



Stagecraft in Euripides (Routledge Revivals)

Michael Halleran

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In *Stagecraft in Euripides*, first published in 1985, Professor Michael Halleran examines certain aspects of the dramaturgy of the most extensively preserved Attic tragedian.

Although the ancient dramatic texts do not contain performance directions, they do imply stage actions. This work explores the ways Euripides utilises the latter to make a point: to underline some issue, to suggest a contrast, or to shift the focus of the drama. Specifically, Halleran investigates the rearrangement of characters on stage at the major structural junctures of the play: entrances and their announcements; preparation for and surprise in entrances; and dramatic connections between exits and entrances.

Three plays from the same era – *Herakles*, *Trojan Women* and *Ion* – are discussed in greater detail to reveal the potential of this approach for illuminating Euripides' 'grammar of dramatic technique'. *Stagecraft in Euripides* will thus appeal to students of theatre and drama as well as classicists.

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