὶ
χωρεῖτω, μὴ ψοφεῖτε), In line 142 she again says: "Go
away from there; away from before the couch" (ἀποπρὸ
βᾶτ' ἐκεῖσ' ἀποπρὸ μοι κοίτας), In line 166 of the
same play, the chorus says: "Do you see? he is moving
his body in the coverings" (ὄρα; ἔρ' πέπλοισι κίχρει δόμας).
Such an observation would imply that they were near
by.

Also in cases where there is a procession from the
acting place in which both actors and chorus take part, it seems
improbable that the chorus should pass out by one of the
πάροδοι (entrances into the orchestra) while the actors would
either descend to the orchestra by a flight of steps or pass
out by some exit from the stage.

The home an example of such a procession in the "Alkestis"
of Euripides. In lines 607-8 Admetos says: "The servants now
have aloft the corpse having every thing ready for the tomb
and the pyre" (τόκον μὲν ἔδω πάντ' ἔχοντα πρόσποδοι
φύροντες ἄρδαν εἰς τάφον τε καὶ πυράν), In line
740 he says to the chorus: "Let us proceed that we
may place the corpse on the pyre" (στειχόμεν ὥς
ἔρ' ἔρ' πυρᾷ θῶμεν τόκον), They return in line
861 where Admetos says: "O beautiful approach and beautiful
sight of this undecayed house" (στύχαι πρόσποδοι, στύ-
χαι δ' ὄφρα χάρις μεκάθωρ)

Another example of such a procession is found in the "Seven against Thebes" of Aeschylus. In lines 1068-9 one Lemnichos says: "Let us go and give as escorts" (i.e. in the funeral procession of Polyneices) ($\alpha\mu\epsilon\iota\varsigma\ \mu\epsilon\tau'\ \epsilon\mu\epsilon\upsilon\ \kappa\alpha\iota\ \sigma\upsilon\upsilon\theta\alpha\psi\omicron\mu\epsilon\tau\ \alpha\iota\delta\upsilon\ \pi\rho\acute{o}\sigma\pi\omicron\lambda\omicron\tau\tau\omicron\iota$). Then in lines 1072-3 the other Lemnichos says: "But we (will follow) with this one (i.e. Eteocles) just as the city and justice approve of." ($\alpha\mu\epsilon\iota\varsigma\ \delta'\ \acute{\alpha}\mu\alpha\ \tau\omega\delta'\ \omega\sigma\pi\epsilon\upsilon\ \tau\upsilon\ \pi\acute{o\lambda\epsilon\varsigma\ \kappa\alpha\iota\ \tau\acute{o}\ \delta\iota\kappa\alpha\iota\omicron\upsilon\ \xi\upsilon\lambda\omicron\upsilon\sigma\sigma\alpha\tau\epsilon\iota$).

Likewise in the "Eumenides" of Aeschylus lines 1003-4 Athena says to the chorus: "Farewell; but I must go first and show you your abodes" ($\chi\alpha\iota\rho\epsilon\tau\epsilon\ \chi\upsilon\mu\epsilon\iota\varsigma\ \pi\rho\omicron\tau\epsilon\rho\alpha\tau\ \delta'\ \epsilon\mu\epsilon\iota\ \chi\rho\acute{\alpha}\ \sigma\tau\rho\acute{\iota}\chi\epsilon\iota\tau\ \theta\alpha\lambda\acute{\alpha}\mu\omicron\upsilon\varsigma\ \acute{\alpha}\pi\omicron\delta\epsilon\iota\zeta\omicron\upsilon\sigma\alpha\tau$). This implies that she lead the procession out.

In addition to the objections offered above there is the further objection that such a stage would be too narrow to accommodate the great number of persons and objects mentioned in some plays.

We have in the "Seven against Thebes" a great number of persons besides the actors and the chorus which do not speak and hence are, ^{technically} called mutes or $\pi\rho\omicron\sigma\omega\pi\acute{\alpha}\ \kappa\upsilon\phi\acute{\alpha}$. There are the Theban citizens whom Eteocles addresses in line 1 as " $\kappa\acute{\alpha}\delta\mu\omicron\varsigma\ \pi\omicron\lambda\iota\tau\alpha\iota$ ". Again in line 31 he says to them: "Haste, all of you, rush out in full armor" ($\epsilon\upsilon\rho\mu\acute{\alpha}\sigma\theta\omicron\ \pi\acute{\alpha}\nu\tau\epsilon\varsigma\ \sigma\upsilon\theta\alpha\tau\ \sigma\upsilon\tau\ \pi\alpha\upsilon\tau\epsilon\upsilon\chi\acute{\iota}\epsilon$). In line 243 the chorus

appeals to them as "divine citizens" (θεοὶ πολῖται) to protect them from captivity. Since they do not belong to the chorus their place would be upon the stage if there were one.

Mention is also made in this same play of a number of altars and statues of gods. In lines 14-15 the "altars of the protecting gods of the land" (θεῶν ὑπερώρων βωμοὶ) are spoken of. The expression "well seated" (εὐεδρῶς) divinites in line 319 implies the presence of altars. Statues of the gods (ἄριτα δαίμονες) are mentioned in line 95 by the chorus. The gods specified as having statues are: "Ares (Ἄρης ἄρχων Ἄρης) lines 105-6 where he is described as the god with a golden helmet-" (χρυσόπαιλας δαίμων) 106; Zeus (Ζεὺς Πάτερ) 116; Athena (Ἀθήνη) 130; Poseidon with his trident (Ἰχθυόεντος ὀφθαλμοῦ μαχαίρᾳ Πόσειδων) 131; Aphrodite (Κύπρις) 140; Artemis (Ἀρτεμὶς Φίλα) 149; Hera (Πόττις Ἥρα) 152.

