The Love of the Nightengale
By Timberlake Wertenbaker

Directed by Allison Arkell Stockman

Constellation Theatre Company
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Resource Packet compiled by Maddie Gaw
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Timberlake Wertenbaker: Playwright Without a Country

Early Biography

Timberlake Wertenbaker was born to journalists Charles and Lael, who both worked as foreign correspondents for Time magazine. Timberlake grew up “in a small fishing village called Ciboure in the Basque region of France.” Her childhood in Basque affected her in two significant ways. On the one hand, carefree days spent roaming the countryside fueled her sense of adventure and exploration, which are reflected in many of her pre-Nightingale “quest” plays. On the other hand, she witnessed the French government’s suppression tactics against the Basque language and culture that she found so “lively”, and developed a “life-long fear of being silenced”, a fear which is definitely ingrained in The Love of the Nightingale.

Career Overview

Despite having been exposed to theatre both in her French education and later life in New York City (where the Wertenbaker’s moved following Charles’ death in 1955), Timberlake did not explore playwrighting until her early 30s. Ditching her “upwardly mobile” but spiritually miserable life in New York, she worked on novels before eventually finding herself on the Greek Island of Spetse, where she taught French and fell in with local theatre people. It was there that she wrote her first play.

Timberlake eventually settled down in London in the late 1970s and really came onto the scene in the following decade. British theatre in the 1980s, while marked by Thatcherism’s drain on finding for the arts, was also a time of increased output and productions for female playwrights (Caryl Churchill, Pam Gems, Sarah Daniels). After receiving a Most Promising Playwright Award for The Grace of Mary Traverse (a gender-flipped Rake’s Progress) in 1985, in 1988 she debuted two plays—Our Country’s Good, her most well-known and critically acclaimed work about convicts in an Australian penal colony putting on a play, and The Love of the Nightingale, an updated take on Ovid’s telling of Tereus, Proce and Philomela.

Timberlake has remained active in the theatre up through today, with this year’s production of Our Ajax, once again returning to the Greeks. Her critical and commercial standing has waxed and waned over the past 25 years, and she doesn’t think it’s coincidental that this happened when British theatre in the 1990s featured a surge of “all these plays by men about men with really no women present.” “You sense a relief,” she says, “that we can shut those women up and get back to what really matters, which is what men are saying.” At the same time, she has expressed a desire to be considered a “writer first and feminist second” and around the time she wrote Nightingale she proclaimed that she had “stopped dividing the world into gender.”
Thematic concerns, *Love of the Nightingale*’s significance

Timberlake has described the majority of her work as “a delving into the past in order to talk about the present.” Besides returning to Greek myths again and again (an abandoned Electra play, a radio play about Deianeira, new translations of *The Theban Plays*, *Hecuba*, *Hippolytus*, etc), Timberlake also is drawn to the stories of women in pre-20th century times, both real (*New Anatomies*, *Galileo’s Daughter*) and fictional (*Mary Traverse*).

Timberlake has said, “[W]hat I love about the Greeks is that they’re trying to define what a human being is about.” There is both “a terrifying bleakness” and “a love for the individual.” She has also said, “If you write things in the past you free them from people’s prejudices” and are allowed more freedom to be “poetic” and “imaginative”.

In retelling Ovid’s myth about the rape of Philomela by Tereus, Timberlake is certainly putting a discussion of sexual politics between men and women on the table. However, she has said that in writing the play, she was “thinking about the violence that erupts in societies when they have been silenced for too long.” There is much in the text to suggest that the violence and silencing committed against Philomele can be read as an allegory of violence and silencing committed against whole countries and people, much like the Basques.
Information for Designers

Play-Within-The-Play

While staging a replica of the traditional stadium-sized ancient Greek theater for the play-within-a-play scene would be impossible in our playing space, here are some images for reference.

![Image of a typical ancient Greek theatron](image)

**Fig 1. Theatre of Epidaurus, Showing Circular Orchestra**
The side view of a typical ancient Greek theatron. The orchestra was the main playing space, and what is labeled as the stage in this image was really the skene, a building that represented a palace and functionally served as the dressing room for the actors.
Skene at the South Theatre in Jerash, Jordan.

VI. SCENERY AND MECHANICAL DEVICES

Fig. 280a-b. Possible forms of the eccyclema; Mahr

The ekkyklema, a wheeled platform that was brought out onto the skene and used to show scenes inside the palace, as well as to drag on dead bodies at the end.

