

In light of the 8th annual meeting of the Network, and given that this rather infodata base of recent examples rmal but more and more systematic meeting of academics of different disciplines who are interested in modern approaches of ancient drama is now reaching a decade of existence, it is probably the right time for an evaluation of our goals. Looking back one notes that not only the founding members of the Network are still actively involved in all projects, but also that the Network has expanded to involve 23 countries 27 universities.

The Network has a regular annual schedule which includes the annual meeting of the members (Corfu 1997, Athens 1998-1999, 2002, Venice 2000, Oxford 2001, Prague 2003 and Milton Keynes 2004) and the meeting of the co-ordination committee (Coimbra 2000-2004, Amsterdam 2005). In the course of these meetings members work on a number of subjects that delineate the planning of future projects.

The projects of the Network can be summarized as follows:

1. Database

1.1. Design, pilot phase (1998-1999)

1.2. Trial use (2000-2001)

1.3. Collection of data (1998-2005)

The Network's database consists of 1617 records for Acharnes, Agamemnon, Aias, Alkestis, Andromache, Antigone, Bakchai, Batrachoï, Choephoroi, Dyskolos, Eirene, Ekklesiazousai, Elektra (Euripides), Elektra (Sophokles), Epitepontes, Eumenides, Hekabe, Helene, Hepta Epi Thebas, Herakleidai, Hiketides (Aischylos), Hiketides (Euripides), Hippias, Hippolytos, Ion, Iphigeneia He En Aulidi, Iphigeneia He En Taurois, Kyklops, Lysistrate, Medeia, Nephelai, Oidipous Epi Kolonoï, Oidipous Tyrannos, Oresteia, Orestes, Ornithes, Persai, Philoktetes, Phoinissai, Ploutos, Prometheus Desmotes, Samia, Sphekes, Thesmophoriazousai, Trachiniai, Troiades. The database is enriched on an annual base with additions to existing records and new information on plays selected during the annual meeting.

2. Publications

2.1. *Productions of Ancient Greek Drama in Europe during Modern Times*. Proceedings of the conference which was organised in relation to the first annual meeting in Corfu.

2.2. *Parodos*, volumes 1-6. The Newsletter is published once or twice per year by the Greek team of the Network and includes news about the projects of the Network. Volume 5 included a list of publications of all members related to performances and other broader subjects related to the variety of the approaches and understanding of ancient drama.

2.3. The Course Booklet which was distributed to the students of the intensive course in 2005. The Network is preparing a comprehensive publication of all papers presented during the summer courses.

3. Summer courses

About 120 students from all member-countries of the Network have participated in the *Intensive Course on the Study and Performance of Ancient Greek Drama*, which has been taking place yearly in Epidaurus since 2001 with the support of Socrates/Erasmus and the Municipality of Asklepieion. The same course, which has become very popular among students, will take place in 2006; a different format is being planned for the course to start from 2007. Accordingly, we are examining the possibility to organise a conference where all participants of the courses will present their work-in-progress.

4. Conferences – activities – agreements

4.1. Two conferences have been organised by the Network: in Corfu in 1997, whose proceedings have been published, and in Berlin in 2000.

4.2. Since 2004, work-in-progress papers are presented by members during the annual meetings.

4.3. Members of the Network were involved in the Film Festival that took place in Athens in 2003 under the [general] title Cinemythology.

4.4. The basic outlook and the general material for the organisation of an exhibition on *Oresteia* have already been established. The exhibition will take place in Athens in the near future and will travel in other countries-members of the Network.

4.5. A large number of bilateral agreements have been established between university-members, facilitating students' travel and the exchange of academics.

The systematic work of the Network has led other universities from both country-members and non-members to show interest in joining this project, while the European League of the Institutes of the Arts (ELIA) has included it as a case study in the Inter-Artes program, which aims at the study of innovative projects in European education.

The continuation of these projects defines the future of the Network, while at the same time it allows the development of initiatives which will offer students – especially the ones that have participated in the summer courses – to form parallel study groups and organise similar projects; an example of such projects is the conference that will take place in Prague in December 2005 with the participation of 10 summer course students.

After 8 years' operation, this small academic group seems to have been able to function effectively, in a way that permits it to look forward to a more multi-facial presence, a richer activity and better operating conditions.

Platon Mavromoustakos
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Presentations

- Milton Keynes Annual Meeting 2004

"Ancient programme" in the Centre of Meyerhold (Moscow, 2003-2004)

2004 in Moscow was remarkable to those who are interested in performances of Greek classics, due to the presentation of results of the "Ancient programme" in the Centre of Meyerhold, Moscow. The ancient programme included a series of lectures, practical classes, discussions, workshops and rehearsals to produce three Greek tragedies: *Oedipus Rex* by Sophokles, *Persae* by Aeschylus and *Philoktetes* by Sophokles. The programme started in 2003; its first play, *Oedipus*, was presented on 15 September 2003; its last performance, *Philoktetes*, premiered at a Theatre Festival in Delphi, Greece, in the summer of 2004. The ancient programme finished with a whole week of Greek drama, 20-28 October 2004, which included all three performances and a press-conference.