Also in the "Suppliants" of Aeschylus, mention is made of a great number of persons besides the chorus and the actors. There are first the attendants of the king, who come to protect Danaus and his daughters. In line 726 the king says: "I will come with patronus to aid you" (ἐγὼ δ' ἀρωγὸς γυναικῶν εἴλω λαβὼν). In lines 985-6 Danaus says to his daughters: "They have appointed for me these spear brandishing attendants" (ἐμοὶ δ' ὀπλοφόροι τῶσδε δορυφόροι ἕταρα). The chorus who

sat on the seats or steps of the large altar also had attendants one for each member. In lines 976-9 the chorus says to them: "Thus conduct yourselves, dear servants, in such manner as Demas has given you to each of us as a servile dowry" (τάσσουσθε φίλοι δμωΐδος οὕτως ὡς ὑφ' ἑκάστη διουκλῦρων Δάμας δορυφορῶν ἴσα φερτῶν). Thus the chorus and its attendants would amount to at least 24 persons. But there is some indication that in this play there were 50 members of the chorus. Fifty was the regular number in the cyclic choruses and from the importance of the role of the choruses in this play, it is possible that the number had not yet been reduced. The probability is increased by the fact that the legendary number of the daughters of Demas was 50. In line 320 the chorus speaks of Egyptus as having 50 sons (πεντακιστήτας). Since according to the tradition there was a daughter of Demas for each of the sons of Egyptus, it is not improbable that there were 50 in this play. The number then of the choruses with its attendant would amount to 100. But since Demas, an actor appears on top of the altar on the steps of which the chorus is seated, they must all be on the stage.

There is a further objection that some of the objects mentioned would be too large to place on a stages

ten feet wide. For example in the "Suppliants" of Aeschylus the altar where Danaus^{and the daughters} take refuge would be too large to place upon a stage of this kind. This is spoken of as a mound (παῖος) in line 189; as a prominence (προπύς) from which Danaus sees the ship in line 713; as a "common altar of all the gods present" (παῖος δ' ἀνὰ κτῶν τῶνδε κοινὸς βωμῆος) line 222. But Danaus, an actor, appears on it (713) and hence it must have been on the stage.

In the "Persae" of Aeschylus the mound representing the tomb of Darius must have been on the stage since Darius, an actor, appears on it (681) and Atossa, his wife, another actor stands near it (684).

Likewise the huge structure upon which Prometheus was fastened in the "Prometheus Bound" of Aeschylus was too large to be placed upon a stage of this kind, and yet there is where it must have been since Prometheus was an actor. This is referred to as a peak (πέλαγος) 20, (παῖος) 130; as a snag (οκροπύλος) 143. Prometheus, a titan, perhaps ten or twelve feet in height is fastened to it erect (ὀρθοστάς) 32. In line 113 he speaks of himself as "fastened aloft in fetters" (ὑψαθρῖος δυνάμει προσηλὸς μένος).

A further objection to a stage of this kind is the appearance in some plays of a choral in the acting place. Though it is not impossible that a

chorist could appear on a stage of this kind by being drawn up on a ramp of some kind, yet it would leave too little space for other purposes.

Mention is made of a chorist in the "Agamemnon" of Aeschylus. In line 906 Clytemnestra says to Agamemnon: "Descend from this chorist" (ἐκ βαρὶ ἀπ' αὐτοῦ τῷ οὐδῶν). This same injunction, word for word, she gives to Cassandra in line 1039. Whether she appeared in the same chorist as Agamemnon or a separate one is uncertain. Between the chorist and the palace door there must be room for the chœurs to spread topstaying upon which Agamemnon may walk. Clytemnestra says to her servants in lines 908-9: "Ye maid servants to whom it was enjoined to strew the floor of the way with trappings why do ye delay?" (θεῶναι, τί μύλλετε αἷς ἐπίσταλται τὸ δὸς πύθον κυλινθῶν στρωῦναι πετάσμασιν;)

Also in the "Troades" of Euripides Andromache and Astyanax appear in a chorist. In lines 568-70 the chœurs says to Heube: "Do you see Andromache approaching upon this strange chorist? and near her thrabbing breast follows beloved Astyanax, the son of Hector," (λῦσσις τῆς Ἀνδρονάκας γενικῶς ἐπ' ὅλοις πορθυνομένης παρὰ δὲ εἰρεσίᾳ ματρὶς ἔπεται φίλος Ἀστυάναξ Ἑκτορος υἱός)

Thus we conclude from the foregoing facts

that in Greek tragedy of the fifth century B.C., the chorus and the actors, for the most part, appeared in the same acting place. The chorus occupied the orchestra which not exactly belonged to it, while the actors also appeared in the orchestra or on level with it. The ~~same of these~~ plays was such a stage needed, but in many, as we have seen, it would have been a positive hindrance.

The next point we will consider is the stage setting used in the presentation of Greek tragedy of the fifth century. We have already seen that in the period previous to the time of Aeschylus this must have been very simple. Since the interest centered almost entirely in the performance, there was no attempt to characterize the locality by a scenic back ground. The chorus wore a goat skin costume but the element of disguise extended no further than this.

This must have been largely true even after the introduction of the first actor. But when the second actor was introduced, the element of disguise must have been greatly extended. Now instead of one actor taking the part of a single character, each one of the two actors, appearing and disappearing alternately, might in the course of a single play represent several characters. To do this it was necessary to frequently change costume, and for this purpose some place was needed to

which they could secretly meet and meet,

As we have already suggested, there was doubtless a small back of the orchestra to improve the acoustics and to confine the view. Behind this wall ~~was~~ perhaps one or more tents or booths to which the actors could go and make the needed change in dress. This wall at first served only a practical use and played no part in designating the scene. While disguise was important in distinguishing the actors, it played no part in characterizing the scene.

