

Annotating ritual in ancient Greek tragedy: a bottom-up approach in action

Gloria Mugelli*, Federico Boschetti°,

Riccardo Del Gratta°, Andrea Taddei*

gloria.mugelli@gmail.com

*Laboratorio di Antropologia del Mondo Antico (LAMA)

University of Pisa <http://lama.fileli.it>

°Collaborative Philology Lab (CoPhiLab), Institute of Computational
Linguistics "A. Zampolli", CNR of Pisa <http://www.cophilab.eu>



Actors preparing for satyr-play

Pronomos vase
red-figured bell krater,
400 bce



The Basel Dancers,
Attic column-krater
ca. 480s.

Basel, Antikenmuseum BS 415



Aeschylus, Agamemnon

Aeschylus, *Agamemnon*

Φύλαξ

1 θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων
 2 φρουρᾶς ἐτείας μῆκος, ἣν κοιμάμενος
 3 στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,
 4 ἀστρων κάτοιδα νυκτέρων ὄμήγυριν,
 5 καὶ τοὺς φέροντας χεῖμα καὶ θέρος βροτοῖς
 6 λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι
 7 {ἀστέρας, δταν φθίνωσιν, ἀντολάς τε τῶν}.
 8 καὶ νῦν φυλάσσω λαμπάδος τό σύμβολον,
 9 αὐγὴν πυρὸς φέρουσσαν ἐκ Τροίας φάτιν
 10 ἀλώσιμῳ τε βάξιν· ὥδε γάρ κρατεῖ
 11 γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ.
 12 εὐτ' ὃν δὲ νυκτίπλαγκτον ἔνδροσσον τ' ἔχω
 13 εὐνήνην ὄνειροις οὐκ ἐπισκοπουμένην
 14 ἐμῆν· φόβος γάρ ἀνθ' ὑπονού παραστατεῖ,
 15 τὸ μὴ βεβαιώς βλέφαρα συμβαλεῖν ὑπνῷ.
 16 δταν δ' ἀειδεῖν ἢ μινύρεσθαι δοκῶ,
 17 ὑπονού τόδ' ἀντίμολπον ἐντέμνων ἄκος,
 18 κλαίω τότ' οἴκου τοῦδε συμφορὰν στένων
 19 οὐχ ὡς τὰ πρόσθ' ἀριστα διαπονουμένου.
 20 νῦν δ' εὐτυχῆς γένοιτ' ἀπαλλαγὴ πόνων
 21 εὐαγγέλου φανέντος ὁρφναίου πυρός.
 22 ὡς χαίρε λαμπτήρ νυκτός, ἡμερήσιον
 23 φάος πιφαύσκων καὶ χορῶν κατάστασιν
 24 πολλῶν ἐν Ἄργει, τῆσδε συμφορᾶς χάρων.
 25 Ιοὺ Ιού.
 26 Ἀγαμέμνονος γυναικὶ σημαίνω τορῶς
 27 εὐνής ἐπαντείλασσαν ως τάχος δόμοις
 28 ὀλολυγμὸν εὐφημοῦντα τῆδε λαμπάδι

- [1 θεοὺς... 1637 καλῶς] #s #domus ■
- [1 θεοὺς ... 20 πόνων] #h #s #precatio ■
- [1 θεοὺς... 39 λήθομαι] #s #tectum #skene ■
- [2 κοιμάμενος... 3 κυνὸς δίκην] #s #cubans ■
- [23 χορῶν κατάστασιν] #chorea_instituere ■
- [24 τῆσδε συμφορᾶς χάριν] #charis #gratias_agere #ritus_origo ■
- [28 ὀλολυγμὸν εὐφημοῦντα _29 ἐπορθιάζειν] #ololygmos #euphemia ■
- [28 τῆδε λαμπάδι] #taedae ■
- [31 ἔγωγε φοίμιον χορεύσομαι] #chorea #carmen #ritum_incipere ■
- [34 εὐφιλὴ χέρα_35 τῆδε βαστάσαι χερὶ] #manum_tangere #dextram_iungere #contactus ■
- [] ■