The term "artistic research" that was applied to another programme of the Centre very well fits this kind of experience. Valery Fokin, the Head of the Centre, who launched this programme, had in mind the idea to combine a theatre school, an experimental laboratory and a professional theatre company. Both students and actors of the Centre of Meyerhold took part in this programme. Two of the performances were directed by well-known directors – *Oedipus* by Alexei Levinsky, *Persae* by Theodoros Terzopoulos, and the last one, *Philoktetes* – by a young director and set designer, Nikolai Roshin. Theodoros Terzopoulos also gave a number of workshops for young actors and directors who participated in the programme. The overall task of these activities was to understand, how we can work with Greek tragedy in modernity and what ideas and senses the contemporary theatre finds in the ancient texts. I shall briefly describe two performances: *Oedipus* and *Philoktetes*.

Oedipus was defined by its director, Alexei Levinsky, as an "exercise performance". It was aimed at finding a place of the ancient tragedy in a contemporary theatre *universum*, establish analogies to modern theatre languages that would be welcomed by contemporary spectators. Levinsky's *universum* was a combination of Meyerhold's theatre (Levinsky was a pupil of Meyerhold's colleagues), theatre of absurd and Japanese traditional theatre.

Tights and worker's smocks on actors, elements of circus' technique and biomechanics – from Meyerhold; monotony and equanimity of speech – from theatre of absurd; square playground with a pole at rear, drums, general discipline and concentration of actors – from Japanese theatre.

Levinsky found and incorporated in the action clear biomechanical analogies to Sophokles: the Sphinx was presented through the famous Meyerhold's exercise "Bird", a conflict between Kreon and Oedipus – through the exercise "Boxing", the murder of Laius – through the exercise "Dagger". The analogy to the statement of Sophokles' chorus that "everyone must live with his last day in view" was found in the Beckett's episode *The Last Man* which ended the play. In this performance there was no intention to show *ethea* or heroism, and there was no chorus at all. The main idea of the performance was conveyed by a space image: in the middle of the square playground there was an abyss, and all characters passed it in the course of action: they all lived one step from the abyss. At the end of the play it shined a ray of light from the abyss to show that the mystery of a human's (Oedipus's) life was unriddled, but the abyss itself did not disappear.

Philoktetes (directed and designed by Nikolay Roshin) is memorable by its double-story arrangement: it showed (1) ecstatic ritual, finished in a human sacrifice (*Philoktetes* by members of chorus); (2) tragedy of Sophokles. There was a clear tension between these two stories which added dynamics to the action. But it was also clear that the first story prevailed, and Sophokles' text was edited and shortened. The technique of actors was generally based on the trainings by Theodoros Terzopoulos and his interpretation of Greek tragedy as the rhythmic- musical expression of *pathos* by the chorus; some elements of Japanese physical action were also used. The performance could be defined as an impressive composition of rhythm (drums), music (choral singing), dance and light (a lot of interesting light scenarios were used).

There were obvious positive results of the famous Terzopoulos' school of physical and voice trainings. Actors were very persuasive in difficult and unusu-

al stage conditions; I should say, the *gradus* of the actor's existence on the stage was very high and could get higher even at the moments when spectators thought it reached its emotional peak. That is why one could also experience the most rich and difficult pathos as a spectator: I can hardly imagine any other theatre of such physical and emotional tension, when whisper and a song pierce deeper than ear-splitting scream. By this performance the actors established an extremely high level of "emotional infection" for word and action, which will have to be considered by all those who will try to stage Greek tragedy in Moscow after the "Ancient programme".

But what is also clear, this kind of training leads actors to the condition of mediums who's body is an extremely powerful instrument of expression, but it is unable to create *ethos* ("character") which is very important for most Greek tragedies that have survived. In this kind of performance *ethea* are not possible at all: all members of chorus and all individual actors look and act very similarly – in fact, they are all chorus, being interchangeable. They altogether show just one thunderous event of pathos; they become different, but interchangeable voices of one and the same event. This, I think, is problematic for Sophokles' *Philoktetes*, because this tragedy is clearly based on *ethopoïia*: that is why the second part of the tragedy filled with dialogues between Odysseus, Neoptolemus and Philoktetes was mostly omitted. Therefore, Roshin's performance was not the interpretation of Sophokles' drama; it was a performance by its own scenario for which Sophokles served as a material – or a sort of theatre fantasy based on ritual interpretation of Greek drama. But this theatre fantasy was thunderous and dazzling.

To conclude, nearly all theatre critics in Russia agree that the "Ancient programme" at the Centre of Meyerhold was one of the most memorable events of Moscow theatre life in 2003-2004.

Dmitry Trubotchkin

Performances of Ancient Greek Drama in Portugal 2000-2004

During this period of time about 130 productions of ancient Greek plays have been performed in Portugal, by Portuguese initiative or as presentations of foreign productions. Sophokles occupied the first plan of attention in consequence of the 2500 years of his birthday celebration, and *Antigone* went on being the most popular of his creations. A great part of performances were based on adaptations of ancient Greek myths or subjects, *Odysseus* being the most suggestive.

Some of these performances deserve a special mention:

-The *Oresteia* by Grupo Retaguarda Teatro Fechado, an experience inserted in the program of Porto Capital da Cultura 2001 (15-21.2); the performance was directed by a professional, Nuno Cardoso, who worked with a group of prisoners from Cadeia de Paços de Ferreira, using the educational perspective of drama. The text, compacted in 1.30 hours by Regina Guimarães, a professor in the Faculty of Letters of Porto, preserved the great concepts and questions put by the Aeschylean original.

