tragedy occupied a different temporal frame from other forms of rhetoric. Not only were the plays normally set in mythical rather than contemporary time, but the broad ethical considerations relevant to specific political decisions tended to be aired in the theatre after rather than prior to the event, with a view less to immediate action than to consolidating experience and avoiding missteps in the future.[55] Attentiveness to differences such as these should allow for a more nuanced account of tragedy as a political and social genre.[56]

[55] Thus A. M. Bowie, 'Religion and Politics in the *Oresteia*', *CQ* 43 (1993), 11 describes the presentation of the Orestes myth in Aeschylus' *Oresteia* as 'providing a model for thinking about what ha[d] recently happened' in the political and judicial spheres.

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NOTES ON CONTRIBUTORS

JUSTINA GREGORY: Professor of Classical Languages and Literatures, Smith College, Northampton, Massachusetts.

ANDREW ERSKINE: Professor of Classics at the National University of Ireland, Galway.

JANE FRANCIS: Assistant Professor, Department of Classics, Modern Languages and Linguistics, Concordia University, Montreal.

BARBARA LEVICK: Emeritus Fellow in Ancient History, St. Hilda's College, Oxford.

JOHN HENDERSON: Reader in Latin Literature, University of Cambridge, and Fellow of King's College.

F. BEETHAM: Retired, part-time teacher at the University of Warwick.

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