- ▶ [1 θεοὺς 1637 καλῶς] #s #domus ↗
- ▶ [1 θεοὺς ... 20 πόνων] #h #s #precatio ↗
- ▶ [1 θεοὺς ... 39 λήθομαι] #s #tectum #skene ↗
- ▶ [2 κοιμώμενος ...
 3 κυνὸς
 δίκην] #s #cubans ↗
- ▶ [23 χορῶν κατάστασιν] #chorea_instituere ↗
- ▶ [24 τῆσδε
 συμφορᾶς
 χάριν] #charis #gratias_agere #ritus_origo ↗
- ▶ [28 όλολυγμὸν
 εὔφημοῦντα ...
 29 έπορθιάζειν] #ololygmos #euphemia ↗
- ▶ [31 ξγωγε
 φροίμιον
 χορεύσομαι] #chorea #carmen #ritum_incipere ↗
- ▶ [34 εὔφιλῆ
 χέρα ...
 35 τῆδε
 βαστάσαι
 χερί] #manum_tangere #dextram_iungere #contactus ↗

Continuity and discontinuity

Aesch. Ag.

232 δίκαν χιμαίρας ὑπερθε βωμοῦ

233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ

235 λαβεῖν ἀέρδην, στόματός

1. user interface

☞ [232 δίκαν ... ὑπερθε βωμοῦ _ 235 λαβεῖν ἀέρδην] #victimam_tollere ☞

2. IDs

☞ [232 δίκαν
... ὑπερθε
βωμοῦ
_ 235 λαβεῖν
ἀέρδην]
#victimam_tollere ☞

3. couples of intervals

[[962,965],[971,972]]

Tags: main categories

1. Rituals (e.g. #sacrificium, #supplicatio, #precatio, #libatio);
2. Gestures, words, actions, objects (e.g. #victimam_iugulare, #gemitus, #culter, #terror);
3. Implications of rituals (e.g. #ritus_propositum, #ritus_effectus, #ritus_irritus);
4. Discussion on rituals, instructions to perform rituals (#ritum_praescribere; #ritus_parare);
5. Two macro categories
 - a. #scaenica (#s)
 - b. #hiera (#h)

Textual, interpretative variants and constraints

- ▶ [69 ὑπολείβων] #libatio ▶
- ▶ [69 ὑπολείβων] @vl:69_1 ἀπολείβων Bothe ▶
- ▶ [69 ὑπολείβων] @vl:69_2 ἐπιλείβων Schütz ▶ @varia_lectio
- ▶ [70 οὕτε δακρύων] @vl:70_1 del. Bamberger ▶
- ▶ [70 ἀπύρων ἱερῶν] @vi:70_1 #sacrificium #sine_igne ▶ @varia_interpretatio
- ▶ [70 ἀπύρων ἱερῶν] @vi:70_2 #oblatio_incruenta #sine_igne ▶
- ▶ [69 οὕθ' ὑπολείβων_70 ἀπύρων ἱερῶν] {@vl:69_1} {@vi:70_1} #libatio ▶
- ▶ [69 οὕθ' ὑπολείβων _ἀπύρων ἱερῶν] {@vl:69_2} {@vi:70_2} #in_oblationem_libare ▶
- ▶ [69 οὕθ' ὑπολείβων_ ἀπύρων ἱερῶν] {@vl:69_2} {@vi:70_1a} #in_sacrificium_libare ▶

constraints of the variants

Perverted sacrifice (Aesch. *Ag.* 1431-1436)

Κλυταιμήστρα

1431 καὶ τήνδ' ἀκούεις ὄρκίων ἐμῶν θέμιν·
1432 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,
1433 Ἀτηνὸν Ἐρινύν θ', αἴσι τόνδ' ἔσφαξ' ἔγώ,
1434 οὐ μοι φόβου μέλαθρον ἐλπὶς ἐμπατεῖ,
1435 ἕως ᾧν αἴθῃ πῦρ ἐφ' ἑστίας ἐμῆς
1436 Αἴγισθος, ώς τὸ πρόσθεν εὗ φρονῶν ἐμοί.

Clytaemestra

Listen then to this too, this the righteous sanction
on my oath: by Justice, exacted for my child, **by**
Ate, by the Avenging Spirit, to whom I
sacrificed that man, hope does not tread for me
the halls of fear, [1435] so long as the fire upon my
hearth is kindled by Aegisthus, loyal in heart to me
as in days gone by.