As the role of the actors increased, it was not enough to indicate the characters which they represented, but there was need of some way to denote the locality with which they were concerned. Hence by the time of Aeschylus every play is located in some particular scene. Even the *πρόσβος* acquire a new significance. Actors from one locality appear through the one, those from another locality through the other.

Taking up the plays of Aeschylus, we find that the "Suppliants", with respect to simplicity of stage arrangement, comes first in order. Since Danaus, the chorus, and the herald are supposed to come from some distance, they came through one of the *πρόσβος*, while the king and his attendants appear through the other. The scene of the play is laid in the land of

Argos ("Ἀργεὺς γαῖαν line 16) It is near the city of Argos and the sea. In line 24 the chorus says: "O, city and land and limpid water" (ὦ πόλις ὦ γῆ καὶ λευκὸν ὕδωρ) Also in line 713 Demos says: "I see the ship" (ὅρῳ τὸ πλοῖον), though these may be visible to the chorus and actors, they need not be seen by the spectators, and hence do not need to be represented in views; the immediate scene is a sacred grove. In line 509 the king says to the chorus: "Now betake yourself to this level grove" (λευκὸν κατ' ἄλσος εὖν ἐπιστρέψον τόδ' ἔνθα). By the use of "τόδ' ἔνθα" the il- is designated as present. It was doubtless represented by the orchestra in which were placed one or two actual trees.

In this grove was the long altar to which Demos and the chorus betook themselves as suppliants. The chorus speaks of il- in lines 83-4 as a defense from calamity (βωμὸς ὅρῳς ῥῆμα). This altar must have been of considerable size, as ~~we~~ have already shown in ~~discussing~~ its bearing upon the stage question, it must have been provided with seats. In line 354 the king says: "I shudder to behold these seats shaded over" (τρέφω καὶ χυνόμεναι τὰς ἐδρας κατασκίους). Again in line 413 the king speaks of the chorus as "seated thus on the seat of the gods" (ὕρ θούρ' ἐδραίων ὧς ἰδρυμέναι). The chorus also in lines 422-3 says: "Do not behold me

dragged as a pledge from the seats sacred to all the gods" (μὴ ἵβης ἐς ἑστῶν παρθένων προσώθιστα). The word in line 652 says to the clones: "Leave the seats" (λείψ' ἑστῶν).

There were statues of the gods placed upon this altar. Those specified are Zeus, referred to in the expression, "bird of Zeus" (Ζεὺς ὄρνις) line 212; Apollo (Ἀπόλλων) line 214; Poseidon, as indicated by his symbol the trident (τρίαινα) line 218; Hermes (Ἑρμῆς) line 220.

This altar on account of its great size could not have been situated in the center of the orchestra, the position of the old altar round which the clones had in earlier times danced, but must have been placed to one side.

The back ground of the play was merely a blank wall. As yet there was no stage building. The only entrances into the acting place were the *πρόσκατοι*.

Of almost equal simplicity must have been the stage setting for the "Persae" of Aeschylus. Here again there is no need of a stage building in the back-ground. Though a palace is mentioned, it is not seen by the spectators but must have some distance away. This is evident from what the queen says in lines 607-8: "For I have come again this journey from the palace without a chariot and without my former splendor," (τοὶ γὰρ κέκωνθον τάτ' ἄρ' ὅν τι

ὁ χαλκῶν χαλκῶς τῆς παρ' οὐρ εἰς δ' οὐρ πάλιν
 ὕστειλα). This seems to imply that in her former trip she
 came in a chariot and, therefore, from some distance,
 since this palace was not represented, Atossa, the queen,
 came through one of the πύλας and not from a stage
 building.

The interest in this play centers round the tomb of Darius.
 This, first - as the mound representing the altar in the "Suppliants",
 must have been a structure of some size. It is described
 as a mound (ὄχθος, 647, ὄχθον, 659). This also must have
 not stood in the center of the orchestra, but to one side.
 This tomb was doubtless identical with the "ancient
 house" (στῆλος ἑρχαῖον) mentioned in line 140.

In the "Seven against Thebes" of Aeschylus, there is
 little advancement in the matter of stage arrangement.
 Here again there is no need of a stage building. The
 scene is laid on the acropolis of Thebes. This is
 evident from lines 240 - where the chorus says: "We
 have come into this acropolis" (ταῦτ' ἐς ἀκρόπολιν
 ἰκόμεσθα). The house here an assembly of Theban
 citizens, which would naturally assemble together in
 some open place. The open space of the orchestra
 would easily serve this purpose. The wall back of
 the orchestra would represent the fortification wall
 of the acropolis. In lines 32-3 Eteocles says to the citizens:

stand on the plufours of the towers" (κατὰ σέλας πύργων
στάθαι) It is supposed that these towers were actually
represented, one at each end of the wall in the back ground,
and that they were the forerunners of the later parascenia
(See Dampfeldt's Das Griechische Theater p. 198)

With respect to simplicity of stage arrangements,
the "Prometheus Bound" of Aeschylus may be ranked with
the plays just-considered. Here again there is no stage
building in the back ground. Actors and choros come
from abroad and hence enter through the παράδοι.
The chief object of interest is the large peak or crag
in a cleft of which a large dummy representing Pro-
metheus is fastened. This structure was no doubt sim-
ilar to the large altar in the "Suppliants" and to the tomb of
Dionysos in the "Persians". The top of it must have been
so constructed that it could tumble over in the catas-
trophe at the end of the play. Herodotus describes this in lines
1016-19 where he says: "For in the first place the sky
will shiver this cragged cleft with his thunder and
blazing lightning, and will cover up your body and
a rocky wave will bear you up" (πρῶτα μὲν γὰρ
ὀκρίσει φάραγγα θρονῆν καὶ κυρυνῆν φλοχὶ πατρὶ
σπαράξει ταῦτον, καὶ κρύψει δύμας τὸ σὸν πετ-
ραία δ' ἀγκάλα σὺ βυστάσει). This could be more
easily accomplished if it were situated near the wall

to Pyrrhus: "Let us stand aside that I may learn clearly by who this suppliant-band of women is" (σταθῶμεν ἐκπιδὼν ὡς ἂν σαφὲς μάθῃ γυναικῶν ἕτις ἂν προτροπᾷ), "that they must have done by taking a position in one of the ἡράδοι. But had they moved from the center of the orchestra to this position they would have been detected.

