

1335
67

CHAPTERS IN THE HISTORY OF ACTORS AND ACTING IN ANCIENT GREECE

TOGETHER WITH A

PROSOPOGRAPHIA HISTRIONUM
GRAECORUM



A DISSERTATION PRESENTED TO THE FACULTY OF

PRINCETON UNIVERSITY

IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

(DEPARTMENT OF CLASSICS)

BY

JOHN BARTHOLOMEW O'CONNOR

362

CHICAGO

THE UNIVERSITY OF CHICAGO PRESS

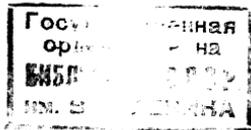
1908

IA (1910) 243.

Ä

COPYRIGHT 1908 BY
JOHN BARTHOLOMEW O'CONNOR

Published September 1908



u 105236-49 .

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U. S. A.

Ä

TO
FRANCIS EDWIN CUNNINGHAM
IN AFFECTIONATE REGARD

CONTENTS

	PAGE
PREFACE	vii
CHAPTER I. TERMINOLOGY	1
1. ὑποκριτής and ὑποκρίνεσθαι.	
2. τραγῳδός and κωμῳδός.	
3. ἀγωνιστής, ἀγωνίζεσθαι, συναγωνιστής, πρωταγωνιστής, δευτεραγωνιστής, τριταγωνιστής.	
4. ἐπιδείκνυσθαι.	
5. τεχνίτης.	
CHAPTER II. TO WHAT EXTENT ACTORS KEPT TO THEIR PARTICULAR SPECIALTIES	39
CHAPTER III. THE ACTORS' CONTESTS IN ATHENS	45
1. The Contests of Tragic Actors (<i>a</i>) at the Dionysia; (<i>b</i>) at the Lenaea	46
2. The Contests of Comic Actors at the Lenaea and Dionysia	47
3. The Lists of Victorious Actors, <i>IG. II 977</i> , Arranged and Dated	60
APPENDIX. PROSOPOGRAPHIA HISTRIONUM GRAECORUM	67
RESTORATIONS AND TEXTUAL EMENDATIONS PROPOSED	144

PREFACE

The chapters here presented on the history of acting and actors in Greek antiquity form only an introduction to the larger work originally planned, whose scope may be here briefly outlined: (1) to trace the development of the actor's part in the production of plays from the earliest time, when, by the gradual differentiation of the actor from the chorus, dramatic action became possible, down to the period when, by the spread of the guilds of Dionysiac artists over the entire Greek and Graeco-Roman world, the traditions of the drama came to be wholly within the keeping of the actors; (2) to follow as far as the available evidence should permit the process by which the apprentice, whose first essay before the public was in the rôle of mute or supernumerary, rose to the position of speaking actor, and then, if possessed of more than ordinary ability, gained the right to compete for the prize offered to protagonists and was recognized as competent to supervise, as actor-manager, the reproduction of "old plays" or classics; (3) to determine the dates of the introduction of the four contests of actors into the Athenian festivals of Dionysus, so far as this had not already been done, and to ascertain if possible what the procedure was which the Athenian officials followed in different periods in granting to qualified actors admission to these contests; (4) to study the personnel of the various Dionysiac guilds in some detail, in the hope of obtaining more accurate information concerning the degree of specialization prevalent from the third century on, or, in other words, to find out how far the old distinction between tragic and comic actors, which Plato *Rep.* 395 b speaks of as a matter of course, was maintained at a later time, and to what extent the ranks of the poets were still recruited from the body of actors; and finally (5) to present in alphabetical order the names of all known Greek actors with all the essential facts which we possess concerning them.

The materials collected for these studies have proved too extensive for publication in a doctor's thesis. It has seemed best,