

Appendix A: Pollux, *Onomasticon* 4.99–154

Pollux was professor of rhetoric in Athens in the second half of the 2nd c. The *Onomasticon* is a kind of thesaurus organized by topics, and a large part of the fourth book is devoted to theater terminology. Pollux did not do original research but compiled the *Onomasticon* from often much older sources. One should remember that he is primarily concerned with the listing and explanation of individual words, many of which will be derived ultimately from very different and sometimes highly poetical sources from various periods; some terms are very rare, and he could be, and often is, wrong. Its value for stage production in the classical period is extremely limited: the information is derived mainly from Hellenistic scholars who often draw questionable inferences from passages of ancient authors, frequently ripped out of context. The lexicon itself has come to us in a shortened form, which increases the disorganization and confusion. But it does contain useful and often reliable information about Hellenistic theater production. Particularly useful and reliable is Pollux' list of New Comic masks at the end of this section. Artifacts show that the canon of masks was limited and highly codified, though probably not quite so rigid as Pollux' list suggests, and most of the mask descriptions correspond easily to the types illustrated (cf. I 139–41, 143, 144). Pollux' direct source (the encyclopedic dictionary of Pamphilus?) was probably a compilation from the works of Didymus, Tryphon (both later 1st c. B.C.), and the seventeen-volume *History of the Theater* by King Juba of Mauretania (active as late as 25). It has been conjectured that the ultimate source is Aristophanes of Byzantium's *On Masks* (before ca. 180 B.C.).

The Chorus (99–112)

Forms of dancing: *emmeleia* tragic, *kordax* comic, *sikinnis* satyric (cf. IV 317, 318). . . . Here are tragic dance figures (cf. IV 319, 323): snubhand, basket, recumbent hand, woodtheft, double, tongs, acrobatics, crossing the four. . . . Appropriate to these would be <the words> chorus, choreut, chorus making, chorus placing, choral song, *choreusai* (“to sing and dance”), fellow-choreut, *choregos*, *choregia*, and *choregion* is the place where the chorus does its preparation. . . . Leader of the chorus (*hegemon chorou*), *koryphaios*, chorus selector (*chorolektes*), chorus maker (*choropoios*), director (*didaskalos*), assistant director (*hypodidaskalos*), chorus director (*chorodidaskalos*), right-stander (*dexiostates*), left-stander (*aristerostates*), third-stander (*tritostates*) (see IVD, esp. 313–16), and Aristophanes calls the woman “third-standress” (PCG F 503). . . . When a chorus is divided into two, the action is called a *dichoria*, each part is a *hemichorion*, and what they sing against one another are *antichoria*. . . . And the entry of the chorus is called *parodos*, a necessary exit if they come in again *metastasis*, the entry after this *epiparodos*, and the last exit *aphodos* (despite Pollux this is normally *exodos*). An *epeisodion* (i.e., episode) is an action in drama linked to another action. A song that they sang as they went out (*exodion*). The parts of the chorus are (cf. IV 313): row (*stoichos*) and file (*zygon*). There are five files of three in the tragic chorus, and three rows of five, for there were fifteen in a chorus. They came in in threes, if the entrance was by files. If the entrance was by rows, then they entered by fives. Sometimes the *parodos* was one at a time. The comic chorus was of twenty-four choreuts with six files, and four to a file; there were four rows, with six in each row. Whenever one of the choreuts had to sing in a song as if playing the part of a fourth actor, the action is called *paraskenion*, as in the *Agamemnon* of Aeschylus. If a fourth actor utters something, this is called a *parachoregema*, and they say that this happens in the *Memnon* of Aeschylus. In ancient times the tragic chorus was of fifty (not true!), until the *Eumenides* of Aeschylus, when the public took fright in view of their size, and the law reduced the number of the chorus (cf I 23A). A special kind of comic choral song is the *parabasis*, when the chorus comes alongside <the *theatron*?> and says what the poet wants to say to the audience. It is reasonable for the comic poets to do this, but it is not tragic. Yet Euripides did this in many plays. For in the *Danae* he made the chorus of women sing something irrelevant on his own account, and out of forgetfulness he made them speak as men in form but in language as