Though this is the first mention of a stage building which we find in the extant plays we must not suppose that it did not exist in some form previous to this time. Here we have a rather imposing structure with as many as 3 apartments each entered by its respective door. In the "Eumenides" line 712 Clytemnestra says to a servant speaking of Orestes: "Lead him into the hospitable man's apartment" (ἄγ' αὐτὸν εἰς ἀνδρῶνα εὐχάροον δόμον). In line 733 the nurse appears from another apartment sent by Clytemnestra to hear the news to Agisthus of the strangers' arrival and the supposed death of Orestes. This is the same one which is called the women's apartment by a servant in lines 877-8 who announcing the death of Agisthus says: "Open up the doors of the women's apartment as quickly as possible," (ἀνοίξατε ὅπως τάχιστα καὶ γυναικείους ἡλύας). Thus we have a man's apartment, a women's apartment, and another in which Agisthus was when the nurse was sent to him.

This same building with its three ^{apartments} could have easily served the purpose in the "Eumenides". The central division which we may suppose to be the largest and most imposing, perhaps the one occupied by the king and queen in the first two plays, would represent the temple of Apollo or Athena in the last play. The outer divisions used as the men's and women's apartments respectively would in the last case represent the house of the priestess and the and the small temple of Hekate's *Hypocrite* mentioned in line 21.

We must not suppose ^{that} such a building as this would appear all of a sudden, but it must have passed through simpler stages of development. In certain fragments of earlier plays of Aeschylus, there seems to have been some sort of building, e.g. in the "Nemean" the "Psychastion" and the *Opisthodomos* (See Dörpfeld's *Das Griechische Theater* p. 194).

A stage building must have become necessary as the role of the actors increased in importance. In the earlier plays, as we have seen, both actors and chorus appeared and disappeared through the *Parados*. But when the actors had to appear and disappear several times in rapid succession, there was need of a building in which they could go and change costume. It is a significant fact that in all three plays of the

"Orestea," three actors were required. Perhaps the need of such a building was not felt until the third actor was introduced by Sophocles.

How this particular form of stage building developed is uncertain. Its regular name was *okura* which signifies a tent. Hence it must have had some connection with the tent into which the actors previously repaired to change costume. This tent, as we have previously seen, was placed behind the wall just back of the orchestra. To get to it, the actors went through the *thapodoi*. But this was doubtless soon felt to be inconvenient. Hence it was made more accessible by an opening or door in middle of this wall. Actors, in going through this door, were thought of as going into the *okura*. This wall with its central door must have presented suggested the idea of a building in the back ground which would serve the double purpose of a place to change costume, and place to characterize the scene. Since in passing through the central door in the old back wall, the actors passed into the *okura* where they passed through the central door into a stage building they were still thought of as going into the *okura*. Hence the building itself was naturally called the *okura*.

At first there was only one door. But as the scenes become more complex and the actors must appear from different quarters, need was felt for more doors. Hence two other doors were constructed, one on each side of the large central door. These two doors became the openings into the two end apartments, while the central door opened into the longer central apartment. This central apartment was doubtless built up higher than the others and perhaps had a gable in front, while the lower end apartments would have flat roofs so that actors could walk out or chorists could be moved out up on them. It was doubtless on the roof of one of these end apartments that the watch in the early part of the *Oyamenneon* appeared.

The building such as we have in the "Orestes" became the usual type of stage building. The different divisions served different purposes in different plays according as the exigencies of any particular play might require. In the "Alceste" of Euripides one division is designated as the strangers' apartment. In line 543 Admetus says to Heracles: "The guest chamber where we will lead you is apart, (Χωρὶς γυναικῶν εἰς οἶον εἰσάγομεν)". In line 546 Admetus says to one of the servants: "Lead on this one, having opened up the guest chamber which is separate from the house."

(ἀγὼν σὺν τῷδὲ δομᾷ τῳ ἐξ ἰωπίου ζυγῶντος δι-
α5)

In the "Boechae" of Euripides, one of these divisions represented the ruins of the house of Semele which Dionysus speaks of in line 7 as "δομῶν ἐρείπια" and with reference to which Dionysus says in lines 10-11: "I have covered it round about with the cluster bearing leaf of the vine." (ἀμπέλου δὲ περ πάρις ἔχω καὶ ὑψα βατραώδου χλόη). The other division represented the stable which Dionysus mentions in line 618. f. where he says speaking of Pentheus: "Finding a bull near the stable where he had me and confined me" (πρὸς φάτραις δὲ ταῦτον εἶπὼν ὅθι καθεῖργ' ἔμης ἄχων).

In the stage building of the "Orestes" there is no indication of any elaborate ornamentation. The house, however, various architectural devices mentioned in plays of a later date.

In the "Iphigenia in Tauris" of Euripides lines 113-14 Pylades says to Orestes: "Observe the eaves where there is a place made of thy hyphes to let your body down" (ὅρα δὲ γείτα τριγλῦφωρ ὅτιοι κενὸν δόμας καθύπαι). In lines 128-9 of the same play the chorus speaks of the "temple with splendid columns" (εὐστύλιον καὶ ὤριον).

In the "Ion" of Euripides one semichorus speaks of the "courts of the gods with splendid columns" (εὐ-

κίονος ἀνὰ αὐτὰς θύρας), in lines 38-9 of the same play Demes speaking of "Iou" says: "I carried the boy and placed him upon the steps of this temple" (ἔνεγκα καὶ τὸν παῖδα κρηπίδωρ ἐπὶ τῆς αὐτῆς ταύτης τοῦδ'). Also in line 510 Iou says to the choros: "Ye female servants who sit about the steps of this house" (πρόσποδοι γυναικες αἱ τῶνδ' ἀμφὶ κρηπίδας δόμεναι).

