

Chapter 1 : Introduction to Theatre -- Ancient Greek Theatre

Dithyramb Tragedy and Comedy (Hardback) by Sir Arthur theinnatdunvilla.comd- Cambridge and a great selection of similar Used, New and Collectible Books available now at theinnatdunvilla.com

Standards Views of the Origin of Greek Drama The standard views of the origin of Greek drama and theatre center for the most part around three distinct and incompatible pieces of data: In the words of Oscar Brockett, one of the pre-eminent theatre historians of our age, "the chorus danced either for a goat as a prize or around a goat that was then sacrificed. As we will see, there is much that can be said in opposition to all these assertions, so much that no real hope exists of achieving consensus by using these data. Thespis First, except for what we are told concerning the origin of drama, Thespis is entirely unknown, a name that means essentially nothing to us except as the purported founding father of Greek drama. Worse yet, all sources which talk about him are late, none even vaguely contemporary. For instance, our information about his cart comes primarily from Horace, a Roman poet who wrote more than half a millennium after the age when Thespis would have to have lived. Moreover, that very few earlier sources mention him is particularly troubling if indeed we are to subscribe to him the invention of tragedy. All this makes him sound more like a fabrication of later ages attempting to simplify theatre history by assembling what scant data there are under one name, in much the same way that young children in America are taught "George Washington was the founding father of the United States. The historicization of George Washington can be telling in other ways as well. For one, the American general actually existed and is not a fictitious icon. One might conclude the same about Thespis except that there is no primary evidence for his existence as there is for the American founding fathersâ€”the records of the Pre-Classical Age were scant, even in antiquityâ€”thus, it would have been much easier back then to concoct a Thespis than it would be today to counterfeit a George Washington. One simple solution to the innocent question, "Where did Greek drama begin? Whatever the truth, by all fair standards of history, Thespis is undated, unattested, and unassociated by any credible primary source with any particular practices in early theatre. Except for the legends surrounding his name, we have no outside corroboration even of his existence, much less his contribution to drama. If he resembles any personage in the "forest primeval" of America, it is Evangeline or Paul Bunyan, not George Washington. Tragoidia Second, the Greek word tragoidia presents even more of a mystery. That it means "goat trag- song -oidos " is certain because there is no other way to interpret the word satisfactorily in Greek, but to what the "goat" refers is not at all clear. Goats are not known as prizes for winning playwrights in any other ancient venue, nor would one make a very attractive reward. Frankly, one hopes ancient playwrights competed for something a bit more becoming. Goats, in fact, feature nowhere in the extant primary records of ancient Greek theatre, so to conclude that they were sacrifices, as Brockett and others do, is pure speculation. Still there is no writing off the goats entirely, the way one can with Thespis, because "goat" is firmly anchored in the very name of the genre and that name goes back to the origin itself of the art form. The desperation of this situation has led otherwise conservative and judicious critics to make uncharacteristically wild guesses at the reason goats are found grazing around the ancient stage. For instance, Margarete Bieber suggests that "goats" may be a nickname for the worshipers of Dionysus, the god in whose honor drama is performed at Athens. In fact, few gods beside Artemis have worshipers with nicknamesâ€”it seems to be something largely peculiar to her cultâ€”so, on closer examination, the extrapolation has little merit. Another avenue leads to more productive results. Names for dramatic genres are, in fact, known to be based on jokes elsewhere, for instance, the modern performance genre called "soaps. All in all, the reason why there are goats in tragedy is an unresolved conundrum, though in light of theatre and ancient history the "goating voice" explanation makes better sense than suggesting that goats once served as prizes. Aristotle, *The Poetics*, Chpt. After that, without stating any reason for making the transition, he moves on to the general nature of tragedy and comedy. In both tone and style *The Poetics* reads more like lecture notes than a polished critical thesis. If the English below makes difficult reading, believe me, so does the Greek. And also the grandeur or "length" , i. From slight or "short" stories and joking expression, since it evolved out of satyric forms, it became reverent only rather late, and the meter changed from