Oliver Taplin has this to say about traditional Greek masks: “They usually had plenty of hair, and, naturally, an open mouth; but fifth-century vase paintings show that they were on the whole rather naturalistic and good-looking, solemn, but in no way grotesque or sinister.”
Actor holding a mask.

Another depiction of actors, with masks on.
Wooden mask from New Guinea.

Wooden mask, unidentified.
Thrace and the Thracians

Not a period drawing, but nonetheless depicts a Thracian king killing someone and plunging them into the seaside.

Descriptions of Thracian buildings and landscapes have been hard for me to come by, but there is definite evidence for towers over water. Tereus and Procne would likely lived in a tyrsis, a fortified palace. Describing one at the city of Seuthopolis: “Separated from the rest of the city by a fortified wall with towers, a monumental entrance led to the main building, an imposing two-storied edifice 41 m wide and 18 m deep with a long, colonnaded portico...Painted stucco decorated the interior walls.” The city was bordered by a river, Tundja.
“Bronzesmith’s skill was directed primarily towards efficiency. Swords were designed for slashing and thrusting”
A metal helmet, found in Thrace, with pictorial engravings.

Another helmet, similar to leather caps also worn by Thracian men.
Two gladiators fighting. The one on the right is identified as Thracian (by the helmet).
Silver vessel found in Thrace, decorated with Dionysian vegetation.

A phiale (bowl for libations) decorated with many heads, found in Thrace.
Eric Csapo writes “Dionysus functions in both initiation and carnival rituals as the great leveler and dissolver of social boundaries.” Here in the cult of Dionysus, man becomes woman, slave becomes free man—social divisions cease to exist, for a brief time. While women are more commonly depicted as Dionysian worshippers, men were certainly involved as well. Like Dionysus himself, male Bacchants would “mirror the dress of his female worshippers...”
Female worshippers of Dionysus were often referred to as **maenads**. Mythological maenads are depicted wearing animal skins (usually fawn skin) and weaving snakes and ivy in their hair and elsewhere on their person.

*Maenad with snakes in hair, thyrsus, and what seems to be a leopard cub. Maenads were often depicted suckling wolf cubs as well.*
They also wielded a *thyrsus,* a fennel stalk topped with a pinecone, with ivy tied round the tip. A thyrsus can conjure up wine and honey, and also be used as a defensive weapon against offending lustful satyrs, as depicted below.

*Another depiction of the thyrsus*
The thyrsus is just one phallic symbol associated with Dionysian worship. The others were much less subtle. The historian Herodotus described a festival “dedicated to the fertility-gods Demeter and Dionysus” where “the celebrants paraded holding colossal replicas of erect penises.”

Also note that the phallus has eyes, since “Male genitals are conceived of as having a will of their own, as a sort of symbiotic animal.”
And there are also the many statues that can be found at the Temple of Dionysus:
Puppets

The closest thing we have to pictures of puppets in Ancient Greece is these simple terra-cotta dolls with movable limbs. Eileen Blumenthal says, “Some have a metal rod extending from the top of their head...Other ancient Greek puppets had cord strung inside their bodies...”
PLATE 34 (a–b) Jointed dolls 122–3; (c–i) Limbs of jointed dolls: (c–d) Arms of jointed dolls 125, 127, 129; (f–l) Legs 130–2, 135.
Wooden Congo fertility doll

Stick figure puppet, with human leg.
Information for Actors

Hippolytus: The play within the play

The Love of the Nightingale contains a couple play-within-a-play sequences, and the first is a performance of Euripides’ Hippolytus in Athens.

Synopsis:
Aphrodite confides in the audience that she, mighty goddess of love, deserves to be worshipped and will justly punish those who won’t. Chaste Hippolytus, son of Theseus, is one such mortal, exclusively worshipping Artemis, virgin goddess of the hunt, instead. Aphrodite has caused Phaedra, Hippolytus’ stepmother, to fall in love with him, and she plans to induce Theseus into killing his son over this transgression.

One of Hippolytus’ huntsmen warns him against being prideful and shunning Aphrodite so blatantly, but Hippolytus sticks to his guns: why should he worship a goddess who represents what he tries to keep out of his own life?

Meanwhile, the nurse tends to Phaedra, who has been driven ill by her silent passion. She feels weak, not in command of her own body (“The strength of my limbs is melting away.”), and alternates between yearning for her love to be requited and feeling tremendous shame, wishing herself dead.