In this same play there seemed to be metopes with sculptured figures in relief. In lines 190-2 one Demichoneus says: "Behold the son of Zeus is slaying the Lernaean Hydra with a golden sickle" (ἴδου τὰνδ' ἄθροον Λερναῖον ὕδρα ἐν αἶρεϊ χρυσεῖαις ἀρπαῖς ὁ Διὸς παῖς), in 194-5 the other Demichoneus says: "I observe; and now here is another one raising a burning torch. It is the warrior, Iolane, whose story is represented in my painting" (ἀθρῶν, καὶ πύλας ἄλλος αὐτοῦ πατρὸς πυρίφλοκτος αἶρει τις, ἀρ' ὅς ἐμαυτὸν μυθούεται παρὰ πάσαις ἀσπιστάς Ἰόλαν), the first one again says in lines 200-4: "And see this one seated upon a winged horse; he is slaying the mighty one with three heads breathing forth fire." (καὶ μὰ τὸνδ' ἄθροον πτεροῦντος ἐφέδρον ἵππου, τὰν πῦρ πνέοντα ἵταίρει τρισώματον ἄλκάν), the second one again says in lines 206-7: "See on the stone walls the contest of the giants" (σκέψαι κλότον ἐν τείχεσσι λαΐνεσσι γιγάντων).

The first one then asks in lines 209-10: "Do you not behold her who is brandishing her quiver and shield near Encelades?" (ἀνύσσεις οὐτ' ἔπ' Ἐγκυλάδω χορηγῶπιρ πάλλουσιν ἴτυρ;) The second one replies in line 211: "I behold Pallas, my goddess" (ἀνύσω Παλλάδ' ἑμὰρ θεὸν). The first again asks 212-14: "Do you see, too, the mighty thunder bolt-blasting on both sides in the far darting hands of Zeus?" (τί γάρ, κεραυνὸν ἀμφ' ἔπυρον ὀβριμὸν οὐρ Διὸς ἐκαστόλοισι χοροίτ'?). The other one replies in lines 214-18: "I see; he is reducing to ashes the fierce Minus, and Bromios Boushes is slaying another one of the children of Isia," (ὄρω, τὸν δαίον Μίμαρτα πυρὶ καταθαλόν, καὶ βρόμιος ἄλλον ἑστ' αἶρει Γᾶς τέκτων ὁ Βακχεύς).

Both columns and triglyphs are mentioned in the *Bacchae* of Euripides. In lines 541-2 the chorus says: "Behold these stone buttresses shaken with their columns" (ἴδτε τὰ λίθινα [κίονες] ἑμβόλα διάδρομα τάδε). Here they could hardly be stone else they could not be shaken. Perhaps there was merely a cornice with painted columns. In this same play Agave speaks of fastening the head of Pentheus which she supposes to be a lion's head upon the triglyphs (τραγυλῦφος).

Likewise in the "*Helen*" of Euripides, Menelaus says in lines 430-2: "But seeing this house surrounded with

loping cornice and the majestic doors of some wealthy man
I approached" (ἰδὼν δὲ δῶμα περιφερὲς θρυγαῖς τόδ' οὐ πύλ-
αο τε σέμευς ἀνδρὸς ὀλβίου τῆός προσῆλθοι)

Again in the "Orestes" of Euripides, Orestes says to
menelaus in line 1569: "I will crush your head with this
cornice having broken the ancient eaves, the labor of work-
men" (τῷδ' οὐ θρυγῇ κεῖρα συτθραύσω σέθεν πάγας
παλαιὰ χεῖρα τρεχόντων πόρου). Further in line 1620
of the same play Orestes says; "So ~~the fine~~ to ~~the~~ the eaves of
the walls" (κἀτασθ' χεῖρα τριχέων τάδ' οὐ).

The magnificence of the stage buildings is also ev-
ident from the mention of their height and the splendor
of their doors. The palace in the "Heraacles Fleece" of Eurip-
ides is described in line 107 as the "building with a
lofty roof" (ὑπὸρυφα μέλαθρα) and again in 1029 as
the "house with lofty doors" (ὑψηπύλῳτ δόμῳτ).

Sometimes, however, even in plays of a later date
than the "Orestes" we have landscape scenes represented.
In the second part of the "Ajax" of Sophocles for example
the scene is laid in a grove. In line 842 the chorus
says: "Whose distracting cry issues from this grove?"
(τινὸς βοῆς πᾶσαντος ἐξ ὕδ' αὐτῆς κἀπιδος;) The cry proved
to be that of Tecmessa who says in lines 848-9: "Here
lies our Ajax just recently slain" (Αἶας 88' ἄνθ' ἔσ-
σφαχῆς κεῖται).

Silenus in the "Oedipus at Colonus" of Sophocles
there is a grove in the back ground. In line 155 f. the
chorus bids Oedipus not to roove about "in this silent
grove" (τῷδ' ἐν ἀφθέρκτῳ τᾷτιν).

In the "Philoctetes" of Sophocles there is represented
in the back ground a hill side with a cave opening into
it. In line 16 Odyseus says to Neoptolemus: "It is your
duty to spy out where this rock with a double entrance
is" (ἔρχοιτο σκεπτεῖτο δ' ὅπου ὅτι ἐνταῦθα διὰ στόμας
πίτρα τοιάδ'), In line 27 Neoptolemus says: "For I think
I see a cave such as you mentioned" (δοκῶ γὰρ οἶον
εἶπας αἶτρον εἰσορᾶν). In the following line Odyseus
asks: "Above or below?" (ἄνωθεν ἢ κάτωθεν;) Neoptolemus
replies: "Up above there" (τόδ' ἐξυπέρθεν).