-*Trip to Greece* Sophokles' *Antigone* was produced by the Companhia de Teatro Sensurround, directed by Lúcia Sigalho (3.11-2.12.2001). Under the impression of a trip to Greece, Lúcia created one *Antigone* performed on an artificial lake settled in an ancient building, Armazém do Ferro in Lisbon, suggesting, by the effects of light, the Greek ambience. The actors moved on floating wood slabs. A note of exoticism was given by the intervention of the Greek actor Aris Tropakis, in the role of coryphaios and Tiresias, using his own language.

-Aristophanes' *Peace* was performed by the Companhia de Teatro de Almada, under the direction of Vítor Gonçalves. After a first presentation in the group's space, Teatro Municipal de Almada, it travelled around the country (12-22. 6, 15-26. 10. 2003). The quality of actors and some very suggestive scenic solutions justify the success of this performance.

Maria de Fátima Silva

Were Feminist Judgements on Greek Tragedy Misguided?

In the 1970s and 1980s some feminists attempted to dismiss ancient Greek tragedy as irremediably misogynist. For example, Sue Ellen Case's celebrated article "Classic Drag: The Creation of Female Parts" appeared in *Theatre Journal* (vol 37, no. 3, October 1985) during a wave of feminist reading against the grain of classic texts, following such books as Kate Millett's *Sexual Politics* and Judith Fetterly's *The Resisting Reader*. Case's article provided an important attack on Greek tragedy as sexist and demeaning to women. Subsequently her article has been included in W.B. Worthen's influential anthology of world drama, and so it has developed canonical status. While agreeing with much of the contextual analysis that Case sets out about the relationship of ancient Greek drama to the patriarchal society that staged it, I want to point out several problems with the article and question whether it should be given the central position it holds.

First of all Case uses *The Oresteia* as her only example to advance her argument about the institutionalization of the patriarchy. There are a number of important misogynist features in the play that she cites such as that, using the example of Athena (who was born from Zeus's skull) as the prime evidence, the play concludes with the extraordinary judgement that "The mother is not the parent, but the nurse of the child. The parent is defined as he who mounts".

However, while I can accept much of the early part of the article which discusses ancient Greek society as patriarchal, Sue Ellen Case's discussion of Greek drama seems tendentious and misleading. In choosing *The Oresteia*, she deliberately selects one of the most misogynist of Greek texts (because of its ending) to make her point. However, one might argue that she unfairly criticizes the characterization of females in *The Oresteia* in particular and, by implication Greek drama in general. For example, she suggests that because men wrote and performed the female characters, this "encouraged the creation of female roles which lent themselves to generalization and stereotype". The female characters in some Greek dramas could be criticized for conforming to type but not in *The Oresteia*. Clytemnestra, whose daughter Iphigenia has been sacrificed by her husband Agamemnon, kills him in revenge. Electra arranges to take revenge on her mother Clytemnestra and step-father Aegisthus with the help of her brother, Orestes. Cassandra, who is the

daughter of Priam and Hecuba, has been condemned by Apollo (because she resisted his sexual advances) to clairvoyant prophesying of which no one takes notice. Athena is the virgin goddess of war and wisdom, born out of a man's skull. Moreover, the Eumenides, the chorus of women in the third act, were so frightening to the original audience that, as Case cites, they "horrified women into miscarriages". Hardly a stereotypical or generalized cast of females!

She suggests that Clytemnestra is like an amazon who threatens the social order and therefore needs to be killed in the play to restore social harmony. If this was the pattern in Greek tragedy, what about Medea who upsets the patriarchal order and flies off to Athens at the end of the play? What I think makes Clytemnestra intriguing is that she is so exceptional, androgynous, and transgressive rather than conforming to what Case calls a "gender role". She is described as both feminine and masculine by the chorus. Instead of remaining loyal (like Odysseus's wife Penelope) to her husband, she takes a lover in his absence. She has been aggrieved by his sacrifice of her daughter and harbours a long standing grudge against him. Rather than conforming to her wifely duties, she kills her husband and his concubine on his return. Moreover, instead of being killed for this deed, she is allowed to gloat over it at the end of the play. It is only in the second play of the trilogy that she is punished, and this is engineered by a woman not a man.

About Cassandra, Case writes: "Cassandra's entrance, as an outsider, as Agamemnon's booty, mute to Clytemnestra and expelled from effective dialogue, even portrayed by a male actor, projects the strength of the misogyny embedded in the Athenian patriarchal order". While it is arguable that the play demonstrates the patriarchal structure of Mycenae society by showing the distribution of women as war booty, this does not seem to be the purpose of Cassandra's monologue for an Athenian crowd in ancient Greece, much less for an audience today. Although the characters on stage do not listen to Cassandra's prophecies, the audience hears her pleas, knows that she is able to see into the future and sympathises with her plight. Just as in *The Trojan Women*, when the women plea for mercy and respect, the scene with Cassandra in *The Oresteia* seems designed to question rather than justify the system that enslaves her. Case suggests that "when Agamemnon enters with his sexual war

booty, Cassandra, the implication of social disruption is not in the text". I don't find this to be a persuasive argument. Neither Clytemnestra, nor Cassandra nor the chorus is happy with the situation, and all of them express their anger or foreboding. Only Agamemnon seems blind to the implications of bringing his concubine into the house, and it is clear to the audience that he is making the wrong decision as he steps down on the red carpet and marches to his doom. Clearly the patriarchy is disrupted as a consequence of his hamartia (mistake) and hubris (pride), and Agamemnon is punished for his transgressions at the hands of a woman. Although as Case says, "the chorus mourns Agamemnon as one who had to fight a war for a woman and then be killed by one", nevertheless there is a sense in which Agamemnon deserves his punishment, unlike Cassandra who is a pure victim of circumstance. Sarah Pomeroy in *Goddesses, Whores, Wives, and Slaves* points out that Greek tragedies are more complex than simply enforcing patriarchal structures. "Many tragedies show women in rebellion against the established norms of society".

