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Nota di contenuto	Cover; Contents; List of Illustrations; Abbreviations; Introduction; 1. Euripides and the Oresteia; Electra; Rejecting Recognition, Rejecting Convention; Metaphor and Metapoetic Discourse: Electra and the Old Man; The 'New' Recognition Token; Framing Recognition and Oresteian Justice; Iphigenia among the Taurians; Religion, Aetiology, and the Oresteia; Recognition, Reversal, and Plot; Orestes; Replotting the Oresteia; The Scaffold of Eumenides, Theology, and Politics; Libation Bearers Replayed, Reversed, Re-enacted; First Things Last: Recasting Agamemnon; The Finale: An Oresteia in Miniature Controlling Fiction in Iphigenia among the Taurians The Constraints of Mythology in Iphigenia at Aulis; Writing and Authority in Euripides' Suppliants; Reading, Writing, and Dramatic Performance; Mise en Abime? Concluding Remarks; 4. The Trojan War; Tragedy and Epic in Euripides' Philoctetes; Double the Drama: Andromache; Twice the Tragedy: Hecuba; New Musings: Trojan Women and the Trojan Trilogy; Metapoetic Games in Cyclops; Homer, Aeschylus, Sophocles; 5. Tragedy, Comedy, and Euripides; Metapoetry in Tragedy and Satyr-Drama; Euripides and Comedy; Metapoetry in Euripides and in Comedy Conclusion Bibliography; Index Locorum; General Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; R; S; T; V; W; X
Sommario/riassunto	A detailed study of the self-conscious narrative devices within Euripidean drama and how these are interwoven with issues of thematic importance, social, theological, or political. Torrance argues that Euripides employed a complex system of metapoetic strategies in order to draw the audience's attention to the novelty of his compositions.