tetrameter i. At first they used tetrameter since drama was satyric and more dance-related, but with the rise of speech i. Indeed, the most conversational of meters are iambs. The evidence of this, we speak iambs i. And also the number of episodes or "acts" ; was increased? And as to the other matters, as each is said to have been set in order, let that be said by us. For it would be perhaps a great task to explain each thing individually. Consider the comments of D. Here again it is important that he knew more than we do about the early satyr play. He lived much closer in time to early Greek drama than we do and, to judge from the dramas he cites and quotes, had access to fifth-century classical plays we do not. Furthermore, he spent at least some of his life in ancient Athens and was personally involved in Athenian culture. Whether or not he did, he certainly could have gone to the ancient theatre, so he speaks from at least the assumption of having seen Greek tragedy in action in its day, something beyond our grasp. While these do, in fact, seem like overwhelming advantages, on close inspection none are so imposing that we cannot question his thesis. Aristotle lived from to BCE, which is about two hundred years after the period he is discussing. If that does not seem like a long time, especially in the great sweep of history, one should remember how long two centuries can be. By our standards that is like going back to the early days of the United States. How much would a person today be able to remember about that period without historical records to go on? Credible oral histories cannot exist at such a remove. So it is fair to assume Aristotle is dependent on what data he can collect from that period or, to put it another way, The Poetics is by definition secondary evidence – not primary! Nor does it help those who would defend him as an authority on primordial Hellenic drama that in all of The Poetics he does not quote from one piece of primary historical evidence written in the sixth century BCE: He either did not have access to such information or chose not to reference his sources in The Poetics. If he did have access to data about early drama, it seems likely a researcher who is otherwise so meticulous would have explored those avenues and included them in his finished work. The greater likelihood is that all but no records of early drama had survived to his day. To see the point here, it may help to think of this situation in modern terms. For instance, in several centuries or more from now there will probably no longer exist comprehensive records of the very earliest phases of film-making: In the absence of clear data, will they be able to see its dependence on theatre, the novel, opera and artistic movements like impressionism? Nor is his cultural advantage as great as it might seem on the surface. The Athens he knew was very different from that into which drama was born. Aristotle, without doubt, was acculturated to see the world through eyes quite different from those which had directed and witnessed the birth of Greek drama. Moreover, lacking immediate experience with the full cultural framework of the time in which drama first came to light, he was as prone as anyone to make misassessments about the inclinations and motivations of his remote ancestors in the Pre-Classical Age. Granted, even if faulty, his reconstructions of the past probably appeared sensible to him and his peers – and perhaps to many today, too – nevertheless, his conclusions will have diminished validity if they do not address directly the age in question. In other words, Aristotle was at some risk of making the same mistake all historians are: How right is Aristotle about the origin of tragedy? In essence, Aristotle looked at theatre-like entertainments and ritual celebrations that were not tragedy as such and that had survived to his day and seemed "primitive" to him – remember his words: And that opens Aristotle up to the same criticisms as those which have been directed at Frazer. Basically, Aristotle assumes that something which looks "primitive" to him must be "early," that ritual leads to theatre and that there is inevitable "progress" toward more complex forms: Without a clear and documented basis in data, such assumptions cannot carry much weight. The dithyramb, what Aristotle cites as the art form from which tragedy arose, also poses several obstacles to the construction of a coherent case for some sort of linear development in the performing arts of early Greece. To begin with, no early dithyrambs survive from antiquity. Indeed, until recently we did not have any dithyrambs at all, but in the last century a few have emerged from the sands of Egypt. Unfortunately for our purposes here, they are later dithyrambs by a classical – not pre-classical! That means it is questionable even whether dithyrambs represented institutional theatre, much less served as the predecessor of tragedy. Moreover, these dithyrambs are episodic, meaning they do not have conventional plots with a clear beginning, middle and end, again unlike all known Greek tragedies. What they seem to be are short "epics" cast in the form of lyric poems to be performed by a chorus, with language poetic and elevated, focusing on the genealogies and epithets of heroes