She refuses to confess her true feelings to the nurse at first, but the nurse figures out who it is, and that it is Aphrodite’s fault immediately. The nurse reassures Phaedra that being in love is no crime, and that being proud and resisting Aphrodite would actually be the crime. Nevertheless, the nurse claims to know of a potion to cure Phaedra, but she will need an artifact from Hippolytus.

(The “love, come not my way” chorus comes after this part)

Phaedra overhears the nurse and Hippolytus talking, in which her love is revealed. (“Oh, I am destroyed forever!”) Hippolytus is disgusted, but the nurse made him swear an oath to secrecy beforehand, which he agrees to uphold. Nevertheless, he takes his time to rant about the inherent evil of women, which pushes Phaedra over the edge. Rebuking the nurse, she vows to die and seek revenge on Hippolytus.

Theseus, who has been away on a journey, returns to find Phaedra dead. She has left a note saying Hippolytus has raped her. Outraged, Theseus calls upon his father Poseidon to kill Hippolytus. Hippolytus proclaims his innocence, but does not convince the king.

(The “Sometimes I believe in a kind power” chorus comes after this part).
Hippolytus is mortally wounded, and one of his men defends his innocence. This causes enough doubt in Theseus to ask his son to be brought back before he dies. Artemis descends from Olympus to tell Theseus the truth about the whole affair. Hippolytus, dying, implores the court to mourn. He forgives Theseus, and dies.

More than any of the classic Greek tragedians, Euripides was interested in people as people—flawed, flawed people. The tragedy in Hippolytus is contingent on the three main players’ individual passions and resultant shortsighted acts. The play contains a critique of fanaticism and argues for the importance of reason and balance in Greek society; man must worship Artemis and Aphrodite in equal measure.

This balance is one reason why Athens saw itself as superior to a society like Thrace. As Kitto says, “The Greek made physical training an important part of education...because it could never occur to him to train anything but the whole man.” Tereus, like Hippolytus, shuns an important part of being a “whole man”, though instead of lust it’s theatre. Notably, Tereus identifies himself with Phaedra.
H.D.F. Kitto claimed that what the Greeks considered barbarian is not exactly what we consider barbarian. The definition was simple: “If you did not speak Greek, you were a ‘barbarian’.” And if you ruled by monarchy or oligarchy, as opposed to the Greek city-state, you were a barbarous country. It didn’t mean you were uncivilized, but it meant that you weren’t a free man. However, as already mentioned, the Greeks had a particular view of Thracians that lines up with a more stereotypical “barbarian”. More recent scholarship has shown that the Greek concept of barbarism was just as steeped in racial fearmongering as we would expect.

Tereus is no saint in Nightingale, but we get a more well-rounded view of Thracians with Procné’s court, and even his other soldiers. Another element that throws a wrench into the “Athens good, Thrace bad” dynamic is Niobe’s presence.

Niobe has a monologue about how her island was brutally conquered by Athens after they resisted; “We fought Athens. Foolish of a small island but we were proud. The men—dead. All of them. And us. Well—we wished ourselves dead...

Niobe’s island can easily be read as an analogue for the historical Melos. During the Peloponnesian War, the tiny island of Melos maintained neutrality and refused to join Athens and the Delian League. Athens eventually launched an invasion, and gave the Melians an ultimatum that can essentially be summed up as: surrender or be destroyed. What resulted was a genocide of the entire male population, and the enslavement of the women and children.

**Slavery in Athens**

Slavery in Athens has a prevailing connotation of having been “better” than our Transatlantic equivalent: Kitto says they were “employed mostly in personal and domestic duties. The Athenian who goes out shopping has a slave...to carry his purchases, and there are one or two at home, male and female, acting as ‘slavery’ and Nannie.”

However, Niobe was enslaved as the result of warfare (a concept known as andrapodizing), and was therefore taken into this “comfortable” existence forcefully. In Kathy L. Gaca’s study “The Andrapodizing of War Captives in Greek Historical Memory”, she recounts many instances of “stunning violence involved in andrapodizing” and states “It is important to elucidate the precise nature of the bodily assault signified...and its dimension of sexual violence in particular.”