- 👉 [1431 ὄρκίων ἐμῶν θέμιν] #iustitia #themis #ius_iurandum 👈
- 👉 [1431 τῆς ἐμῆς παιδὸς Δίκην] #iustitia #dike #vindicta👉
- 👉 [1433 "Ατηνὸν Ἐρινύν θ'] #sacrificium_recipiens #ate #erinys 👈
- 👉 [1433 αἴσι τόνδ' ἔσφαξ' ἔγώ] **#sphage #homicidium_sicut_sacrificium** 👈

The sacrifice of Iphigenia (Aesch. *Ag.* 228-237)

Χορός

228 λιτὰς δὲ καὶ κληδόνας πατρώους
229 παρ' οὐδὲν αἰῶ τε παρθένειον
230 ἔθεντο φιλόμαχοι βραβῆς.
231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν
232 δίκαν χιμαίρας ὑπερθε βωμοῦ
233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ
235 λαβεῖν ἀέρδην, στόματός
236 τε καλλιπρώρου φυλακῇ κατασχεῖν
237 φθόγγον ἀραιὸν οἴκοις.

Chorus

For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as**, enwrapped in her robes, she lay fallen forward, [235] and with stout heart **to raise her, as if she were a young goat, high above the altar**; and with a gag upon her lovely mouth to holdback the shouted curse against her house—by the bit's strong and stifling might.

- ➔ [228 λιτὰς ... 249 ἄκραντοι] #h #sacrificium #hominem_sacrificare ➔
- ➔ [228 λιτὰς ... κληδόνας πατρώους] #supplicatio #preces #lissomai ➔
- ➔ [229 παρθένειον] #virgo #victima ➔
- ➔ [231 μετ' εὐχὰν] #ritus_tempus #precatio #euche ➔
- ➔ [231 ἀόζοις] #minister ➔
- ➔ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ➔
- ➔ [232 βωμοῦ] #altaria ➔
- ➔ [232 δίκαν χιμαίρας] #capra #victima #homo_sicut_victima ➔



Apulian red-figured volute-krater, The Ilioupersis painter,
370-350 BCE, London, British Museum 1865,0103.21 © The Trustees of the British Museum



Attic black-figured amphora

550 ca BCE, Museo Nazionale Archeologico, Rocca Albornoz, Viterbo.

The sacrifice of Iphigenia (Aesch. *Ag.* 228-237)

Χορός

228 λιτὰς δὲ καὶ κληδόνας πατρώους
229 παρ' οὐδὲν αἰῶ τε παρθένειον
230 ἔθεντο φιλόμαχοι βραβῆς.
231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν
232 δίκαν χιμαίρας ὑπερθε βωμοῦ
233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ
235 λαβεῖν ἀέρδην, στόματός
236 τε καλλιπρώρου φυλακῇ κατασχεῖν
237 φθόγγον ἀραιὸν οἴκοις.

Chorus

For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as**, enwrapped in her robes, she lay fallen forward, [235] and with stout heart **to raise her, as if she were a young goat, high above the altar**; and with a gag upon her lovely mouth to holdback the shouted curse against her house—by the bit's strong and stifling might.

- ➔ [228 λιτὰς ... 249 ἄκραντοι] #h #sacrificium #hominem_sacrificare ➔
- ➔ [228 λιτὰς ... κληδόνας πατρώους] #supplicatio #preces #lissomai ➔
- ➔ [229 παρθένειον] #virgo #victima ➔
- ➔ [231 μετ' εὐχὰν] #ritus_tempus #precatio #euche ➔
- ➔ [231 ἀόζοις] #minister ➔
- ➔ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ➔
- ➔ [232 βωμοῦ] #altaria ➔
- ➔ [232 δίκαν χιμαίρας] #capra #victima #homo_sicut_victima ➔

Χορός

228 λιτὰς δὲ καὶ κληδόνας πατρῷους

229 παρ' οὐδὲν αἰῶ τε παρθένειον

230 ἔθεντο φιλόμαχοι βραβῆς.

231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν

232 δίκαν χιμαίρας ὑπερθε βωμοῦ

233 πέπλοισι περιπετῆ παντὶ θυμῷ **προνωπῆ**

235 λαβεῖν ἀέρδην, στόματός

236 τε καλλιπρόφου φυλακῇ κατασχεῖν

237 φθόγγον ἄραιον οἴκοις,

Chorus: For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as, enwrapped in her robes, she lay fallen forward**, [235] and with stout heart **to raise her, as if she were a young goat, high above the altar;** and with a gag upon her lovely mouth to hold back the shouted curse against her house—by the bit's strong and stifling might.