Another weakness in Case's article is that in her discussion of *The Oresteia*, she never mentions the second play of the trilogy, *The Libation Bearers*, nor even Electra whom Eugene O'Neill called the "most interesting of all women in drama" (O'Neill, *Letters*, 368). Why is this when she pays so much attention to Clytemnestra, Cassandra, Athena and the Eumenides? Electra appears in the second play of the trilogy, *The Libation Bearers*, which focuses on the battle to the death between two women, Electra and Clytemnestra. Electra confides with a female chorus about her antipathy towards Clytemnestra and waits for her brother Orestes to return from exile to help avenge her father's death. The play centres more on dialogues between female rather than male characters and the primary agent in the play is a female. Presumably Case ignores *The Libation Bearers* and the character of Electra because they do not fit into her argument about patriarchal structures, misogyny, and the male representation of women. Instead she deals exclusively with the first and third play of the trilogy and concentrates on Clytemnestra, Cassandra and Athena as less sympathetic characters.

Case also criticizes *The Oresteia* for focussing on war as if it were the typical theme of Greek tragedy as well as a typical theme for a male writer to choose: "The subject of the drama is the subject of war – the male warrior hero. When this *agon* is inscribed with the conflicts of gender, the dramatic

dice are loaded for the same gender-specific hero to win". This is a surprising interpretation of *The Oresteia*. First of all, the male warrior hero, Agamemnon, makes a brief appearance and is quickly despatched by a woman – hardly a normal scenario for a "male warrior hero". Secondly, many Greek tragedies do not focus on war, such as *Medea*, *Antigone*, *The Bacchae*, *The Suppliants*, *Oedipus Rex*, *Oedipus at Colonus*, etc., and when they do, they usually concern the tragic consequences rather than heroics of war (such as in *The Persians*, *The Trojan Women*, *Iphigenia* and *Ajax*) or in the case of comedy on the need to obtain peace (as in *Lysistrata* and *Peace*). A third point is that the second play in the Oresteian trilogy, *The Libation Bearers*, as already mentioned, deals with a battle between a mother and daughter. While Case begins her article with the argument that the feminist reader should be a resisting reader "resisting reading texts by men as they were conventionally read", one gains the impression, if one looks closely, that she is not only a resisting reader but also a selective reader, trying too hard to prove her point by avoiding the factors that undermine it. She uses an argument that might work with many plays written in other eras and applies it somewhat superficially to ancient Greek drama. Rather than seeing an opportunity to exploit Greek drama for feminist purposes, Case warns women against approaching ancient Greek plays in the future: "Female characters are derived from the absence of actual women on the stage and from the reasons for their absence. Each culture which valorizes the reproduction of those 'classic' texts actively participates in the same patriarchal subtext which created those female characters as 'Woman'".

Despite her warning, women directors and playwrights at the end of the millennium seem to have participated "in the patriarchal subtext" more than ever. While Case argues that the female roles "should be played by men, as fantasies of 'Woman' as 'Other' than men, disruptions of a patriarchal society which illustrates its fear and loathing of the female parts", women directors have cast women to play these parts with great success. Does this indicate naïveté and compromise on their part, or have female directors and writers managed to exploit these dramas to serve female ends?

S. E. Wilmer

¹ Sarah B. Pomeroy, *Goddesses, Whores, Wives and Slaves; Women in Classical Antiquity*, New York: Schocken Books, 1975), p. 97.

² Many productions since the 1970s have also used gay men playing the female characters, such as Charles Ludlum's version of *Medea*. See Helene Foley, "Bad Women," in *Dionysus Since '69*, pp. 89-98.

Porous boundaries: the praxis of what is 'European' in modern performances of Greek drama

The issue that I would like to raise for our discussion of the future work of the Network arises from our recent research here in the UK into modern stagings of Greek plays and especially the processes of performance creation.¹ A new issue is emerging: How do we research, document and respond to the changing cultural composition of Europe and the role of performances of Greek drama in reflecting and articulating these changes, and even in shaping them in the sense that culture is constituted performatively, by showing and by (re)inventing?

In formulating this issue, I am not referring simply to the impact of the accession states and of theatre in countries neighbouring the enlarged Europe, important though these are in bringing into play important theatrical and scholarly traditions and facilitating studies of cultural exchange, commonalities and difference. Nor do I allude to the historical conditions under which European boundaries – whether of nation states or cultural groupings – were drawn and redrawn (again, important as this is in terms of cultural history).

What I am concerned with here is the extent to which what is now fast becoming an *indigenous* cultural diversity is being inscribed in performance. This raises theoretical and methodological questions about how we can best document the defining features in order to provide evidence for research within individual countries. Researching the issue would also require us to develop comparative studies across the new Europe as a whole and might provide significant evidence about the processes involved in broader cultural changes. Cultural diversity in performance within individual countries is a different phenomenon from that of intercultural performance (such as orientalising in the work of Mnouchkine or the relationship between Noh and Greek in the productions of Ninagawa). It is also different from the practice of using more than one language within a production in order to signal cultural distance or the relationship between the alien and the familiar, for example by having the Chorus in the original Greek and the rest of the play in the vernacular.

