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Nota di contenuto	Frontmatter -- Table of Contents -- Preface -- Cult, Lyric and Komos: The Origins of Tragedy and Comedy, Once Again -- Philanthropic Gods in Comedy and Tragedy -- The People in Aeschylus' Tragedies -- Staging Allegory -- Trygodia -- Remarks on the Poetics of Aristophanic Comedy -- When Dionysus Goes to the East: On the Dissemination of Greek Drama beyond Athens -- Klytaimnestra in the Odyssey and Aeschylus' Agamemnon -- Sophocles' Ajax and his Homeric Prototypes -- The Prosopon Fallacy or, Apollo in Sophocles' Electra -- Failing with Intent: A Narratological Note on the 'False Merchant Scene' in Sophocles' Philoctetes -- Moral Values and Political Behaviour in Euripides' Electra (367–390) and the Poetics of the Play -- Narrative and Rhetorical Experimentation in Euripides' Late Iphigenia at Aulis -- A Note on Demosthenes (19.246–250) and the Reception of Sophocles' Antigone -- Tragedy in Antiphon 1, Against the Stepmother -- Euripides' Erechtheus in Lykourgos' Against Leokrates -- Upon the king! -- The Lemnian Deeds: A Tragic Episode in the Argonautica of Apollonius Rhodius -- Tristan and Isolde and Classical Myth -- The Role of Music in Plato's Symposium -- Aristotle on Music and Theatre (Politics VIII 6. 1340 b 20–1342 b 34; Poetics) -- Notes on Contributors -- Academic Publications of Georgia Xanthakis-Karamanos -- Index Locorum -- General Index -- Index of Greek Words

This collection of essays, published in honour of Professor Georgia Xanthakis-Karamanos, addresses topics which lie at the forefront of current research on the fields of Greek drama and classical reception studies. It brings together internationally distinguished scholars who provide fresh insights into issues pertaining to the origins of Greek tragedy and comedy, their generic identity, the structure, the morality or the divine and human characters emerging from individual plays, the presence of Greek drama outside Athens in post-classical times, the associations between drama and genres such as epic and oratory or even the reception of Greek drama in operatic works such as Wagner's *Tristan und Isolde*. Related art forms, such as music, receive particular attention. Focusing on either broader topics or specific texts, the essays of this volume provide a wide range of theoretical perspectives often combining modern critical trends such as reception studies, narratology or cultural studies with close and acute readings of individual passages. The volume is of particular interest to scholars and students of Greek drama and its reception as well as to anyone interested in Greek culture and its various manifestations.