Variae interpretationes @233

- ➡ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ➡
- ➡ [233 πέπλοισι περιπετῆ] @vi:233_1 #victimam_vincire #vestis Maas ➡
- ➡ [233 προνωπῆ] {@vi:233_1} #pronus ➡
- ➡ [233] @vi:233_2 #animo_relictus Medda2012 ➡
- ➡ [233 πέπλοισι] {@vi:233_1} {@vi:233_2} #vestis #victimma ➡
- ➡ [233 πέπλοισι ... προνωπῆ] @vi:233_3 #supplicatio Bonanno2006 ➡
- ➡ [233 πέπλοισι περιπετῆ] {@vi:233_3} #vestem_tangere ➡
- ➡ [233 πέπλοισι] {@vi:233_3} #vestis #supplicatus ➡
- ➡ [233 προνωπῆ] {@vi:233_3} #ad_genua_accidere ➡
- ➡ [233 πέπλοισι... προνωπῆ] {!@vi:233_2} #victimae_dissensus ➡
- ➡ [233 παντὶ θυμῷ] {@vi:233_3} #animus_suplicis ➡
- ➡ [233 παντὶ θυμῷ] {!@vi:233_3} #animus_sacrificantis ➡
- ➡ [235 στόματός ... 238 μένει] #os_opprimere #victimam_vincire ➡
- ➡ [237 φθόγγον ἄραιον] #vox_victimae #maledictio #victimae_dissensus ➡

Χορός

228 λιτὰς δὲ καὶ κληδόνας πατρῷους

229 παρ' οὐδὲν αἰῶ τε παρθένειον

230 ἔθεντο φιλόμαχοι βραβῆς.

231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν

232 δίκαν χιμαίρας ὑπερθε βωμοῦ

233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ

235 λαβεῖν ἀέρδην, στόματός

236 τε καλλιπρόφου φυλακῇ κατασχεῖν

237 φθόγγον ἄραῖον οἴκοις,

Chorus: For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as, enwrapped in her robes, she lay fallen forward, [235]** and with stout heart to raise her, as if she were a young goat, high above the altar; and with a gag upon her lovely mouth to hold back the shouted curse against her house—by the bit's strong and stifling might.

@vi:233_1

Iph. is tied with her own dress

☞ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ☞

☞ [233 πέπλοισι περιπετῆ] @vi:233_1 #victimam_vincire Maas ☞

☞ [233 προνωπῆ] {@vi:233_1} #pronus ☞

☞ [233 προνωπῆ] @vi:233_2 #animo_relictus Medda2012 ☞

☞ [233 πέπλοισι] {@vi:233_1} {@vi:233_2} #vestis #victima ☞

☞ [233 πέπλοισι ... προνωπῆ] @vi:233_3 #supplicatio Bonanno2006 ☞

☞ [233 πέπλοισι περιπετῆ] {@vi:233_3} #vestem_tangere ☞

☞ [233 πέπλοισι] {@vi:233_3} #vestis #supplicatus ☞

☞ [233 προνωπῆ] {@vi:233_3} #ad_genua_accidere ☞

☞ [233 πέπλοισι... προνωπῆ] {@vi:233_3} #victimae_dissensus ☞

☞ [233 παντὶ θυμῷ] {@vi:233_3} #animus_suplicis ☞

☞ [233 παντὶ θυμῷ] {@vi:233_3} #animus_sacrificantis ☞

☞ [235 στόματός ... 238 μένει] #os_opprimere #victimam_vincire ☞

☞ [237 φθόγγον ἄραῖον] #vox_victimae #maledictio #victimae_dissensus ☞



Attic red-figured amphora, Timiades Painter,
ca. 570 BC - ca. 560 BC, London British Museum 1897.7-27.2 © The Trustees of the British Museum

Χορός

228 λιτὰς δὲ καὶ κληδόνας πατρώους

229 παρ' οὐδὲν αἰῶ τε παρθένειον

230 ἔθεντο φιλόμαχοι βραβῆς.

231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν

232 δίκαν χιμαίρας ὑπερθε βωμοῦ

233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ

235 λαβεῖν ἀέρδην, στόματός

236 τε καλλιπρόρου φυλακῇ κατασχεῖν

237 φθόγγον ἄραῖον οἴκοις,

238 βίᾳ χαλινῶν τ' ἀναύδῳ μένει.