Also in the "Cyclops" of Euripides there is a cave
in the back ground. In line 194 Odyseus upon the approach
of Cyclops asks Silenus where he ever find refuge.
Silenus replies line 195: "Within this rock where you
may be concealed," (ἔσω πύτρας τᾷδ' οὔτερ ἄρ' ἔσσω
οἰτὺ γυ). In line 375 of the same play Odyseus
says: "O Zeus, what shall I say ~~knowing~~ seeing
dreadful things in the cave?" (ὦ Ζεῦ, τί λέγω
δειτ' ἰδὼν αἶτρον εἶσω;

In the "Suppliants" of Euripides the chorus in
lines 987-8 speaks of Erichon as standing on a rock

which towers above the house (πίτταρ ἡ τῶνδ' οἰκία ὑπὲρ ἀκρίγρι),

Now we might ask how the transformation from a building in the back ground to a landscape scene would be effected. Landscape scenes were very common ^{in the earlier} plays where they were doubtless represented in a very crude and simple way. For example the sacred grove in the "Suppliants" of Aeschylus as we have already suggested was perhaps represented by the Orchestra with one or two actual trees set up in it. This may have been true in the second part of the "Ajax" of Sophocles. Here in the first part of the play there is a tent in the back ground. The tent might be represented by a canvass stretched along the entire front of the σκηνή building. The grove might be represented behind this either by actual trees as we have suggested in the "Suppliants" or by means of another painted canvass. To have some place to fasten such a canvass, perhaps the small buildings at the end of the σκηνή called the ἡπα-σκήναι were erected. In case the grove was represented by actual trees, a screen in the back ground would be necessary to conceal the front of the stage building which we may suppose was a permanent structure by this time. Hence it would seem that scene painting would be almost a necessity

in these instances. To represent a rock such as that on which Erichon stands in the "Suppliants" of Euripides, there must have been a structure of some kind perhaps of wood erected on top of the stage building a little way back from the front. This would give it the appearance of towering above the house. A cave could be represented by merely having an opening in the canvas which could easily be arranged to represent a hill side.

In discussing the stage setting we must also consider how a change of scene was brought about in the earlier plays which we have considered. There was doubtless the same back ground for all plays, viz. a blank wall to the rear of the orchestra and a large altar in the acting place which could easily be changed into a tomb or mountain peak or the particular play might require.

Our first instance of a change of scene within a play occurs in the "Oresteia" of Aeschylus. The play begins in front of the temple of Apollo at Delphi and closes in front of the temple of Athena at Athens. The priestess says in line 11 speaking of Apollo: "He came into this land to his habitation at Parnassus." (ἐς τὰ τόσσον γαῖαν ἄλθ' ἡπείρατος Ὀΐσπας). This means Delphi which was located on the side of Mount Par-

messengers. Again in lines 15-16 she speaks of the Delphic people (Λῆες Δελφός) doing him honor. In lines 74-80 Apollo says to Orestes: "Go to the city of Pallas and be seated grasping the ancient statue in your arms" (μοῦνον δὲ Παλλᾶδος ποτὶ πτόλιν ἔγχευ παλαιὸν ἄγκυον λαβὼν βρόχον). The city of Pallas was Athens and the ancient statue was doubtless placed before a temple, where the change of scene could be effected by merely substituting the old statue of Athena for that of Apollo.

The only other instance of a change of scene within a play, is found in the extant Greek tragic plays, occurs in the "Ajax" of Sophocles. The scene opens in front of the tent of Ajax and closes in a grove. In lines 3-4 Athena says to Odysseus: "And now I see you near the marine tent of Ajax" (καὶ νῦν ἐπὶ σκηνᾷς οὐ ναυτικαῖς ὄρω Αἴαντος). In line 892 the chorus says: "Those distracting my issues from this grove?" (τίς τοι παρὰ νηὸς ἐξέρου ναῦπος;) As we have already suggested we need only to remove a canvas representing the tent in the first part to disclose the scenery representing a grove in the second part.

But how would the scenery for one play be changed for that of another. Plays were, as we know, presented by trilogies or tetralogies. The home only one extant trilogy, viz. the "Orestes" of Aeschylus. Here the

same back-ground with slight modifications served for all three plays. The building representing the palace in the first two plays could easily be used for a temple in the last one. Perhaps this was, in the main, true for every trilogy or tetralogy. But in passing from one trilogy or tetralogy to another, there must have been in many cases a considerable change in back ground.

To effect such a change of scenery there was doubtless some kind of a moveable proscenium either of wood or of painted canvases. This seems to be indicated by certain transformations of scenery which sometimes occur within a play. For example in the "Rhesus" of the calceus of the palace tremble. In lines 591-2 the chorus says: "Behold these stone buttresses shaken with their calceus" (ἴδετε τὰ κάρνα [κίονες] ἔμ-βοχα δαδρῶνα τάδου). Also in the "Phoenissae" of Euripides 904-5 the chorus says: "Behold a stone is shaking the house and the roof is falling together" (ἴδού, ἴδού Ἀνδρῶνα σείει δῶμα, στυπνίπτει στέγη) Canvases in such instances would in most respects serve the purpose better than any other material. Painted calceus could be represented upon it, and the appearance of a falling or tottering structure easily brought out.

Another thing which must have affected the street

one of the stage building was the stage building was the appearance of actors from above. This was especially true when they represented Olympian gods.

In the extant plays of Aeschylus gods and mortals all act on the same level. For example in the "Eumenides" Apollo, Hermes, Athena, and the Furies are all in close proximity to Orestes. The same is true in the "Prometheus Bound" with respect to Io who is the only mortal in the play.