and, as such, peopled by characters huge and lofty, mostly gods and heroes, not the desperate, stricken mortals who dominate the tragedies available to us. Before entertaining such a notion, we must admit that it would be foolish to cast away lightly the opinion of one of the finest minds ever and, even if his report constitutes secondary evidence, a researcher who stands much closer to the actual event in question than we are. But let us assume for a moment that Aristotle is mistaken. It is still incumbent on his prosecutors to show how and why, and to present some better case than he does—no small task! Suppose, then, that we had access to all the dithyramps ever written in early Greece and we could see for ourselves that there were, in fact, no dithyramps which resembled tragedy closely enough to posit a cause-and-effect relationship, as Aristotle does. He is not an idiot or liar, so it is incumbent on us to find some reasonable explanation for his misconstruction of the data. Fortunately, that is not an insurmountable challenge. The Poetics does not focus on the issue of origins with nearly the sort of attention modern theatre historians might wish for. Thus, it seems fair to say that the question of the origin of drama was not central in his mind. To wit, he does not cite the sources on which his opinion is based, including not even a single quotation from an early dithyramb or anything which would ground his argument in compelling, primary data. Now let us assume the converse, that Aristotle is correct and evidence actually once existed that there were dithyramps that looked like tragedies, at least on paper. He could, after all, never have seen such dithyramps performed since he lived so long after the fact and so it still does not argue for an evolutionary link between these types of performance. Aristotle could be making an error to which many historians of theatre are susceptible. That is, he has assumed a connection between theatrical genres which happen to look alike in written form—in this case, dithyramps and tragedies both include choruses, lyrics, characters, scenes, dramatic tension, climax and so on—but, when seen in theatres in performance, they probably looked and were very different. Much the same could be said for opera and oratorio. Perhaps, a more modern analogy will help clarify the situation. For instance, compare the screenplays of animated films and live-action movies. They look, in fact, very similar, but the finished products in performance are worlds apart and, as we know, grew out of vastly different artistic milieux. It is possible to see that same sort of error elsewhere in The Poetics. Aristotle claims—or seems to claim since the text is gravely abbreviated—that "Sophocles introduced? It seems unlikely that a novice, before even having earned his dramatic stripes, would have been allowed to reformulate the rules in as rigidly controlled an environment as the prestigious, award-granting religious festival of the City Dionysia. That increases the probability that Aristotle—if he actually wrote these strangled words—may be incorrect on this point, and the reason for this is also not altogether unfathomable. Yet there is another character on stage who speaks later, though not in that scene, Cassandra. Both Agamemnon and Clytemnestra refer to her presence on the stage and the latter even attempts to speak to her but Cassandra never says a word to either of them.

Chapter 2 : The Origins of Greek Theatre I, Classical Drama and Theatre

*Dithyramb, tragedy and comedy [Arthur Wallace Pickard-Cambridge] on theinnatdunvilla.com *FREE* shipping on qualifying offers.*

Sunday, 23 August Dithyramb Dithyramb, a song and a dance performed by a chorus with as many as 50 young boys or men in the dancing team. It was danced and sung in honour of Dionysos. Dithyramps were mainly celebrated in ancient Athens in Autumn around the time of harvest festival. Dionysos was the god of the grape, wine and the vine. It took the form of performances given at the Dionysia festivals. It was described as a song and dance which required plenty of wine to get it going. Dithyramps were associated with Dionysos from an early time, mentioned at least from the first half of the seventh century bc. They were regularly performed at the main Dionysian festivals in Athens, particularly at the Great Dionysia. Prizes were offered later, a bull to the poet, to the best team and their tribe a tripod. Each tribe was required to provide one chorus of men and one of boys, each consisting of 50 singers. Dithyramps were performed at the following Athenian festivals: A traditional ecstatic dance performed in south east Italy known as the Tarantella [Notte della Taranta Apulia Puglia Italy] may have originally been a Bacchanalian dance. Plutarch described the dithyramb as being that as to Dionysos, as the paeon was to Apollo. Dithyramb was one of the names or epithets of Dionysos describing his double birth, but note that the song and dance of the dithyramb was not a re-enactment of the myth of Dionysos Dithyramps were celebrated at Delphi during the three winter months sacred to Dionysos. Indeed there was a close association between the festivals of Dionysos and Apollo at Delphi. And also at the Thargelia festival in Athens. The people at large found the dithyrambic dances very appealing as the songs and music were always upbeat. They were very popular and enthusiastic in nature. The words, rhythm and music were not at all solemn like the paeans sung to Apollo. Ridgeway considered the god Dionysos half goat half man as a hero, and he was regarded by the Greek peoples as a kind of saint, hence he was a god to the people and consequently enjoyed a huge cult. Dionysos was a chthonic power and vegetation god possibly associated with the dead. The music was originally orgiastic and passionate in nature, as it originated from a Bacchic revel. Ove time its wildness may have tempered. The music was set to poetry: Kyklos xoros meant the chorus danced in a circle.

