

The work of the *European Network of Research and Documentation of Performances of Ancient Greek Drama* during the academic year 2001-2002 was characterised by an effort to establish initiatives jointly developed by its members. The activities focused on the realisation of projects agreed upon in previous meetings. During the last year, apart from the continuation of ongoing projects, such as the corrections and additions to the performance database, the update of the website and the publication of the newsletter *Parodos*, the *Network* organised a number of projects, addressed to both an academic and a wider public.

The summer course "Intensive Course on the Study and Performance of Ancient Greek Drama", which for a second year was funded by the Socrates/Erasmus Programme, took place in Epidauros in July 2003 with - what was unanimously claimed as - great success. The project was substantially enriched taking into account all suggestions made the previous year, and allowed for more active student participation. This resulted to a closer examination of approaches to different subjects related to the performances of ancient drama and to the further development of the features that allow the association of academia and performances at the ancient theatre of Epidauros, one of the major centres for the expression of the international interest for ancient drama. The design of the programme overcame most of the problems that were encountered in 2002 and offered an ideal environment for the creation of a forum for both high-quality educational activities and a closer association with modern theatre practice. The affiliation with the society of Epidauros, without whose active support the running of the course would not have been possible, and its acceptance of the project gives hope that the programme will not only continue in the

forthcoming years but that it will be established as a permanent meeting place for graduate students, academics and artists, an important activity for the cultural development of the area.

During this past year, we were also able to attain an important collaboration with the "Greek Film Festival" for the organisation of the screening of a series of films of performances of ancient drama. The selected movies covered a wide range of examples of important approaches to ancient drama from all over the world, with works by major directors dating between 1960 and 2000. The involvement of a number of *Network* members in the compilation of the catalogue texts, which were published in Greek and in the presentation, has revealed another area where the creative work of the *Network's* members and the development of their academic and cultural activities could be used to improve the closer association of academia with theatre practice.

The beginning of this "second phase" in the development of the *Network*, marked by the meeting of the members in Prague, creates even further responsibilities not only to successfully continue the projects that are underway but also to commit to those that are generated by the change in the *Network's* overall agenda. The reconsideration of publishing opportunities, which until now were pushed aside in favour of other priorities, the methodical work needed for the organisation of the *Oresteia* exhibition, which has already begun, and the effort to meet the expectations of a large group of academics and artists form an interesting prospect for the development of the *Network* and create pressing requirements for its support.

Platon Mavromoustakos
November 2003

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Cinemythology: Greek Myths in World Cinema

Ancient Greek myths remain to this day an inexhaustible source of intriguing images and themes. They combine wondrous storytelling with symbolic associations that establish the collective unconscious of our civilisation. In this retrospective entitled "Cinemythology", our wish was to explore the winding roads taken by Greek myths and cinema (and theatre somewhat) in the 20th century. Our ambition is not to confirm the endurance of Greek mythology; that would be rather commonplace. Our main aim is to provide the springboard for ponderings on viewpoints, aspects and approaches to the eternal questions that have always been diffused through history.



It would not be too much of a risk for one to regard the Homeric epics, *The Iliad* and *The Odyssey*, as the perfect scenarios, but neither would such a view be original. All the themes that have ever moved people already exist in it: life, death, love, passion, war, betrayal, loyalty, defeat, victory, craftiness, cleverness, transcendence and travel. It's all there. The descriptions of the battles, the narrative of the adventure, the relations, the

utopias, the denials seem to be - and are - unrivalled. Many centuries later, James Joyce's *Ulysses* will open this primordial circle once more. Art always takes refuge close to "Granddad Homer" to mine further its dark and obscure agonies, to ponder on Drama from its very inception. Sophocles, Aeschylus and Euripides possess the ageless primordial material. Everyone returns to them, from Goethe and Shakespeare to Thomas Mann and Samuel Beckett. Antigone's stance, Medea's terrible dilemma, Prometheus' hubris and Oedipus' harsh fate are eternal themes in which the questions about man, his nature, about darkness and light forever remain open and unanswered, treading the tightrope between religious consolation, sacred dedication and the turmoil of the human conscience.

Under these thoughts, we decided to add to the programme a series of recorded ancient Greek drama performances. Film is considered here as a medium of conservation of the theatrical cultural heritage of the 20th century, which in its turn forms part of the cinema culture.

And what about the cinema? As an "impure" art, it has always turned its gaze towards the great forefathers. Ancient tragedies have a ready-made screenplay. The problem is not just representing and reminding one of the tragic, but how to present a different viewpoint - what Godard would call the ethics of the angle. The Atreids is a cursed generation that always determines the dilemmas of justice and catharsis, Odysseus is the eternal traveller of the conscience; Orpheus descends to Hades to answer the determinative *aporia* of death; Antigone, Medea and Electra confront power, maternity, justice, institutions and morality.

Cinema did not only borrow from ancient narrative; it confronted them, and dynamically and creatively confuted their moral, existential and psychoanalytical content. From Jean-Marie Straub and Daniele Huillet to Theo Angelopoulos, from Jean Cocteau to Pier Paolo Pasolini, from Yiorgos Tzavellas and Michael Cacoyannis to Frieda Liappa and Nikos Nikolaidis, from Gregory Markopoulos, Jean-Luc Godard, Luchino Visconti, and even Alfred Hitchcock to Miklos Jancsó, cinematographers seek in the ancients the eternal angst, the confirmation of human tragedy in all times and all places.