In plays, however of a later date gods and mortals do not act on the same level. In the "Ajax" of Sophocles, Athena converses with mortal actors but is not visible. In lines 14-15 Odysseus says: "O soul of Athena, dearest to me of divinities, how plainly I hear your voice though you are not visible." (ὦ ψυχὴ Ἀθάνης φιλτάτης ἡμοῖ ἄωρον, ὥς ὁρμαῖός σου καὶ ἄποπτος ἔς ἔμους φωνῆν ἀκούω). Here she must have merely stood on the roof where she could be seen by the spectators while she was concealed from the actors. More gods appear in the acting place as in the "Alcestis" of Euripides they promptly retire before the mortal actors appear. The same is true of Athena and Poseidon in the opening of the "Troades" of Euripides.

In many of the plays of Euripides the presence of a god is necessary to clear up some difficult sit-

entrance in the plot. This is technically called the "deus ex machina." Here in each case the gods would appear from above.

Now we may ask by what means would they appear or disappear. Three possible ways have been suggested. They either simply stepped out, or in case they appeared in a choriast, were moved out upon the roof; they appeared from a particular structure above; or they appeared and disappeared by means of the so called machine or sweep.

Such a contrivance as the machine is frequently mentioned by later writers on the Greek stage. It is explained by some one of those that Menander, in the play of Gesechylus of the same name of which we have only a fragment, was carried off by Dione by means of such a machine. The chorus in the "Proenethes Banned" seems thought to have come in in this manner. This chorus appears in a winged choriast. In lines 128-30 of this play the chorus says: "For this friendly band with the swift-rivalry of wings has come to this rock" (φιλία γὰρ ἔδου τάς τις περύχων θοαῖς ἀνέχεται προσέβη τόνδε πάχον). Again in line 135 the chorus says: "I have hastened swift sandals in my winged choriast" (οὐθαρ δ' ἀπ' ἑσίδος δ' ἔχω πτερωτῆ), Here it hardly seems possible that a chorus of

twelve or fifteen persons would be seen through the air in such a manner as to produce the illusion of flying. It has been suggested that they were divided up into separate groups appearing each in a chorus, but there is nothing in the play to support this view. It seems far more likely that the chorus was brought in through one of the *πάροδοι*. Perhaps it approached the rock upon which Prometheus was fastened by means of a ramp which was so screened from the audience that only the upper part with the chorus would appear. This ramp might have been concealed by some structure imitating mountain scenery since the scene is laid in a mountainous region. The chorus was perhaps somewhat after the fashion of the *Triptolemos* chorus which in vase paintings is represented as winged and drawn by serpents.

The winged horse or griffin upon which Oceanus appeared no doubt was brought in in the same way. This is spoken of in line 286 as a winged bird (*πτερόρυκτι οἰωρόν*). In lines 393-4 Oceanus says: "For my four-footed bird is ready to skin the smooth parts of earth with his wings." (*ἄρουν δὲ γὰρ οἶον αἰθέρος ψαίρει πτεροῖς τὸν τρῶα* *ῥα λῆς οἰωρός*).

In the "Hercules Furens" of Euripides, Lysa, the daemon of madness and her attendant Iris seem plainly to appear

from above, in line 817, the Chorus or chorus leader says:
 "What phantom do I see above the palace?" (οἷος φανὸς ὑπὲρ
 δόμων ὄρω;) Again in line 872 Lyssa says to Iris:
 "Go to Olympus, Iris, lifting your noble foot aloft in the
 air" (στειχ' εἰς οὐρανὸν ποδαίρουσ' Ἴρι, γυναιὲρ πόδα)

A similar instance occurs in the "Electra" of Euripides, in lines 1233-5 the chorus says: "But there above
 the summit of the house appear certain daemons or
 certain of the heavenly gods" (ἀλλ' οἷον δόμων ὑπὲρ
 ἀκροτάτω φαίρουσι τέρας δαίμονες ἢ θεῶν ὄψ-
 αρίων).

Again in the opening scene of the "Troades" of Euripides Poseidon says to Athena lines 92-3: "Go to Olympus
 and receive the thunder bolts from the hands of your father"
 (ἔρπ' Ὀλυμπόν καὶ κεραυνίους βολὰς λαβούσα πατρὸς
 εἰς χερῶν),

These instances just cited seem the strangest in favor
 of the machine. In the first two the word "ὑπὲρ" would
 scarcely be used if the actors merely appeared on the
 roof of the building, but rather ἐπὶ. Again Iris in
 "lifting her foot aloft in the air" would scarcely do so by
 merely walking on the roof of a building. Also in the case
 of Athena, it would be rather poor way of representing
 her going to Olympus by ~~having her walk~~ away on the
 roof. These instances I am unable to explain in any

may ~~except~~ those by the use of the machine.

A striking instance of actors appearing from above occurs in the "Medea" of Euripides. Jason after commanding the domestics to open the doors is suddenly addressed by Medea from above who, after bidding him to come working with the doors, says in lines 1220-22: "Thou shalt never touch me with thy hand such a chariot the sun, my father's father, has given me" ($\chi\rho\iota\pi\iota\ \delta'\ \alpha\upsilon\tau\omicron\varsigma\ \psi\alpha\upsilon\sigma\tau\iota\varsigma\ \pi\omicron\tau\acute{\omicron}\tau\omicron\varsigma\ \delta\chi\eta\mu\alpha\ \pi\alpha\tau\rho\acute{\omicron}\varsigma\ \text{"}\text{Ἡλίου πατρός} \delta\iota\delta\omicron\upsilon\omicron\tau\ \acute{\alpha}\mu\epsilon\iota\tau\text{"}$). By her saying, "Thou shalt never touch me," she must have appeared from above. In this case I think the chariot with Medea and her ~~sons~~ might be pulled out upon the roof of one of the end apartments which as we have already explained was flat.