I am assuming of course that every performance since antiquity, including those in the original Greek, is in a sense bi-lingual, since practitioners and audience are filtering their interpretations and response through the linguistic and semiotic prisms of their own cultural histories (however great their

knowledge of ancient Greek culture, they are not fifth-century Athenians).

However, a growing phenomenon is the development of multi-lingual performance, particularly in productions rooted in community practice in which actors work together to create the verbal and physical language of the play. Of course there are precedents in avant-garde and elite theatre – such as Andrei Serban's work on *The Trojan Women*, *Fragments of a Greek Tragedy* and *Agamemnon* and there are important current developments in the



staging of African adaptations on the European stage and in multi-lingual versions of Greek plays in the new South Africa. Very recent examples of the former include Femi Ôsôfisan's *The Women of Owu*, a version of Euripides' *The Women of Troy* and set in the West African city of Owu which was sacked in the early 1820s after a seven year siege in which many people were displaced and the city reduced to rubble. The male population was massacred by the combined forces of two neighbouring Yoruba kingdoms. The play, premiered in England in 2004, explored some of the affinities between Greek and Yoruba religion. Figure 1 shows the costume of the Chorus which reflected the importance in Yoruba culture of textiles as a non-verbal means of communication of status, rank, religious belief

and political and ethnic affiliation. The Chorus songs were laments, bridal songs and praise songs, based on traditional Yoruba music and sung in Yoruba dialects. The effect of the setting and of the Chorus was to open up the transhistorical and transcultural implications of Euripides' 'play by the juxtaposing of traditional 'Greek' and traditional 'African' contexts and dramatic conventions.² In a different mode, recent adaptations of Greek plays in South Africa draw on the tradition of workshop staging that developed in the climate of political dissent under the apartheid regime and now use inter-cultural and multi-lingual approaches to construct a new intra-cultural framework in democratic South Africa.³

There is much to be learnt from analysing the aesthetic and political background to these developments. However, it seems to me that what is now evolving in some aspects of reception of Greek drama in Europe differs from both these in that it represents a process of using Greek drama as a field for exploring cultural differences and constructing commonalities within communities that are changing as a result of past and present immigration. This development is shifting the emphasis from the *inter-cultural* to the *intra-cultural* in Pavis's sense of the term.⁴ Pavis uses the concept to point to a search for repressed traditions, an attempt to situate these better in relation to external influences and to understand more deeply both the origins and the transformations of a culture.

A significant recent example of multi-lingual performance, celebrating the emergence of new communities as the result of various kinds of diaspora, was the *Agamemnon* staged by Foursight Theatre in Wolverhampton, England, in February 2004, directed by Dorinda Hulton.⁵ This play was performed by professional actors but in the context of a community project in a culturally and ethnically diverse area of the West Midlands and this was reflected in the Chorus which was composed, not of the Elders of Argos but of all those left behind by the war or caught up in its aftermath. This production was in a studio theatre. The acting space was traverse and at each end were altars, surrounded by objects. One end represented 'war', the other 'home' – and of course diaspora theory gives an important place to the construction of 'home' and its attendant myths. This provided another dimension to the problematic *nostos* of Agamemnon. The open space between the two ends of the acting space provided a place for encounter, conflict and resolution.

Figure 2 shows Cassandra. In this production she was presented as a puppet, slightly smaller than life-size, a black child-woman with braided hair and brightly patterned dress. The face of the puppet had a mask-like quality, analogous to the conventions of ancient Greek theatre. This, combined with the actress who later emerged from under the puppet's veil as the speaking Cassandra, signalled the combination of object/victim and prophesying subject represented in Aeschylus' play as well as signalling that the production recognised the impact of



the British colonial past without being limited by it. The traverse staging framed the opposition of 'war' and 'home' design zones. The design of the 'war' zone provided a platform and microphone for Agamemnon's speech when he returned from Troy. The screens around this were covered with press cuttings of modern wars. The traverse also allowed the movement of the Chorus to take place 'in the space between' the polarised elements. This was especially effective given the diversity in gender, age, ethnicity and social status represented in the Chorus. Members of the Chorus were responsible for re-translating their parts from the close translation into English by Philip de May that was used for the production.⁶ The cast translated sections of the Chorus into their own languages – Gujarati, Spanish, Turkish, Jamaican patois – and incorporated into the laments and candle-lit ritual movement and song the practices of their own traditions. Ritual from Muslim, Hindu and Christian traditions was integrated into the action on the basis of the previous knowledge or special research of the cast into their own backgrounds. Sometimes this research crossed generations – help from the actor's grandfather was needed with the translation into Gujarati. These subjectivities were also active in the way in which the candles lit at the 'home' altars were placed in relation to objects that represented home to each member of the company. The effect was to put the audience in the place of those caught up in something that was both familiar and strange, a war and its aftermath in which they sometimes directly understood the words and sometimes

watched as cultural strangers, sometimes grasping meaning communicated through movement and gesture rather than words. And of course different members of the audience understood different languages and movements. There can have been few who were fluent in all, yet the total experience was also part of the changing character of British culture today. By extension this suggests that the workshop approach can function not only as an *oppositional* form (as shown in Mark Fleishman's analysis of the township plays in apartheid South Africa) but also as an *integrative* form.⁷