women. Sophocles does the same thing sometimes out of rivalry with Euripides, as in the *Hipponos*. There can be seven parts to the comic parabasis: *kommation*, *parabasis*, *makron*, *strophe*, *epirrhema*, *antistrophos* (usually called “antistrophe”), *antepirrhema*. Of these the *kommation* is the introduction of a short song, the *parabasis* is for the most part in anapests, but even if it is in another meter, it keeps the appellation “anapests.” The so-called *makron* that follows the *parabasis* is a short lyric song sung without drawing breath. After the *strophe*, sung in lyric verses, comes the *epirrhema* in tetrameters. The *antistrophe* is a song corresponding to the *strophe*. The *antepirrhema* being the last part of the *parabasis* is in tetrameters, the same length as the *epirrhema*. . . .

Costume and Props (115–20)

. . . footwear in tragedy are buskins (*kothoroi*) and *embades* (“step-ins”); while *embatai* are comic. Tragic clothes are the *poikilon* (“embroidered”)—so the *chiton* was called—and the overgarments are the *xystis*, *batrachis* (“frog-colored”), *chlanis*, gilded *chlamys*, gilt-edged, the *statos*, *phoinikis* (“scarlet cloak”), <and tragic headgear are the> tiara, *kalyptra* (veil), *mitra*. The *agrenon* was a woven woolen netlike shawl that covered the body, which Teiresias put on or some other soothsayer. The *kolpoma* was what Atreuses or Agamemnon or that sort put on over their *poikila*; the *ephaptis* was a sort of red or scarlet binding that warriors or hunters wore on their hand. The *krokotos* (“crocus dress,” i.e., saffron-colored) is a *himation* (i.e., overdress). Dionysus used it and a flowery *maschalister* (breast-strap?) and a thyrsus. Those in distress wore dirty white clothes, especially fugitives, or gray or black or yellowish or bluish gray. Philoktetes and Telephus are dressed in rags. Also fawn skins, leather jackets, cutlasses, scepters, spears, bows, quivers, messengers’ staffs, clubs, lion skins, and suits of armor are all part of the tragic male costume. Female is the purple *syrtos* (dress with a train), the white *parapechy* (a garment that covers the forearms and has a purple border on each side) of the queen. The *syrtos* of a woman in distress is black, the throwover blue gray or yellowish. The satyric costume is the fawn skin, the goat skin, which they call also the *ixale* and the *trage*, and also possibly the woven leopard skin, and the Dionysiac *theraion*, and the flowery *chlanis*, and the scarlet *himation*, and the *chortaios*, a shaggy *chiton*, which the silens wear. Comic costume is the *exomis*: it is an unfinished white *chiton* without markings, not sown together on the left side. Old men wear a *himation*, and *kampyle*; young men a *phoinikis*

or dark purple *himation*. For peasants there are doublet, stick, and leather jacket. Young men use a purple dress, while parasites wear black or gray, except white in the *Sicyonians* of Menander, where the parasite is going to get married. Over the *exomis* of the slaves there is a sort of little white *himation*, which is called an *enkomboma* or *epirrhema*. The costume for a cook is an unfinished *diple*. The costume for comic women is, for old women, yellowish or pale blue, except for priestesses; they wear white. Bawds and mothers of prostitutes have a sort of scarlet ribbon round their head. The costume of young women is white or semitransparent, of heiresses a white-fringed dress. Pimps take pleasure in a dyed (i.e., brightly colored) *chiton* and a flowery wrap, carrying a straight crop; the crop is called an *areskos*. As well, the parasites have a strigil (i.e., body scraper) and oil bottle (I 139), while the peasants have a throwing stick for hares. Some women have a *parapechy* and a *symmetria*, which is a *chiton* down to the feet, purple-dyed all round.