Chorus: For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as, enwrapped in her robes, as she fell, fainting forward[235], and with stout heart to raise her, as if she were a young goat, high above the altar;** and with a gag upon her lovely mouth to hold back the shouted curse against her house—by the bit's strong and stifling might.

@vi:233_2

Iph. is passing out

- ➡ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ➡
- ➡ [233 πέπλοισι περιπετῆ] @vi:233_1 #victimam_vincire Maas ➡
- ➡ [233 προνωπῆ] {@vi:233_1} #pronus ➡
- ➡ [233 προνωπῆ] @vi:233_2 #animo_relictus Medda2012 ➡
- ➡ [233 πέπλοισι] {@vi:233_1} {@vi:233_2} #vestis #victima ➡
- ➡ [233 πέπλοισι ... προνωπῆ] @vi:233_3 #supplicatio Bonanno2006 ➡
- ➡ [233 πέπλοισι περιπετῆ] {@vi:233_3} #vestem_tangere ➡
- ➡ [233 πέπλοισι] {@vi:233_3} #vestis #supplicatus ➡
- ➡ [233 προνωπῆ] {@vi:233_3} #ad_genua_accidere ➡
- ➡ [233 πέπλοισι... προνωπῆ] {@vi:233_3} #victimae_dissensus ➡
- ➡ [233 παντὶ θυμῷ] {@vi:233_3} #animus_suplicis ➡
- ➡ [233 παντὶ θυμῷ] {@vi:233_3} #animus_sacrificantis ➡
- ➡ [235 στόματός ... 238 μένει] #os_opprimere #victimam_vincire ➡
- ➡ [237 φθόγγον ἄραῖον] #vox_victimae #maledictio #victimae_dissensus ➡

Attic red-figured oinochoe,
Schuwalow painter

430-420 a.C.

Kiel inv. B 538
(copyright Antikensammlung,
Kunsthalle zu Kiel)



Aesch. Ag. 228-237

Xο. 228 λιτὰς δὲ καὶ κληδόνας πατρώους

229 παρ' οὐδὲν αἰῶ τε παρθένειον

230 ἔθεντο φιλόμαχοι βραβῆς.

231 φράσεν δ' ἀόζοις πατήρ μετ' εὐχὰν

232 δίκαν χιμαίρας ὑπερθε βωμοῦ

233 πέπλοισι περιπετῆ παντὶ θυμῷ προνωπῆ

235 λαβεῖν ἀέρδην, στόματός

236 τε καλλιπρόφου φυλακῇ κατασχεῖν

237 φθόγγον ἄραῖον οἴκοις,

238 βίᾳ χαλινῶν τ' ἀναύδῳ μένει.

Chorus For her supplications, her cries of “Father,” and her virgin life, [230] the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers **lay hold of her as**, falling forward and grasping at her father knees, she supplicated with all her heart, **and to raise her, as if she were a young goat, high above the altar;** and with a gag upon her lovely mouth to hold back the shouted curse against her house —by the bit's strong and stifling might.

@vi:233_3

Iph. is supplicating her father

- ▶ [232 δίκαν... ὑπερθε βωμοῦ_235 λαβεῖν ἀέρδην] #victimam_tollere ➡
- ▶ [233 πέπλοισι περιπετῆ] @vi:233_1 #victimam_vincire #vestis Maas ➡
- ▶ [233 προνωπῆ] {@vi:233_1} #pronus ➡
- ▶ [233 προνωπῆ] @vi:233_2 #animo_relictus Medda2012 ➡
- ▶ [233 πέπλοισι] {@vi:233_1} {@vi:233_2} #vestis #victima ➡
- ▶ [233 πέπλοισι ... προνωπῆ] @vi:233_3 #supplicatio Bonanno2006 ➡
- ▶ [233 πέπλοισι περιπετῆ] {@vi:233_3} #vestem_tangere ➡
- ▶ [233 πέπλοισι] {@vi:233_3} #vestis #supplicatus ➡
- ▶ [233 προνωπῆ] {@vi:233_3} #ad_genua_accidere ➡
- ▶ [233 πέπλοισι... προνωπῆ] {@vi:233_3} #victimae_dissensus ➡
- ▶ [233 παντὶ θυμῷ] {@vi:233_3} #animus_suplicis ➡
- ▶ [233 παντὶ θυμῷ] {!@vi:233_3} #animus_sacrificantis ➡
- ▶ [235 στόματός ... 238 μένει] #os_opprimere #victimam_vincire ➡
- ▶ [237 φθόγγον ἄραῖον] #vox_victimae #maledictio #victimae_dissensus ➡

Ajax the Lesser raping Cassandra,
Tondo of an Attic red-figure cup.
440-430 bce.