This is not, of course, peculiar to Athenians. The Thracians would have done so too, and in fact this practice persists to this day in modern warfare.
The earliest familiar version of the Tereus/Philomele/Procne myth is Sophocles’ *Tereus*, which regrettably only exists in fragmentary form. Many have speculated that Ovid based his version of the story on this drama, but there is very little in the way of concrete evidence to support this. When examining the fragments we do have, it is clear that the outcome of the story remains the same, but David Fitzpatrick makes a case for *Tereus’* differing from Ovid, mostly stemming from theatrical convention (observing the unities of time and place) but also differing from Ovid thematically.

One important thread in each version of the story is the portrayal of the Thracians, especially when compared to the Athenians. There is speculation that Sophocles was the first to transplant the myth to Thrace, since none of the earlier records indicate that setting. For Sophocles, and the Athenian population at large, “Thracians were firmly established...as a stereotypical barbaric race.” Perhaps he thought such violent acts as rape, mutilation, infanticide and paedophagy could only happen in a wild, foreign land. One of the more complete passages we have from *Tereus* is one where Procne “laments her predicament caused by marriage to a barbaric foreigner.” And Fitzpatrick speculates that Sophocles had Philomele weave words instead of pictures, not just for logistical reasons but also as a show of a Greek’s superior literacy to this foreigner. “In this way, Sophocles is able to have the Greek and literate Procne safely read the contents of the woven robe in the presence of illiterate Thracian retainers or even of Tereus himself.” (Re-Eroticizing the Hoopoe)

Ovid retells the myth in his *Metamorphoses*, expanding the narrative to the scope of epic poetry. While Tereus is still identified as “barbarous” in Ovid, the Athenian superiority complex that might have been present in Sophocles’ version—and was definitely present in real life—is strikingly absent. Is this because Ovid is not himself Greek? Or is it, as Kitto suggests, because Ovid’s “elegant verse...found neither the inspiration nor the audience for anything more important” than “scandalous stories of divine amours”.

So is this version just style over substance? It’s certainly true that this version appears to contain the most simplistic characterizations for each main player. Tereus is clearly a monster, especially in comparison with another would-be rapist Ovid writes about (Apollo). While Apollo’s lust for Daphne is described with fiery imagery “connoting either the burning of a sacrifice...or the flames of passion”, the fiery imagery used for Tereus’ lust for Philomele “suggests utter destruction, a conflagration leaving only ashes.” Ovid’s version also appears to add Tereus’ decision to keep Philomele in the hut and to rape her repeatedly after the mutilation. And Philomele is nothing more than an innocent, virgin victim.
Procne is the only one who has something interesting going on in this version. She actively rescues Philomele during the Bacchanalia, and while swiftly settling on the revenge plan like in each other version, there’s a really compelling moment where Itys enters the room and for a split second, Procne hesitates: “the mother, in truth, was moved, and her anger abated, and her eyes, in spite of her, became wet with tears”. In this version especially, Procne seems to have assimilated into Thracian culture.
Bacchanal, Maenads and Murder (Version for Actors)

The sisters’ revenge upon Tereus taking place during a night of Dionysian worship is introduced in *Metamorphoses*—there’s no evidence for it in what we have of *Tereus*, although Euripides’ *The Bacchae* contains a striking image of the mad, murderous maenads that Procne and Philomele become.

Eric Csapo writes “Dionysus functions in both initiation and carnival rituals as the great leveler and dissolver of social boundaries.” Here in the cult of Dionysus, man becomes woman, slave becomes free man—social divisions cease to exist, for a brief time. It should be noted that by placing such importance on this ritual of reversal, the ruling society was in fact confirming the “sanctity of social divisions” in the “real” world—get everything out of your system before everything goes back to normal. It’s certainly no accident that Itys’ murder takes place in the throws of this celebration, in a world without consequence. It’s also no accident that a silenced woman can only find her power and “voice” during this festival of equalization.

Mythical or Factual?

It should be understood that while there are obvious ritual similarities, the cult of Dionysus as it appears in myth and as it appeared in life were not entirely similar. We are much more familiar with the mythical accounts, as found in *The Bacchae* and other sources.