The Theater, Stage, and Stage Properties (121–32)

Since the theater also is no small part of the arts... The first bench is the honor seating (*prohedria*, see IV 143–51)... They called banging their heels against the bleachers “heel-banging” (*pternokopein*); they did this whenever they wanted to chase someone off the stage (IV 170, 171); for the same reason they also clucked (*klozein*, IV 166, 168) and hissed (*syrittein*, IV 166, 168, 171, 172). There were sections of the theater called *bouleutikon* (“seats for the Council,” IV 143–45) and *ephebikon* (“seats for the ephebes,” IV 144B)... Parts of the theater are *pylis* (southernmost section of the theatron of the Theater of Dionysus?) and *psalis* (middle section?) and *katatome* (“rock-cutting”?, perhaps referring to northernmost section of Theater of Dionysus, which was cut into the acropolis rock in early Hellenistic times), *kerkides*, *skene*, *orchestra*, *logeion*, *proskenion*, *paraskenia*, *hyposkenia* (I 148–50). The *skene* is reserved for actors, the orchestra for the chorus; in it are the *thymele*, either some sort of podium or an altar. On the *skene* there was situated a street altar before the doors, and a table with cakes, which was called a *theoris* or *thyoris*... The *hyposkenion* below the stage was decorated with pillars and reliefs facing the audience. Of the three doors of the stage building, the middle one is a palace or cave or distinguished house or entirely belongs to the protagonist of the drama, while the right-hand one is the lodging of the deuteragonist, and the left-hand one contains the lowest character or a remote temple or is uninhabited. In tragedy the

right-hand door is for guests; the left is closed up. The *klision* (“shed”) in comedy stands beside the house, indicated by curtains. It is a pen for animals, and its doors seem bigger, called *klisiades*, for driving in wagons and things carrying gear. In the *Sempstress* of Antiphanes it becomes a workshop... By each of the two doors on either side of the middle one there could be another two doors. On either side were *mechanai* (IV 77) to which are fixed the *periaktoi*, the <stage>right one showing what is outside the city, the other things from the city, especially the harbor (IV 81). And it brings on sea gods, and all the heavier items that the *mechane* cannot carry. If the *periaktoi* are turned, the right one changes the place, but both change the country. Of the *parodoi*, the right-hand one (i.e., stage right) leads from the fields, the left-hand one (i.e., stage left) from the harbor or the city (IV 80D, 308). Those who arrive on foot from somewhere else come in through the second. When they come in through the orchestra onto the stage, they climb up on ladders (I 131). The steps of the ladder are called *klimaktes*. Items from the theater would be *ekkyklema*, *mechane*, *exostra*, lookout, wall, tower, signal beacon, second story, lightning observatory, thunder machine, *theologeion*, crane, swings, *katablemata* (drop-scenes?), hemicycle, *stropheion*, Charonian steps, trapdoors. The *ekkyklema* is a high podium on beams, on which rests a throne; it looks down on unspeakable deeds committed behind the *skene* in the houses (IV 78). The thing on which the *ekkyklema* is introduced is called an *eiskyklema*. One must assume this for each door, i.e., for each house. The *mechane* shows gods and heroes that are in the air like Bellerophon or Perseus, and it stands beside the left *parodos*, higher than the stage-building (IV 77). What is called a *mechane* in tragedy is called a *krade* in comedy (IV 77C–D). Clearly <the *krade*> is an imitation of a fig tree, for the people of Attica call a fig tree a *krade*. People think the *exostra* (IV 79) is the same thing as the *ekkyklema*. The lookout is made for lookouts or anyone else who keeps lookout. The wall and tower are so as to see from a height. The signal beacon indicates the action by its name. The second story was sometimes an overbuilding in a royal palace, like the one from which Antigone sees the army in the *Phoenician Women* (Euripides, *Phoenician Women* 90), and sometimes a tile roof, from which tiles are thrown. In comedy the pimps spy something from the second story or old crones or women look out. Lightning observatory and *bronteion*: the first is a high *periaktos*; the *bronteion* is bags filled with pebbles and blown up, which are knocked against bronze vessels below and behind the stage. From the *theologeion* above the stage, gods appear on high, like Zeus and the rest in the

Psychostasia (of Aeschylus). The crane (*geranos*) is a machine that moves in midair to pick up a body, which Dawn uses to snatch up the body of Memnon. "Swings" you could call the cables that hang down from above to support the gods and heroes who seem to move through the air. The *katablemata* were hangings or flats that contained pictures suitable for use in dramas. They were set down upon the *periaktoi*, and showed a mountain or a sea or a river or some such thing. The name of the hemicycle gives its appearance; its position is in the orchestra; its use is to show some place far from the city, or people swimming in the sea, like the *stropheion* also, which contains the heroes who have migrated to the divine world, or those dying in war or at sea. The Charonian steps, which lie at the bottom of the steps down from the *theatron*, allow ghosts to rise. The trapdoors are either on the stage to draw up a river or some such character, or by the steps, and the Furies come up from them.