There has also been a recent version of the *Oresteia*, called *House of Murders* and staged at the Circle Studio, Citizens Theatre in Glasgow, Scotland, in September 2004, directed by Peter Arnott and currently being documented by Alison Burke for the Open University Reception of Classical Texts Research Project. The performances were part of the Citizens Cultural Diversity performance project 2004. This is supported by the Paul Hamlyn Foundation for three years and aims to explore the potential for a permanent culturally diverse community theatre group in the Gorbals, a deprived area of Glasgow. The project will be open to new residents of other parts of Glasgow as well as the Gorbals, including asylum seekers and refugees. In this production the (amateur) actors were drawn from a variety of nationalities seeking to make their home in Scotland. The performance style of the Chorus varied according to its different functions in the three plays on which the whole was based. The musical score was similarly varied. It stressed aspects of 'foreignness' and the exotic by using harp and flute compositions based on eastern scale structure. This accompanied domestic scenes, such as the embroidering by Electra and her servants of the material that Agamemnon later walks on. In contrast, the pomp of Agamemnon's entry was communicated through western military-style music using brass instruments. This to some extent created an inversion of the 'eastern' and western' polarities drawn by Aeschylus.

Femi Òsòfisan has written of similar experiments in which as many languages were used as were naturally spoken by the cast. These were in Nigeria (in an Ola Rotimi play, *Hopes of Living Dead*) and in Minnesota (in which Rotimi's cast used a variety of American and European languages). In both cases the multi-lingualism reflected diversity *within* communities.⁸

The point I want to draw from these varied but increasingly occurring examples of culturally and linguistically diverse practice in the staging of

Greek drama is that in many countries of Europe the pressures of economic and social migration (as well as asylum seeking) are changing the cultural mix within communities. In addition, many former migrants and descendants of migrants are now embedded in new cultural situations in which old and new relate in various ways. The performative role of theatre, whether in workshops, improvisations or rehearsed performances is central to this process of cultural encounter, the recognition of existing relationships and the development of new identities. What it is to be European within Europe is changing. The inter-cultural is becoming the intra-cultural. Greek plays seem to provide a space for intra-cultural engagement, partly perhaps because they are both pre-Christian and pre-Islamic and are seen as a 'neutral' field; partly because the Greek Chorus was so often composed of groups who were victims or marginalised – women, victims of war, slaves, old men – who were nevertheless accepted as having voices that could make judgements as well as articulate suffering. The multi-lingual Chorus both reflects cultural diversity and embodies social solidarity – the two values that the Europe of the future has to reconcile. How can our joint research both map these developments and provide the kind of evidence and documentation that can contribute to research on broader aspects of cultural change?

Lorna Hardwick

¹ A data base of recent examples is freely available at <http://www2.open.ac.uk/ClassicalStudies/GreekPlays>. The web site also includes critical evaluations of the primary sources used in modern performance research.

² The play has been researched by Felix Budelmann, 'Trojan Women in Yorubaland: Femi Òsòfisan's Women of Owu', forthcoming in (edd.) L. Hardwick, T. Dowson and C. Gillespie, *Classics in Post-Colonial Worlds*.

³ See Margaret Mezzabotta, 'Ancient Greek Drama in the New South Africa' in (edd.) L. Hardwick et al., *Theatre Ancient and Modern*, Milton Keynes, 2000 pp 246 -268 and electronically at: <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/Conf99>.

⁴ See P. Pavis, *Introduction to The Inter Cultural Performance Reader*, London, Routledge, 1996.

⁵ Documented at: www2.open.ac.uk/ClassicalStudies/GreekPlays.

⁶ P. de May (trans.) *Aeschylus: Agamemnon*, Cambridge, Cambridge University Press, 2003.

⁷ See Mark Fleishman, 'Workshop Theatre as Oppositional Form', *South African Theatre Journal* 4.1, 1990, pp. 88 -118.

⁸ Femi Òsòfisan, 'Theatre and the Rites of Post-Negritude Remembering', *Research in African Literature*, vol. 30 no 1, 1999, pp. 1-11.

The Intensive Course on the study and Performance of Ancient Greek Drama

July 2005. Thirty students from more than ten European countries gathered in the little town of Ligurio in the shadow of the famous ancient theatre of Epidavros in order to participate in the intensive Course on the *Study and Performance of Ancient Greek Drama*

This course, which is subsidized within the framework of the *Erasmus-Socrates Program* of the European Commission, is supported also by Alexander Tsilogiannis the Mayor of Asklepeion, the Municipality to which Epidavros belongs. It was the fourth time the course took place, the fourth time too, that the course was organised by Platon Mavromoustakos and his team from the *Theatre Department of the University of Athens* as one of the activities of the *European Network of Research and Documentation of Performances of Ancient Greek Drama*.