Chapter 3 : K. J. Dover & A. W. Pickard-Cambridge, Dithyramb, Tragedy and Comedy - PhilPapers

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Panoramic view of the ancient theatre at Epidaurus. The classical Greek valued the power of spoken word, and it was their main method of communication and storytelling. Bahn and Bahn write, "To Greeks the spoken word was a living thing and infinitely preferable to the dead symbols of a written language. For these reasons, among many others, oral storytelling flourished in Greece. Being a winner of the first theatrical contest held in Athens, he was the exarchon, or leader, [4] of the dithyrambs performed in and around Attica, especially at the rural Dionysia. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. This was organized possibly to foster loyalty among the tribes of Attica recently created by Cleisthenes. The festival was created roughly around BC. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field. More is known about Phrynichus. He won his first competition between BC and BC. He produced tragedies on themes and subjects later exploited in the golden age such as the Danaids, Phoenician Women and Alcestis. He was the first poet we know of to use a historical subject – his Fall of Miletus, produced in , chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: New inventions during the classical period[edit] Theater of Dionysus, Athens, Greece. This century is normally regarded as the Golden Age of Greek drama. The centre-piece of the annual Dionysia, which took place once in winter and once in spring, was a competition between three tragic playwrights at the Theatre of Dionysus. Each submitted three tragedies, plus a satyr play a comic, burlesque version of a mythological subject. Beginning in a first competition in BC each playwright submitted a comedy. Apparently the Greek playwrights never used more than three actors based on what is known about Greek theatre. Satyr plays dealt with the mythological subject matter of the tragedies, but in a purely comedic manner. From that time on, the theatre started performing old tragedies again. The only extant playwright from the period is Menander. The plays had a chorus from 12 to 15 [10] people, who performed the plays in verse accompanied by music, beginning in the morning and lasting until the evening. The performance space was a simple circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural theatron, literally "seeing place". The coryphaeus was the head chorus member who could enter the story as a character able to interact with the characters of a play. A drawing of an ancient theatre. Terms are in Greek language and Latin letters. The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. The first seats in Greek theatres other than just sitting on the ground were wooden, but around BCE the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens. In BCE, the playwrights began using a backdrop or scenic wall, which hung or stood behind the orchestra, which also served as an area where actors could change their costumes. A paraskenia was a long wall with projecting sides, which may have had doorways for entrances and exits. Just behind the paraskenia was the proskenion. The proskenion "in front of the scene" was beautiful, and was similar to the modern day proscenium. Greek theatres also had tall arched entrances called parodoi or eisodoi , through which actors and chorus members entered and exited the orchestra. The upper story was called the episkenion. Some theatres also had a raised speaking place on the orchestra called the logeion.

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The dithyramb (Ancient Greek: δῖθύραμβος, dithyrambos) was an ancient Greek hymn sung and danced in honor of Dionysus, the god of wine and fertility; the term was also used as an epithet of the god: Plato, in The Laws, while discussing various kinds of music mentions "the birth of Dionysos, called, I think, the dithyramb."