With the exception of the three instances cited above (in the "Heracles Furens", the "Electra" and the "Trachiniae") I think the machine could very well dispensed with in Greek tragedy of the fifth century B.C. There was no doubt some kind of a structure erected upon top of the stage building, which served as the gods' quarters. They might step out from this on the roof or might merely appear through a door or a window of it. We have already supposed that the central portion of the $\sigma\kappa\eta\nu\acute{\alpha}$ building was higher than the end divisions. This would be a convenient place from which to roll a chariot

as in the "Medea".

Another device which is supposed to have necessitated a modification in the structure of the stage building is the so called *ekkyklema*. This according to Pollux was a kind of platform mounted upon wheels, which could be rolled out from the interior of the stage building when it was desirable to exhibit a scene supposed to take place within.

The most frequent use of the *ekkyklema* seems to have been for the displaying of corpses of persons murdered on the inside of the stage building. For example in the "Agamemnon" of Aeschylus, Clytemnestra after slaying her husband appears in line 1379 and says: "I stand where I struck him" ($\epsilon\sigma\tau\alpha\kappa\epsilon\ \delta\epsilon\ \epsilon\gamma\omega\ \epsilon\pi\alpha\iota\sigma\tau\alpha\iota$). Again in the "Eumenides" of Aeschylus, Orestes after having slain Clytemnestra and Aegisthus appears in lines 934-5 and says: "Behold the two tyrants of the land, the murderers of my father and the destroyers of my home," ($\epsilon\gamma\epsilon\tau\omicron\ \chi\omega\rho\alpha\varsigma\ \tau\acute{\alpha}\tau\ \delta\epsilon\iota\pi\lambda\acute{\alpha}\tau\epsilon\varsigma\ \tau\upsilon\pi\alpha\rho\iota\delta\alpha\ \pi\alpha\tau\rho\iota\kappa\omicron\tau\omicron\rho\omicron\varsigma\ \tau\upsilon\ \delta\omega\mu\alpha\tau\omega\varsigma\ \pi\alpha\rho'\ \alpha\upsilon\tau\omicron\upsilon\varsigma$). Such scenes are supposed to have been represented by means of the *ekkyklema*.

Also in the "Eumenides" of Aeschylus it is supposed that the whole chorus of Furies, together with Orestes, Hermes, and Apollo were wheeled out and to the acting place by means of the *ekkyklema*. In line 67 Apollo says to

Orestes: "Behold now these roving ones entraped" (νῦν ἐλθοῦ-
as τὰσδε τὰς μάχους ὄρᾳς),

Similarly in the "Antigone" of Sophocles the messenger
in speaking of Euridice says in line 1293: "It is possible
to see her; for she is no longer in a hidden recess,"
(ὄρᾳτ' ἡρόεσσι, οὐ γὰρ ἐν μυχῷς ἔτι),

Also in the "Ajax" of Sophocles it was thought-
to be used in lines 346-7 where Tecmessa says to the chorus:
"Behold I open, It is possible for you to see the deeds of
this one and in what condition he himself is," (ἴδου,
δοίχω· προσβλέψετε δ' ἐξεοτὶ σοὶ τὰ τοῦδ' πράγμα
καὐτὸς ὥς ἔχωρ κτερεῖ),

Again in the "Iphigeneia" of Euripides line 807f.
Thersites says: "I loose the bulls, ^{servants,} and the fortunings that
I may see the bitter sight of the woman who by Hy-
men has ruined me" (χαλᾶτω κκῆθρα, πρόσπολοι, πν-
χωμάτω, ἐκχύεθ' ἄρμους, ὥς ἴδω πίκραρ θάαρ
γυναικὸς ἢ με καθαρῶς ἀπώλεσεν),

Now in most of these instances the ekkyklema,
I think, could be dispensed with and generally to an
advantage. Such a contrivance would surely not
be used before the appearance of a stage building.
But corpses of dead persons seem to have been
displayed before that time. For example in the "Seven
against Thebes" of Aeschylus which, as we have

seen, had no stage building in the back ground, these were represented in the last part of the play the dead bodies of Eteocles and Polyneices who were slain outside of the citadel. Antigone addresses the one and Ismene the other, these the bodies need not have been visible to the spectators at all, Ismene and Antigone stood, one in each of the παράδοι, where the bodies were imagined to lie. In case the bodies really were displayed, they could have been brought in just as well by some of the numerous attendants (ὑποσώματα κ v φ δ)

In the example cited in the "Ajax" of Sophocles, the illusion is just as impressive without the use of the ἀκροθίσια. Tecmessa merely opens the door of the tent, she and the Chorus may be supposed to see Ajax and all the animals slain within, but it is not necessary nor even desirable that the spectators should do so. Such a sight would be rather too shocking to the fine aesthetic taste of a Greek audience. If Ajax really were visible he could have been brought to the door just before it was opened by some of the attendants just as in the "Ismene against Thebes"

Likewise in the Bacchides of Aeschylus such a device seems out of reason. Here the whole interior of the temple must be brought to view, with

Orestes sitting at the omphalos surrounded by the furies seated on chairs (*opoiot*) together with Apollo and Hermes. The enormous size of such a contrivance in this case would greatly spoil the effect. I think that when Apollo calls ^{the} attention of Orestes to the furies, he merely points to the open door of the temple through which some of their forms may be dimly seen and through which their swoonings may be heard. Also when the shade of Clytemnestra addresses them they are still *enstunne* and it is not until they are all finally woken up that they rush out into the orchestra.

In the "Agamemnon" of Aeschylus Clytemnestra merely stands at the door and pretends to show the ropes to the chorus. The same explanation would apply to the instances cited in the "Choephores", the "Eumenides" and the "Hippolytes".

Thus we may say of the *skynolone* just as of the supposed elevated stage, that it is not supported by any good evidence from the plays themselves for Greek tragedy of the fifth century.

This thesis is approved by me.

W. S. Manly.

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