TABLE OF CONTENTS

Contributors		vii
Anastasia Bakogianni	Introduction: in dialogue with the past	1
Section 1 Theoretical app	proaches and concerns	
Chapter One: The audien	nce in classical reception studies	
Lorna Hardwick	The problem of the spectators: ancient and modern	11
Helen Eastman	Greek tragedy and the modern director	27
Chapter Two: Reception	and the source text	
Chiara Thumiger	Hallucination, drunkenness, and mirrors: ancient reception of modern drama	39
Efimia D. Karakantza	Throwing out the <i>menos</i> with the bath water: The Sophoclean text <i>vs</i> Peter Stein's <i>Electra</i> (2007)	61
Section 2 The classical p	past in Hellas	
Chapter three: Modern	Greek performance reception	
Gonda Van Steen	All the king's patriots? The <i>Persians</i> within the walls of nineteenth-century Athens	79
Maria Troupi	At the receiving end: tragic and comic intertextuality in Bost's newfangled <i>Medea</i>	97
Chapter four: Byzantine	receptions	
Marigo Alexopoulou	Christus Patiens and the reception of Euripides' Bacchae in Byzantium	123
Antony Makrinos	Tragedy in Byzantium: the reception of Sophocles in Eusthathios' Homeric commentaries	139
Chapter five: The recept	tion of ancient art in Nikos Engonopoulos	
Hara Thliveri	Art and poetics in Nikos Engonopoulos. The metaphysics of statues	163
Chapter six: The Euripi	dean trilogy of Michael Cacoyannis	
Charles Chiasson	Re-politicizing Euripides: the power of the peasantry in Michael Cacoyannis' <i>Electra</i> (1962)	207

Anastasia Bakogianni	Who rules this nation? (Ποιός κυβερνά αυτόν τον τόπο;): political intrigue and the struggle for power	
	in Michael Cacoyannis' <i>Iphigenia</i> (1977)	225
Stella Voskaridou	Cacovannis' trilogy: out of the spirit of music	251