Female followers of Dionysus are often referred to as *maenads*. In myth, these were quite literally “mad” women who indulged in violent, animalistic excess—although notably, *not* sexual excess, at least not with men. Mythological maenads are depicted wearing animal skins (usually fawn skin) and weaving snakes in their hair and elsewhere on their person. They are seized by Dionysiac ecstasy, tossing back their heads, rolling their eyes, and convulsing. They can be tender with wild infant animals, such as a wolf cub, and utterly destructive towards agricultural animals, such as a bull or calf, participating in *sparagmos*, a sacrificial ritual of dismemberment.
They also wielded a *thyrsus*, a fennel stalk with ivy tied round the tip. A thyrsus can conjure up wine and honey, and also be used as a defensive weapon against offending lustful satyrs, as depicted below.

While tearing creatures limb from limb was likely not a historical maenadic practice at any time, the carrying of the thyrsus was, the female’s symbol of gendered reversal to match the men in women’s clothes. The thyrsus is just one phallic symbol associated with Dionysian worship. The others were much less subtle. The historian Herodotus described a festival “dedicated to the fertility-gods Demeter and Dionysus” where “the celebrants paraded holding colossal replicas of erect penises.”
Such replicas would likely be seen in the street festival portion of the Bacchanal, which goes some to explaining why the doll rape re-enactment is perceived as comic initially.

**Theatre, Dionysus and the Wild Women of Thrace**

There are many reasons why the Bacchanal is a perfect setting for Philomele’s play-within-a-play and the climax of Wertenbaker’s play. Besides leveling the social order, Dionysus was also the god of theatre—and what better place to depict the redemptive power of theatre than at his festival? Just as Philoemele is telling her story through the puppet show, the basis of all Dionysian ritual is a theatrical act to tell Dionysus’ story. If Dionysus was torn apart by the Titans, so must his maenads tear fawns apart.

The other important factor to consider is that Dionysus, while thoroughly adopted by the Greeks, was a foreign god initially and was considered a foreign god even after being syncretized. Dionysus was often associated with Thrace since is “wild reitals encouraged acts of violence among his worshippers and removed their inhibitions.” This is a main source of contention for Pentheus in *The Bacchae*.

And speaking of *The Bacchae*, one interesting bit of trivia to consider: both *The Bacchae* and the Philomele/Procne myth end more or less when a boy is killed and destroyed by his mother and aunt, in the midst of a Dionysian celebration. The similarities pretty much end there, but interesting nonetheless.


**Birds of a Feather**

In most iterations of the Philomele/Procne/Tereus myth, the three are turned into birds at the end. Philomele and Procne are always turned into a nightingale and a swallow, but who is who changes between versions.

**Tereus the Hoopoe**

Post-Sophocles, Tereus is always depicted as a hoopoe. This was an invention of the playwright, because “in traditional mythology, Tereus had been transformed by the god into a hawk”. The hoopoe was considerably less dignified than the hawk, at least according to the Tereus from Aristophanes’ *Birds* (who claims Sophocles “mutilated” him).

Yet when one considers the Thracian Tereus, and Sophocles’ opinion of him, the hoopoe is not some random funny looking bird, but a very deliberate choice.

Historically and mythologically, Thracians were associated with sun worship. The hoopoe’s crest, seen above fully backlit, was considered to be “an emblem of the sun”. A sunny crown fit for a Thracian king.
Additionally, it has been noted that a hoopoe’s crest and long beak resemble two of the most important symbols for a warrior like Tereus: a helmet and a spear.

But there is also evidence that the hoopoe reflects Sophocles’ more negative view of Thracians. The proverb “the bird who befools its own nest” (which in modern idiom is understood as, “Don’t crap where you eat”) was closely associated with the hoopoe. The hoopoe’s alleged filth and foul stench is referenced by Tereus in *Birds*, and seems to have originated from the fact that the hoopoe brought with it a new smell to the Greeks, “something new in the nostrils of the Athenians”. In other words, a foreign smell. The smell of a foreigner.

Lastly, in Sophocles’ *Tereus*, the description of Tereus’ transformation contains a striking reference to Itys, having been consumed by his father, sprouting from Tereus’ stomach and taking the form of a white-feathered hawk. This is a reference to the old version of Tereus’ myth, and also an interesting possibility for how Itys appears at the end of the play. Here is the full quote:

“But him, the hoopoe who oversees his own evils, he has made many-colored, and has revealed as a bold, rock-dwelling bird in full array. When spring appears, he will spread the wing of a white-feathered hawk, for he will reveal two forms from a single
womb, his son’s and his own. But when the late summer is newly arrived and the grain is threshed, again a dappled wing will cover him.”