A major aim of the course is to bring together students in the fields of Classical Philology and Theatre Studies in order to study the problems of ancient drama and performance in the past and in the present from the point of view of classical philology, theatre studies and theatre practice. The intention is not only to discuss the state of knowledge regarding the texts and performances of ancient Greek drama in the fifth century BC and its performance history till present days, but also to deal with the question what theatre scholars and theatre practitioners can do with that knowledge nowadays when they are involved in the preparation of performances of ancient Greek texts. Because the collaboration between Classical Philology, Theatre Studies and Theatre Practice is a central issue in the course, experts from these fields presented examples of their research and practice, and provoked the students to reflect critically about the question how they can make use of results of research in a creative process as the production of performances is, while they are aware of the fact that a reconstruction of the images of a performance from the past, does not re-establish its communicative and emotional impact in the present. Examples of the performances of ancient drama in the twentieth century in different countries confronted the students with the question, why and how ancient Greek Drama has been and can be performed. These examples were not discussed as models, which should be imitated, but examples which should stimulate critical thinking.

Also the attendance of two live performances in the magnificent ancient theatre of Epidavros *Bacchae* and *Anarchians*, performed by the National Theatre was part of the course. The students did not only get the

opportunity to attend rehearsals but also to discuss their experiences and views with the theatre makers. These two plays and the *Oresteia* had been chosen as the major examples to be discussed in the course and were chosen as examples in the different lectures.

Experts from the field of philology and archaeology (Oliver Taplin, Maria de Fatima Silva, Bernd Seidensticker, Mary Hart) stimulated the students to consider the trustworthiness and the interpretation problems of the textual and visual sources of the ancient dramas and their performances, and focused on the possible functions these performances may have had in the fifth century BC. Theatre scholars and also some Classical Philologists (Platon Mavromoustakos, Eva Stehlikova, Evelyne Ertel, Barbara Susec Michieli, Steve Wilmer, Nikos Chourmouziadis) confronted the students with a wide range of different conventions and expressions in the production aesthetics of ancient Greek theatre in the 20th century, and with the changing attitudes and ideologies of theatre makers regarding the use of ancient texts. Erika Fischer Lichte and Freddy Decreus analysed the aesthetics and ideologies of performances of ancient drama in the second half of the twentieth century within the broader cultural and philosophical changes in Western societies.

Theatre practitioners discussed practical problems of acting (Lydia Koniordou), directing (Victor Arditti), scenography and costumes (Ioanna Papantoniou). A specific emphasis was put on the role of music in the production of ancient drama. Particularly in Greece composers play an important role in the performance tradition of ancient drama. Leading composers (Theodor Antoniou, Minas Alexiadis, Christos Leontis, Philippos Tsalahouris) presented their views and illustrated them with fine examples of their compositions. A leading issue for all practitioners was the contribution of the single theatrical means to the total impact and effect of the performance.

Besides those scholarly activities and examples of present day practices the participants of the course were introduced in the history and characteristics of the environment where they had found their temporarily homes. The archaeologist Vasilis Lambrinouidakis made the students familiar with the history and function of the archaeological site of Epidavros as a preparation for the visit of the site. In the ancient theatre of Epidavros the actor Alexandros Mylonas showed the students live what specific problems an actor meets,

when he is performing in the dimensions of the orchestra of such a huge theatre. Later in the course the former capital of Greece Nafplion was visited.

Active participation of the students was a central didactic characteristic of the course. At their home universities they had prepared a mini-presentation about an interesting performance of ancient Greek drama in their country (preferably of one of the plays mentioned above). In this way the participants got a comparative overview of different aesthetics, dramaturgical principles and interpretations against quite different socio-political backgrounds. In little groups the students collaborated in workshops on specific problems such as the dramaturgy and the aesthetics of performance (Henri Schoenmakers), translation, drama and performance analysis (Herman Altena, Eleni Papazoglou). The results of the workshops were presented and discussed in plenary sessions.

The evaluations of the course, which had been carried out in former years as well, showed also this year in all respects extremely positive reactions. Some students already applied to be allowed to participate in the next year's course or proposed to come back as a tutor. The professionalism of the organizing team (Mary Iliadi, Gregory Ioannides, Natalia Katifori, Fryni Lala, Maria Sehopoulou, Petros Vrahiotis, Marina Yeroulanou and Angela Zachou) was highly praised. The major aim of the course, bridging the gap between Classical Philology, Theatre Studies and Theatre Practice, was according to students convincingly realised. The collaboration between the different disciplines, the different approaches and paradigms were experienced as an important impetus to reflect more carefully about the aesthetic and ideological positions of theatre makers in the past and in the present, as a stimulus to (re)consider the own ideological and aesthetic position.



The Programme of the Summer Courses

Sunday 3 July

Arrival of participants

Monday 4 July

Morning Session

- Alexander Tsilogiannis, Mayor of Asklepieion: Welcome
- Platon Mavromoustakos: The European Network of Research and Documentation of Performances of Ancient Greek Drama
- Henri Schoenmakers: Intensive Course on the Study and Performance of Ancient Greek Drama Getting to know us: Student introduction
- Erika Fischer-Lichte: Transformations of Ancient Greek Theatre. Some Reflections on the purposes of Staging Greek Tragedies in Germany
- Vasilis Lambrinouidakis: The archaeological setting of the theatrical activity at Epidauros

Afternoon Session

- Visit to the archaeological site of Epidauros
- Alexandros Mylonas: On Acting

Tuesday 5 July

Morning Session

- Presiding: H. Schoenmakers, Pl. Mavromoustakos
- Student Presentations

Afternoon Session

- Student Presentations

Wednesday 6 July

Morning Session

- Presiding: Platon Mavromoustakos
- Henri Schoenmakers: Dramaturgy and the aesthetics of Production

Afternoon Session

- Henri Schoenmakers: Dramaturgy and the aesthetics of Production

Evening

- Rehearsal at the Ancient Theatre of Epidauros

Thursday 7 July

Morning Session.

