

GLOSSARY

Agora—The marketplace of Athens, where performances of tragedy were originally staged.

Analemmata—Supporting walls for the audience seating area; the exterior walls of the *theatron*.

Architrave—The horizontal beam(s) resting on the columns of the *entablature*.

Baldachin—A stone or marble structure in the form of a canopy either supported by columns, suspended from a roof, or sticking out from a wall.

Bouleuterion—A town hall, or meeting chambers that were sometimes used as performance spaces, found in some Hellenistic theaters.

Charonian stairway—**Charonioi klimakes**—Often called “Charon’s Steps,” it was an underground passageway leading from the backstage to the center of the *orchestra*.

Colonnade—A row of columns.

Corinthian order—An architectural style. The Corinthian order consists of thin, fluted columns; topped with elaborately decorated capitals of acanthus leaves and scrolls.

Cornice—Part of the *entablature*, the cornice are decorative moldings above the *frieze* that serves as an overhang of a building or temple.

Diazoma—The horizontal aisle separating the upper and lower sections of seats in a Greek theater.

Doric order—The oldest Greek Architectural style. The name probably derives from the Greek word *dorus* (“gift”), probably referring to the temples designed in this style since they were “the gift of the gods.” The Doric order consists of simple, fluted columns without a base; followed by a smooth, unadorned capital; topped by a square base on which rested the *entablature*.

Eisodoi—Lying between the *theatron* and the *skene*, the eisodoi were two side entrance ramps to *orchestra*. See also *parodos*.

Ekkyklêma—Literally, “wheel out,” a large wheeled platform (we understand that they were very noisy!) that could be rolled through the central door in the *skene* to display scenes that had taken place inside, beyond the view of the spectators (usually the results of violent acts since those never took place in front of the audience).

Entablature—An architectural element found in Greek buildings. Resting above the capital, it consists of three parts: an *architrave* (horizontal beam(s)), a *frieze* (a panel or relief), and a *cornice* (decorative moldings that serves as an overhang of a building or temple).

Episkenion—The upper story of the *skene*.

Epitheatron—The seating section above the *diazoma*.

Frieze—Resting above the *architrave* and below the *cornice*, these were decorative panel(s) or relief(s) on the *entablature* of a building or temple.

Hyposkenion—A room beneath the stage that may have had doors to enter the *orchestra*.

Ikria—The bleachers or benches (originally made of wood); preceded the permanent stone seating of later theaters.

Ionic order—An architectural style. The Ionic order consists of prominently fluted columns; resting on an elaborate base; topped by a capital decorated with two spiral volutes.

Kerkis—Wedge-shaped blocks of seats in a Greek theater.

Klepsydra—Greek water clock used for timing speakers during trials or public debates—which sometimes took place in the theater.

Klimakes—The stairways in a Greek theater.

Koilon—Can be used as another word for *theatron*, but more specifically refers to the seating area of the theater.

Logeion—The stage, which was possibly raised.

Mêchanê/krane—Literally, “machine,” a crane-like device used to lift actors, allowing performers to appear in the air or to enter aurally from behind the *skene*.

Odeion—Literally, “singing place,” a covered auditorium for musical performances. The most famous is the Odeion of Perikles, which was built next to the Theater of Dionysos in the 430s.

Okribas—A platform in the *Odeion* where actors in the upcoming festivals were announced.

Orchestra—Literally, “dancing place,” a round area at the foot of the slope on which spectators sat; this was the center of the dramatic performance.

Paraskenion—The projecting side-structures in Greek theaters which ‘contained’ the performance space.

Parodos—Literally, “way on,” the entry-song of the chorus. Also refers to the side-passage giving entry to the acting area from the sides.

Periaktoi—Literally, “revolving,” these were devices, usually in the form of triangles, in which a different scene was painted on each of the three surfaces. They could be rotated quickly so that a different scene appears to the audience.

Pinakes—Painted panels set into the openings of the *skene* to indicate location.

Prohedria—Evolved from the wooden seats (see *ikria*), refers to the stone seating in the *theatron*.

Proskenion—The acting-area directly in front of the *skene*.

Skene—Literally “tent,” a structure behind the *orchestra* with a large, central door, windows, and roof, often used as an acting area.

Stoa—The covered walkways of buildings that could be used by the public to sell goods, hold public events or religious gatherings.

Stylobate—The floor of a building or temple.

Technitai—Members of acting guilds

Tetrastoon—Four rows of columns around a central square or garden. Another term for peristyle.

Theatai—Refers to the spectators of a play or performance.

Theatron—The ‘seeing-place.’ Our idea of a theater, the term refers to the auditorium for spectators. See also *koilon*.

Thymele—An altar in the centre of the *orchestra*. It may have been used as a platform by the leader of the chorus in a dialogue with the rest of the members of the chorus.

Thyromata—Openings in the side of the pillars of the *skene* for the insertion of painted panels (*pinakes*).