Tragoi the goats were the priests of god Dionysus. During the festivities for the God, a goat was being sacrificed and the satyrs were singing the lamentation song for the sacrificed goat. One other explanation of the word is that tragedy was named after the prize of the winner of the tragic contest, that was a The dancing The formation of tragedy was the synthesis of the above elements. Epic and lyric poetry were developed in many nations across the ancient world. In Greece the epic poetry reached its peak with Homer and his classic heroic works, Iliad and Odyssey and Hesiod with his didactic work, Theogonia. As far as lyric is concerned there are four rhythms: A special kind of lyric poetry is choric poetry. A kind of choric poetry is Dithyramb. Dithyramb is an hymn to god Dionysus, a choric song accompanied by flute. The worship of Dionysus was characterized by many eastern elements and influences from Thrace. As the religion was descending South, some elements of mysticism and orphism are being observed in it. As part of the choric poetry Dithyramb had a chorus. The members of the chorus were disguised in animals goats and they were called Satyrs. The Satyrs were daemons of the woods and at first they had no relation to Dionysus. But as his religion was expanding in the South of Greece, they attached to him. It is most possible that this meeting of the northern Dionysian religion with the Arcadian Satyrs took place in Peloponnesus. At the beginning, the worship of Dionysus must have been quite simple. According to Plutarch Moralia, , dithyramb consisted of songs, with lyrics drawn from Dionysus life and his adventures. Some of them were sad, symbolizing the suffering of God sung during Lenea, in January, when the nature mourns and others funny, symbolizing the joy of God sung during the Great Dionysia, in March, with the revival of the nature. His followers, formed a parade: All the above mentioned were symbols of Dionysus. Behind them followed the people singing the dithyramb. The parade ended in a circular threshing floor precedent of the orchestra , where the goat was sacrificed Even in the later centuries, in the middle of the orchestra one could find an altar - "thymeli". At the end of the 7th century BC, Arion from Methemna introduced in Corinth a more sophisticated form of dithyramb by separating one satyr from the chorus consisted of 50 men. This leading satyr "coryphaeus" was reciting stories related to Dionysus. The dialect was the Doric, since Arion acted in Corinth a Doric city. Across the centuries the poets were composing each year dithyrambs for the Dionysian worship. In Athens, in the middle of 6th century BC Thespis, had the inspiration to insert into dithyramb some verses in another meter, without melody, suitable for recitation and a leading actor to recite them. Thus the leading actor the hypocrite was replying to the chorus and the plot was continuing. The word "hypocrite" derives from the verb "apocrinomai", which in Greek means "to reply". In other words the hypocrite, the leading actor, was someone who was replying to the chorus. The verse written for recitation have been written in attic dialect. In that way the lyric and epic elements came together with the dancing movements of the chorus and ancient drama got born in the form of tragedy solemn dithyramb , comedy and satiric drama scoptic dithyramb.

Chapter 5 : Dithyramb - Wikipedia

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Greek tragedy Athenian tragedy is the oldest surviving form of tragedy is a type of dance-drama that formed an important part of the theatrical culture of the city-state. The presentations took the form of a contest between three playwrights, who presented their works on three successive days. Each playwright offered a tetralogy consisting of three tragedies and a concluding comic piece called a satyr play. Only one complete trilogy of tragedies has survived, the Oresteia of Aeschylus. The Greek theatre was in the open air, on the side of a hill, and performances of a trilogy and satyr play probably lasted most of the day. Performances were apparently open to all citizens, including women, but evidence is scant. The play as a whole was composed in various verse metres. All actors were male and wore masks. A Greek chorus danced as well as sang, though no one knows exactly what sorts of steps the chorus performed as it sang. Choral songs in tragedy are often divided into three sections: This event was frequently a brutal murder of some sort, an act of violence which could not be effectively portrayed visually, but an action of which the other characters must see the effects in order for it to have meaning and emotional resonance. Another such device was a crane, the mechane, which served to hoist a god or goddess on stage when they were supposed to arrive flying. This device gave origin to the phrase "deus ex machina" "god out of a machine", that is, the surprise intervention of an unforeseen external factor that changes the outcome of an event. Roman fresco in Pompeii. Probably meant to be recited at elite gatherings, they differ from the Greek versions in their long declamatory, narrative accounts of action, their obtrusive moralising, and their bombastic rhetoric. They dwell on detailed accounts of horrible deeds and contain long reflective soliloquies. Though the gods rarely appear in these plays, ghosts and witches abound. Senecan tragedies explore ideas of revenge, the occult, the supernatural, suicide, blood and gore. Renaissance[edit] Influence of Greek and Roman[edit] Classical Greek drama was largely forgotten in Western Europe from the Middle Ages to the beginning of the 16th century. Medieval theatre was dominated by mystery plays, morality plays, farces and miracle plays. The earliest tragedies to employ purely classical themes are the Achilles written before by Antonio Loschi of Vicenza c. Both were completed by early and are based on classical Greek models, Rosmunda on the Hecuba of Euripides, and Oreste on the Iphigenia in Tauris of the same author; like Sophonisba, they are in Italian and in blank unrhymed hendecasyllables. Although these three Italian plays are often cited, separately or together, as being the first regular tragedies in modern times, as well as the earliest substantial works to be written in blank hendecasyllables, they were apparently preceded by two other works in the vernacular: In the 16th century, the European university setting and especially, from on, the Jesuit colleges became host to a Neo-Latin theatre in Latin written by scholars. The influence of Seneca was particularly strong in its humanist tragedy. His plays, with their ghosts, lyrical passages and rhetorical oratory, brought a concentration on rhetoric and language over dramatic action to many humanist tragedies. The most important sources for French tragic theatre in the Renaissance were the example of Seneca and the precepts of Horace and Aristotle and contemporary commentaries by Julius Caesar Scaliger and Lodovico Castelvetro, although plots were taken from classical authors such as Plutarch, Suetonius, etc. The Greek tragic authors Sophocles and Euripides would become increasingly important as models by the middle of the 17th century.