- Presiding: Eva Stehlíková
- Mary Hart: The Art of Ancient theater
- Oliver Taplin: Glimpses of Tragedy and Comedy in Vase-paintings

Afternoon Session

- Eva Stehlíková: Josef Svoboda and his set design for ancient Greek drama

Friday 8 July

Morning Session

Presiding: Mary Hart

- Bernd Seidensticker: Character and Characterization in Greek Tragedy
- Oliver Taplin: The infinite variety of modern performances of ancient Greek Tragedy

Evening

- Performance at the Ancient Theatre of Epidauros *Bacchai* (National Theatre)

Saturday 9 July

General discussion on the performance

Meeting with contributors of the performance

Sunday 10 July

Excursion to Nafplion

Visit to Mycenae

Monday 11 July

Morning Session.

Presiding: Steve Wilmer

- Maria de Fátima Silva: The Acharnians - different tonalities of a comic text
- Eleni Papazoglou: On Translation

Afternoon Session

- Steve Wilmer: Rebel Women in ancient Greek drama
- Lydia Koniordou: On Acting

Tuesday 12 July

Morning Session

- Herman Altena: Performance Analysis: modern theatre versions of *Bacchai*

Afternoon Session

- Herman Altena: Performance Analysis: presentations

**Wednesday 13 July**

Morning Session

Presiding: Evelyne Ertel

Bridging the gap

- Herman Altena: Stumbling blocks, hurdles, blessings and sins

- Nikos Chourmouziadis: Aristophanes's *Odyssey* on the Modern Greek stage and a personal post script

- Platon Mavromoustakos: Who are we to ridicule these men?

Afternoon Session

- Ioanna Papantoniou: Costumes and Set Design

Evening

Rehearsal at the Ancient Theatre of Epidauros

Meeting with contributors of the performance

Thursday 14 July

Morning Session

Presiding: Platon Mavromoustakos

Forum on production: four case studies

- Victor Arducci: On directing

- Barbara Susec Michieli: *MEDEA/MACHINE* - The playful heritage of cultural clichés

- Mary Hart: Ancient Greek Drama in Los Angeles: *Electricidad* and *The Swallow Song*

- Evelyne Ertel: *The Bacchae* at the Comédie-Française (2005)

Music

- Theodor Antoniou: Music in Ancient Greek Drama performances

Afternoon Session

- Minas I. Alexiadis, Christos Leontis, Philippos Tsalahouris: Composing for performances of Ancient Greek Drama

Friday 18 July

Morning Session

Presiding: Herman Altena

- Freddy Decreus: The *Bacchae* of Euripides, or 'is it best not to be born, and next best to die young'? Some reflections on the tragic condition s

Evening

- Visit to the Ancient Greek Drama exhibition at the Ancient Site

- Performance at the Ancient Theatre of Epidauros *Acharnians* (National Theatre)

Saturday 19 July

General discussion on the performance

Evaluation of the course / Questionnaires

Sunday 20 July

Departure of participants

Future Events

The Annual Meeting of the Network Members in Athens

The annual meeting of the members of the Network will take place in Athens on Wednesday 28 and Thursday 29 September 2005, before the conference "Theatre and Theatrical studies in the 21st Century", in which a number of members will give papers.

In the course of the annual meetings, members evaluate the past activities of the *Network* and plan the activities for the next year. The main subjects to be discussed during this year's meeting are the evaluation of this year's summer course, the database, network publications, a case study through the *European League of Institutes of the Arts*, the *Oresteia* exhibition, a student conference in the academic year 2006-2007 and the possibility of restructuring the summer course for the summer of 2007.

Theatre and Theatrical studies in the 21st Century

The conference, which is organised by the Department of Theatre Studies of the University of Athens will concentrate on the following topics:

- I. Theories on theatre - Aspects of theatre history and historiography
- II. Revival and Reception of ancient Greek drama
- III. Perspectives of theatre studies - Theatre and education

A number of Network members will present papers in the conference.

Staging of Classical Drama around 2000

The symposium organised by the Institute for Classical Studies, Academy of Sciences, Czech Republic, will take place in Prague (Vila Lanna) from Thursday 1 December to Saturday 3 December, 2005 (see www.clavmon.cz).

In the first part of the meeting the young researchers from all over the world (Australia, Cyprus, Egypt, England, Finland, Greece, Ireland, Japan, Slovenia, USA and the Czech Republic) are going to present and discuss contemporary trends in staging of ancient drama and different approaches to the theme in different countries.

The blocks of presentations will be chaired by special guests:

prof. Jan Ba ant (Academy of Sciences of the Czech Republic)

prof. Lorna Hardwick (Open University)

prof. Platon Mavromoustakos (University of Athens)

prof. Eva Stehlíková (Charles University in Prague)

The second part of the meeting will be focused on presentations of the following projects:

Database of the European Network of Research and Documentation of Performances of Ancient Greek Drama (Athens)

The Archive of Performances of Greek and Roman Drama (Oxford)

Database of Ancient Drama (Czech Republic).

European Network of Research and Documentation
of Ancient Greek Drama Performances
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For further information visit our website:
www.cc.uoa.gr/drama/network
or ask for our demo CDROM

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