Tragic and Satyr Masks (133–42)

Now these would be the tragic masks: shaven man, white, graying, black, blond, blondish. (OLD MEN.) These are old men: (1) The shaven man is the oldest, with white hair; the hair is attached to the *onkos*. The *onkos* is the bit above the face of the mask rising to a peak. The shaven man has a clean-shaven chin. (2) The white man's hair is entirely gray, and he has curls around the head, a firm chin, and jutting eyebrows and off-white complexion. The *onkos* is short. (3) The graying(?) man represents people who are naturally going white, and he is black and sallow. (4) The name of the black man comes from his complexion, and he is curly around the chin and head; the face is rough, and the *onkos* big. (5) The blond man has blond curls and a smaller *onkos* and has a good complexion. (6) The blondish man is otherwise similar save that he is sallow, and he represents sick characters.

(YOUNG MEN.) The masks of young men are the excellent, the curly, the partly curly, the delicate, the squalid, the second squalid, yellowish, the partly yellowish. (7) The excellent is viewed as oldest of the young men, beardless, well-complexioned, but getting dark (around the chin); his hair is thick and black. (8) The curly is blond with an excessive *onkos*. The hair is attached to the *onkos*. His eyebrows are raised, his appearance vigorous. (9) The partly curly, in other respects like the previous, is younger. (10) The delicate is blond with ringlets, white-complexioned, cheery, a model of a handsome god. (11) The squalid has

a large *onkos*, is somewhat livid, downcast, grubby, with long blond hair. (12) The second squalid is as much thinner than the previous one as he is younger. (13) The yellowish has puffy flesh and lots of hair, slightly blond, with a sickly complexion, such as suits a ghost or a wounded man. (14) The partly yellowish is in other respects like the excellent but is yellowish to denote sickness or love.

(SLAVES.) The masks of the servants are the goatskin wearer, spade-beard, *anasillos* (= with Persian haircut). (15) The goatskin wearer has no *onkos*, but has a cap and long, combed-out white hair, and a yellowish, whitish face, a harsh nose, high forehead, and glowering eyes. He is yellowish, with a prominent jaw. (16) The spade-beard is in his prime and has a high broad *onkos*, with a furrow around the periphery <of the *onkos*>. He is blond, rough, ruddy-complexioned, suitable for a messenger. (17) The *anasillos* is blond with an excessive *onkos*. His hair is drawn back from the center; he has no beard and is slightly ruddy. He too is a messenger.

(WOMEN.) The masks of women are the gray long-haired, the old free woman, the old servant woman, the old woman shaven in the middle, the woman in goatskin, the long-haired yellow woman, the shaven-in-the-middle yellow, the shaven-in-the-middle fresh, the shorn girl, the second shorn girl, the maiden. (18) The gray long-haired is greater in age and prestige than the rest, white-haired with moderate *onkos*, sallow. In old times she was called partly yellow. (19) The old free woman is rather golden in complexion with a small *onkos*. Her hair comes down to the shoulders; she hints at misfortune. (20) The old servant woman has a cap of lambskin instead of an *onkos*, and has a wrinkled skin. (21) The old servant woman shaven in the middle has a short *onkos*, white skin, partly yellow complexion, and is not altogether gray. (22) The woman in goatskin is younger than her and has no *onkos*. (23) The long-haired yellow woman has black hair, a disagreeable look, and her complexion is as her name suggests. (24) The shaven-in-the-middle yellow woman is like the long-haired one, except for the bit shaven from the middle. (25) The fresh shaven-in-the-middle woman has her hair cut like the one before, but no longer the yellowness. (26) The shorn girl has instead of an *onkos* a parting in her brushed-down hair, and it is cut short all round; her complexion is sallow. (27) The second shorn girl is like the first except for the parting and the curls all round, as if she had been long in distress. (28) The maiden is a young mask, like Danae or another young girl.