Louvre G428



Reliefs inspired by Eur. IA

Terra-cotta bowl, II century
bce

BerlinStaatl.Mus.3161=
LIMC 3.2 s.v. *Iphigenia*, 9.



#**oblatio** offering to the gods

#**sacrificium**

ritual offering that involves the killing of a victim

#*victima*

#*bos*

#*capra*

#*equus*

#*virgo*

#*hominem_sacrificare*
sacrifice of a human being

#**oblatio_incruenta**

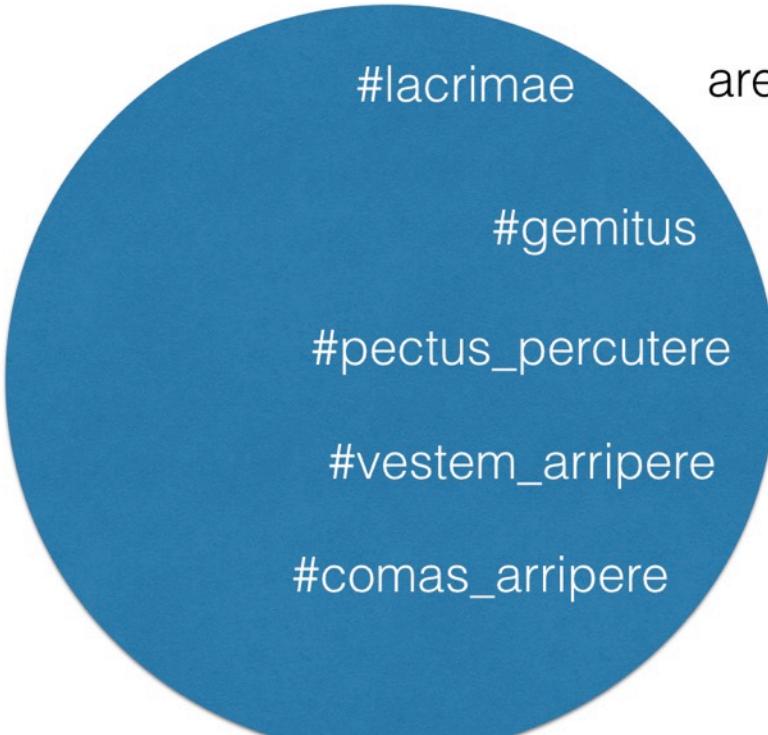
offerings that do not involve a killing

#*frugum Oblatio*

offerings of fruits
and vegetables

#**homicidium_sicut_sacrificium**

#**homicidium**



expressions of

#lacrimae

#gemitus

#pectus_percutere

#vestem_arripere

#comas_arripere

are all performed in ritual lamentation

#lamentatio

can be performed in ritual supplication

#supplicatio

they are NOT appropriate in rituals such as

#sacrificium

#feriae

sorrow #dolor

grief #luctus

if not part of a ritual
can generate → contamination

#contaminatio_sanguinis
#altaria_polluere

#solum_cruentare

on the ground

#altaria_cruentare

on an altar

can be ritually poured

bodily fluids

#sanguis_sicut_libatio
#lacrimae_sicut_libatio

can be ritually poured in

#lamentatio

in association with other
expressions of grief

#sponde

on an altar

ritual pouring of a liquid

on the ground
#choai

#comas_arripere
#pectus_percutere

Annotating ritual in ancient Greek tragedy: a bottom-up approach in action

Gloria Mugelli*, Federico Boschetti°,

Riccardo Del Gratta°, Andrea Taddei*

gloria.mugelli@gmail.com

*Laboratorio di Antropologia del Mondo Antico (LAMA)

University of Pisa <http://lama.fileli.it>

°Collaborative Philology Lab (CoPhiLab), Institute of Computational
Linguistics "A. Zampolli", CNR of Pisa <http://www.cophilab.eu>