**Nightingale and Swallow: Ever Evolving Story**

The nightingale and the swallow, and their relationship to tragedy, have figured in Greek literature for a long time, but not always related to our central myth, nor to each other.

Who is the nightingale and who is the swallow changes quite often. In The Odyssey, the nightingale killed her son Itylus. Hesiod and Sappho mention the swallow as being Pandion’s daughter, “while Aeschylus mentions both the nightingale mourning ‘Itys, Itys’…and the hawk-chased shallow, wife of Tereus, but never in connection with each other.”

For our purposes, we’ll only consider what it means that Philomele is the nightingale and Procne is the swallow.

Philomele-as-nightingale is fairly straightforward: she is rewarded with a voice after all the trauma she has been through, but a voice that’s commonly associated with sorrow. What does this mean for Philomele’s last song in our play? Is she singing because asking questions leads to the truth, and “truth is darkness”? Or perhaps, even in her freedom, does she have to pay a sorrowful penance to the nephew she killed? However, the nightingale’s song is also associated with love and longing, which is perhaps more relevant to our play. Even as a nightingale, even in freedom, Philomele longs for questions. And is able to love the nephew she killed.
Procne as the swallow takes a bit more thinking. According to Fitzpatrick, “the twittering of swallows was a traditional metaphor for people, particularly non-Greeks, who spoke inarticulately or unintelligibly.” It’s easy to see how this applies to a version with Philomele-as-swallow, but consider for a moment that our Procne has “become Thracian” by the play’s end and that for the duration of the story, could not find a way to communicate with her women, husband or son.

A swallow is also considered a good omen for sailors in nautical lore, perhaps owing to the fact that swallows are landbased and indicate that shore is near. While there are obvious ironic connections to be drawn between this and Tereus’ voyage with Philomele, consider that Philomele says Procne has a “different job” as a swallow. Might not her job be watching over other sailors and sea-voyagers, and making sure they return home safely?

One argument for Philomele being the swallow is that, according to David Fitzpatrick in his essay on the lost Sophocles Tereus, “the twittering of swallows was a traditional metaphor for people, particularly non-Greeks, who spoke inarticulately or unintelligibly.” Consider of course that our Procne couldn’t figure out how to speak to her husband, son or ladies in waiting.
Pronunciation Guide

A handy dandy character pronunciation guide for ever named character:

Procne (Πρόκνη)—Prahcneh

Philomele (Φιλομήλα)—Fihll-ah-mehl, optional “ah”.

Pandion (Πανδίων)—Pahnd e e awn

Tereus (Τηρεύς)—Te hre us

Hero (Ηρω)—Hay-roh in Greek pronunciation

Iris (ἴρις)—Ee-rihs

June—Roman name, same way we pronounce it

Echo (Ηχώ)—Ay-koh

Helen (Ελένη)—Heh-leh-neh

Aphrodite (Ἀφροδίτη)—Ah-froh-deet-eh

Phaedra (Φαίδρα)—Figh-drah

Hippolytus (Ἱππόλυτος)—Hihpp-ahh-loo-tos

Theseus (Θησεύς)—Theh-se us

Niobe (Νιόβη)—Nih-ahh-beh

Itys ( Ἰτυς)—Ih-toos

Other names/places mentioned:
Thrace (Θρᾴκη)—Thrak-eh
Poseidon (Ποσειδών)—Poe-say-dawn
Piraeus (Πειραιεύς)—Pei-righ-eus
Sounion (Σούνιον)—Soon-iohn
Kea (Κέα)—Keh-ah
Andros (Ἀνδρος)—Ahn-dross
Euboea (Εὔβοια)—Eh-ooh-boy-ah
Sporades (Σποράδες)—Spoh-rah-dehs
Skiathos (Σκιάθος)—Skih-ah-thoss
Peparethos—cannot track down Greek translation.
Gioura (Γιούρα)—Gih-ooh-rah
Psathoura (Ψαθούρα)—P-sah-thoo-rah
Kassandra (Κασσάνδρα)—Kah-ssahn-drah
Sithonia (Σιθωνία)—Sih-thaw-nih-ah
Athos (Άθως)—Ah-thawss
Imeros
Baucis (ˈbosɪs)—B
Philemon
Bacchus—Bahk-us
Bacchae (Βάκχαι)—Bah-kigh
Prometheus (Προμηθεύς)—Proh-meh-theus
Medea (Μηδεια)—Meh-deigh-ah