The supplementary masks: Actaeon horned, or Phineus blind; *Thamyris* with one eye blue and the other black; Argos with many eyes; *Euhippe* daughter of Cheiron changing into a horse in Euripides, or Tyro with livid cheeks in Sophocles—she has got this from being beaten by her mother-in-law Sidero—; Achilles shorn in mourning for Patroclus; *Amynone*; or a river or a mountain; Gorgon or Justice, Death, Fury, Rage, Madness, *Hybris*, Centaur, Titan, Giant, Indus, Triton, perhaps also Polis, Priam (?), Persuasion, Muses, Hours, Nymphs of *Mikathos* (?), Pleiades, Illusion, Drunkenness, Dread, and Envy. Well, while these could also be comic, satyric masks are gray-haired satyr, bearded satyr, beardless satyr, grandfather Silenus (= Papposilenus). The masks are alike in all respects, except for the variations indicated by their names, e.g., the Papposilenos is more bestial in appearance.

New Comic Masks (143–54)

The comic masks, first, those of Old Comedy for the most part copied the faces of those they ridiculed or were fashioned with comic distortion. The masks of New Comedy are: (OLD MEN:) first grandpa (*pappos*), second grandpa, leading old man, the long-bearded or floppy-haired old man, the Hermonios, the spade-beard, the Lycomedean, the pimp, the second Hermonios. These are old men. (1) The first grandpa is the oldest, close-cropped, with a most gentle cast to his brows, well-bearded, with sunken cheeks, lowered gaze, white skin, a more or less cheerful brow. (2) The second grandpa is leaner with a more intense and irritated look, sallow skin, well-bearded, reddish hair, cauliflower ears. (3) The leading old man has a ridge of hair around his head, is hook-nosed, broad-faced and has a raised right eyebrow. (4) The long-bearded old man with a streaming beard (?) has a ridge of hair around his head, is bushy-bearded, and does not have raised eyebrows; he has a sluggish look. (5) The Hermonios has a receding hairline, a bushy beard, and raised eyebrows; his look is fierce. (6) The spade-beard has a receding hairline, raised eyebrows, a beard coming to a point, is somewhat disagreeable. (7) The Lycomedean has curly hair, a long beard, one raised eyebrow; the mask denotes a busybody. (8) The pimp resembles the Lycomedean in all other respects, but that his lips are parted with a slight sneer and his brows are contracted and he has a receding hairline or is bald. (9) The second Hermonios has a clean-shaven scalp and is spade-bearded.

(YOUNG MEN.) The masks of the young men are the excellent youth, the dark youth, the curly-haired youth, the delicate youth, the rustic, the

floppy-haired youth, the second floppy-haired youth, the toady, the parasite, the statuesque (? *eikonikos*), the Sicilian. (10) The excellent youth is ruddy, gymnastic, has a high complexion, a few wrinkles on his forehead and a ridge of hair around his head, and raised eyebrows. (11) The dark youth is younger, with relaxed brows, and appears cultured rather than given to sports. (12) The curly-haired youth is still younger, with a ruddy complexion and hair in conformity with his name; his eyebrows are raised and he has one wrinkle on his forehead. (13) The delicate youth has hair like the excellent youth but is youngest of them all; white-skinned, unsunned, he gives signs of delicacy. (14) The rustic has dark skin, broad lips, a snubnose and a ridge of hair around his head. (15) The floppy-haired youth is a soldier and a braggart, with dark skin and hair; his hair flops about, just as does the hair of (16) the second floppy-haired youth, who is more delicate and has blond hair. (17) The toady and (18) the parasite are dark, for they hang around the wrestling grounds, they are hook-nosed and easygoing. The parasite has more battered ears and is more cheerful, just as the toady has his eyebrows raised more malevolently. (19) The statuesque (? *eikonikos*) has patches of gray in his hair and shaves his chin, is grandly dressed and a foreigner. (20) The Sicilian is a third parasite.

