

CONTENTS.

INTRODUCTION	page xiii—lii
§ 1. General characteristics of the play and of the fable. § 2. References in the Homeric Poems. § 3. Other epic versions. § 4. Pindar. § 5. The logographers. § 6. The dramatists.—Aeschylus.	
§ 7. Sophocles. Original features of his plot. § 8. Imagined antecedents. § 9. Analysis. § 10. Aristotle's criticisms. The element of improbability. § 11. The characters. § 12. Oedipus. § 13. Iocasta. § 14. Teiresias. Creon. § 15. Supposed allusions to contemporary events. Alleged defeat of the play. § 16. The actor Polus. Significance of a story concerning him.	
§ 17. Other plays on the subject. § 18. The <i>Oedipus</i> of Seneca. § 19. His relation to Sophocles. § 20. The <i>Oedipe</i> of Corneille. § 21. The <i>Oedipus</i> of Dryden. § 22. The <i>Oedipe</i> of Voltaire. § 23. His criticisms. § 24. Essential difference between Sophocles and the moderns. § 25. Their references to a pro- phetic instinct in Oedipus and Iocasta. § 26. The improbable element—how managed by the moderns.	
§ 27. Recent revivals of Greek plays. § 28. The <i>Oedipus</i> <i>Tyrannus</i> —a crucial experiment. § 29. The result at Harvard. § 30. <i>Oedipe Roi</i> at the Théâtre Français.—Conclusion.	
THE TEXT	liii—lxiii
§ 1. MSS. used. § 2. Deviations from L. § 3. Scope of the critical annotation. § 4. The use of conjecture. § 5. Our text— how transmitted. Its general condition. § 6. Textual criticism should have no bias. § 7. Conjectures of former critics, adopted in this edition. § 8. Conjectures by the editor. § 9. Notation.	
METRICAL ANALYSIS	lxiv—xcviii
Preliminary remarks on metre and rhythm	lxv—lxviii
The lyrics of the <i>Oedipus Tyrannus</i>	lxix—xcvi
Relations of lyric form and matter	xcvi—xcviii