Chapter 6 : Ancient Greek Theatre: Dithyramb

*Dithyramb Tragedy and Comedy (Oxford University Press academic monograph reprints) by Sir Arthur theinnatdunvilla.comd- Cambridge () [Sir Arthur theinnatdunvilla.comd- Cambridge] on theinnatdunvilla.com *FREE* shipping on qualifying offers.*

A Greek choric hymn, originally in honour of Dionysus or Bacchus, vehement and wild in character; a Bacchanalian song. A speech or writing in vehement or inflated style. The dithyramb became a feature of Greek tragedy and is considered by Aristotle to be the origin of Greek tragedy, passing first through a satyric phase. Herodotus says the first dithyramb was organized and named by one Arion of Corinth in the late 7th century B. By the fifth century B. Rabinowitz says the competition involved 50 men and boys from each of the ten tribes, amounting to competitors. Simonides, Pindar, and Bacchylides were important dithyrambic poets. Their content is not the same, so it is difficult to capture the essence of dithyrambic poetry. The worship of Dionysus was characterized by many eastern elements and influences from Thrace. As the religion was descending South, some elements of mysticism and orphism are observed in it. As part of the choric poetry Dithyramb had a chorus. The members of the chorus were disguised as animals goats and they were called Satyrs. The Satyrs were daemons of the woods and at first they had no relation to Dionysus. But as his religion was expanding in the South of Greece, they attached to him. It is most possible that this meeting of the northern Dionysian religion with the Arcadian Satyrs took place in Peloponnesus. At the beginning, the worship of Dionysus must have been quite simple. Some of them were sad, symbolizing the suffering of God sung during Lenea, in January, when nature mourns and others funny, symbolizing the joy of God sung during the Great Dionysia, in March, with the revival of the nature. His followers, formed a parade: All the above mentioned were symbols of Dionysus. Behind them followed the people singing the dithyramb. The parade ended in a circular threshing floor precedent of the orchestra pit of a theater , where the goat was sacrificed Even in the later centuries, in the middle of the orchestra area one could find an altar - "thymeli". At the end of the 7th century BC, Arion from Methemna introduced in Corinth a more sophisticated form of dithyramb by separating one satyr from the chorus consisted of 50 men. This leading satyr "coryphaeus" was reciting stories related to Dionysus. The dialect was the Doric, since Arion acted in Corinth a Doric city. Across the centuries the poets were composing each year dithyrambs for the Dionysian worship. In Athens, in the middle of 6th century BC, Thespis had the inspiration to insert into dithyramb some verses in another meter, without melody, suitable for recitation and a leading actor to recite them. Thus the leading actor the hypocrite was replying to the chorus and the plot was continuing. The word "hypocrite" derives from the verb "apocrinomai", which in Greek means "to reply". In other words the hypocrite, the leading actor, was someone who was replying to the chorus. The verse written for recitation have been written in attic dialect. In that way the lyric and epic elements came together with the dancing movements of the chorus and ancient drama got born in the form of tragedy solemn dithyramb , comedy and satiric drama scoptic dithyramb.

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Chapter 8 : Tragedy - Wikipedia

The Tragedy and Comedy of Life: Plato's Philebus. Plato - - University of Chicago Press. New Account of Tragedy Gerald F. Else: The Origin and Early Form of Greek Tragedy.

Chapter 9 : Comedy (drama) - Wikipedia

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In that way the lyric and epic elements came together with the dancing movements of the chorus and ancient drama got born in the form of tragedy (solemn dithyramb), comedy and satiric drama (scoptic dithyramb).