(SLAVES.) The comic masks of slaves are the grandpa, the leading servant, the low-haired, the curly servant, the Maison servant, the cicada servant, and the floppy-haired leading servant. (21) The grandpa (*pappos*) is the only servant with gray hair, and this shows that he has been freed. (22) The leading servant has red hair braided in a roll, has raised brows and a screwed-up forehead. He is to slaves what the leading old man is to free men. (23) The low-haired has a receding hairline and is red-haired, with elevated eyebrows. (24) The name curly servant reveals the nature of the hair; it is red just like his skin; he has a receding hairline and is skew-eyed. (25) The Maison servant is bald and red-haired. (26) The cicada servant is bald and dark-skinned, with two or three black braids on his head; his beard is also black; he is skew-eyed. (27) The floppy-haired servant would resemble the leading servant except as regards his hair.

(OLD WOMEN.) The masks of women would be the following: the shriveled-up old woman or little she-wolf, the fat old woman, the old housekeeper or domestic or sharp old woman. (28) The little she-wolf is longish, has many fine wrinkles, is white, sallow, with twisted eye. (29) The fat old woman has wrinkles of fat in corpulent flesh and a

band tying together her hair. (30) The old housekeeper is snubnosed; in each jaw, she has about two teeth.

(YOUNG WOMEN.) The masks of young women are the chatterbox, the curly-haired woman, the maiden, the false (i.e., violated) maiden, the second false maiden, the chatterbox with strands of gray hair, the concubine, the mature prostitute, the voluptuous little prostitute, the prostitute adorned with gold, the prostitute with a *mitra*, the little torch, the favorite handmaid with the shorn hair, the smooth-haired slave girl. (31) The chatterbox has flowing hair, carefully brushed to the side, straight brows, and white skin. (32) The curly-haired woman differs from the chatterbox in her hairstyle. (33) The maiden has a part in the middle of her hair that is brushed to the side, straight black eyebrows, and a pale white complexion. (34) The false maiden has whiter skin and her hair tied at the front; she looks like a recent bride. (35) The second false maiden is only distinguishable by not having a part in her hair. (36) The chatterbox with strands of grey hair reveals her appearance by her name; the mask indicates a retired prostitute. (37) The concubine resembles the previous mask but has flowing hair. (38) The mature prostitute is rosier than the false maiden and has braids about her ears. (39) The <voluptuous> little prostitute is unadorned; her hair is girt in with a ribbon. (40) The prostitute adorned with gold has lots of gold about her hair. (41) The prostitute with a *mitra* has her head wound about with a multicolored *mitra*. (42) The little torch is a style of binding the hair so that it comes to a point, whence the mask also gets its name. (43) The favorite handmaid with the shorn hair is a little slave with her hair cut short, who wears only a white *chiton* with a belt. (44) The smooth-haired slave girl has a part in her hair, is somewhat snubnosed and a slave of prostitutes; she wears a scarlet *chiton* with a belt.

Appendix B: Chronological Tables

Epochs of Greek and Roman History

	Greece	Rome
Bronze Age	2800–1125 B.C.	Republican 509–31 B.C.
Geometric	1125–700 B.C.	Imperial 31 B.C.–493
Archaic	700–479 B.C.	
Classical	479–323 B.C.	
Hellenistic	323–86 B.C.	
Roman	86 B.C.–395	
Byzantine	395–1453	

Early Greek Drama

ca. 680 B.C.	Archilochus of Paros “leads off dithyramb” drunk.
ca. 600 B.C.	Arion said to “have invented the tragic mode and first composed a stationary chorus and sung a dithyramb and named what the chorus sang and introduced satyrs speaking verses.”
ca. 580 B.C.	Cleisthenes of Sikyon “gives choruses to Dionysus.”
before 534 B.C.	Institution of City Dionysia at Athens.
ca. 534 B.C.	“Thespis” said to have produced first tragedy.
ca. 502 B.C.	Athenians start to keep official records of tragic and dithyrambic victories.
ca. 500? B.C.	Epicharmus begins to write comedy in Sicily.

Attic Tragedy and Comedy

486 B.C.	Comic contests introduced to City Dionysia.
484 B.C.	Aeschylus victorious for the first time.

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