This book examines the diverse ways in which classical myth narratives have been reworked by women playwrights for the European stage. An in-depth assessment of ‘re-vision’ as a phenomenon in women's drama, it explores the ideological and aesthetic potential of such practice and simultaneously exposes the tensions inherent in attempts to challenge narratives that have fundamentally shaped western thought. The book examines plays from the 1960s to the twenty-first century, providing contextualised readings of fourteen theatrical works originating from France, Italy, Germany, Iceland, the Netherlands, the UK and Ireland. It introduces contemporary playwrights to English-speaking readers and audiences, placing them and their works into dialogue with others more widely known. From tracing the persistence of classical myths in contemporary culture and the significance of this in shaping gendered identities and opportunities, through to analysis of individual plays and productions, the book reveals how myths have served in the theatre as ‘pretexts’ for ideological debate and have enabled exploration of the fragile borders between mythic and the everyday, and how revision has been regarded, not unproblematically, as a route towards restructuring the self. It also explores the intersection of re-vision within the contrasting trends of ‘in-yer face’ and post-dramatic theatre, and the unique potential for myth rewriting offered by autobiographical solo performance.