Cinema, however, is not just there to ponder on these philosophical questions. It also entertains the masses, on a broader scale than any other Art in history. At some point, for instance, cinema employed Heracles to entertain the public, which clamours for and believes in mythical victors as an outlet to its own defeats. Often sprinkling films with a good measure of mythological spice from other irrelevant traditions, the Italian Cinecitta studios charmingly tossed together ancient Greek myths and their Roman successors, and from this mixture emerged a two-dimensional Heracles, naive yet unconquerable - a thoroughly entertaining body-builder.

In our quest about great recorded performances which could form an anthology, the research for the documentation of the filmed performances of ancient Greek drama, from which 15 films were chosen, was carried out with the collaboration of the members of the *European Network of Research and Documentation of Ancient Greek Drama Performances*.

I would like to wholeheartedly thank the *Network* and especially Platon Mavromoustakos who supervised the research and edited the programme for the recorded drama performances, Oliver Taplin, Evelyne Ertel, Herman Altena, Bernd Seidensticker, Ulf Heuner, Jens Holzhausen and Henri Schoenmakers. I would also like to thank Mairy Iliadis, Gregores Ioannides, Marianna Pana, Vasilis Kosmopoulos.

I would like to thank all my associates, the programme curator Christiana Galanopoulou, and the writers from Greece and other countries, who worked at breakneck speed to make this film festival and the publication of its catalogue possible. I would also like to thank the Cultural Olympiad for the trust it placed on us.

Michel Demopoulos
Director of the International
Thessaloniki Film Festival

Cinemythology Athens, October 2003

Cinemythology included 46 films shown at the APOLLON Renault central cinema-theatre of Athens, (17-30 October), 11 dance films shown at the Institut Français d' Athènes (22-23 October), one dance performance at the theatre OLYMPIA (18-19 October) and 15 filmed performances of ancient Greek drama shown at the Goethe Institut Athen (20-27 October).

The selection of the films screened at Goethe Institut was made in collaboration with the members of the *Network* and included the following:

- ALKESTIS*, Euripides/Heiner Müller, dir: Robert Wilson, 1989.
- ACHARNES*, Aristophanes, dir: Karolos Koun, 1976.
- MEDEA*, Euripides, dir: Yukio Ninagawa, 1984.
- AJAX*, Sophocles, dir: Peter Meineck, 1992.
- ELECTRA*, Sophocles, dir: Dimitris Rondiris, 1962.
- OEDIPUS REX*, Sophocles, dir: Tyrone Guthrie, 1957.
- MEDÉE*, Euripides, dir: Jacques Lassalle, 2001
- DER ZYKLOP*, Euripides, dir: Roberto Ciulli, 1982.
- ELECTRE*, Sophocles, dir: Antoine Vitez, 1987.
- BACKANTERNA*, (adaptation: Goran O. Eriksson), dir: Ingmar Bergman, 1993.
- DIE BAKCHEN*, Euripides, dir: Klaus Michael Gruber, 1974.
- AJAX*, Sophocles (adaptation: Robert Auletta), dir: Peter Sellars, 1987.
- ORESTIE*, Aeschylus, dir: Peter Stein, 1983.
- AGAMEMNON*, Aeschylus, dir: Erik Vos, 1976.
- BACCHAE*, Euripides, dir: Johan Simons, Paul Koek, 1994.

Introductory speeches to the films shown were given by Henri Schoenmakers (*BAKCHEN*/ Gruber, *AJAX*/Sellars, *AGAMEMNON*/Vos, *BACCHAE*/Simon, Koek), Platon Mavromoustakos (*ACHARNES*/Koun) and Kostas Georgousopoulos (*ELECTRA*/Rondiris). The screening of *Oresteia* directed by Peter Stein was followed by discussion in the presence of the director and the participation of Henri Schoenmakers and Platon Mavromoustakos.

A detailed catalogue for *Cinemythology* with articles written from Herman Altena, Evelyne Ertel, Kostas Georgousopoulos, Jens Holzhausen, Marianne Mac Donald, Platon Mavromoustakos, Melina Powers, Bernd Seidensticker, Mae Smethurst, Oliver Taplin and Eleni Varopoulou was published in Greek.

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



In 2002 the *Network* organised its first summer course in Ligourio, only a short distance away from the ancient theatre of Epidauros. The second this year was universally agreed to have been an even greater success. Between 6 and 20 July, 23 students from 14 different countries savoured a wide range of academic and artistic lectures, and enjoyed the opportunity to visit rehearsals and two performances in the ancient theatre.

The programme of the academic lectures was partially centred on the performances (Euripides' *Elektra* and Aristophanes' *Thesmophoriazousae*), and featured both tragedy and comedy. One session was even devoted to satyr play. Academic approaches combined the fields of archaeology, classical studies and theatre studies, and allowed the students to become acquainted with different focuses and methods concerning the study and practice of ancient drama.

Following suggestions in the evaluation of last year's pilot course, more time was scheduled for student activities. All academic speakers were asked to propose topics for small group discussions after their lecture. This gave the students the opportunity to deal with some topics themselves, and discuss the results afterwards in a plenary session. The incorporation of these sessions was a clear improvement in comparison with last year, though in some cases it was at the expense of the more in-depth subject treatment that some of last year's sessions offered. Thus it may be preferable to restore some sessions during which the chair interviews speakers in reaction to their talk, and leads the way to a full hour plenary discussion. Next year, we hope to find the ideal blend.

Like last year, all students gave a five-minute presentation of a theatre production in their own country.

This year's talks were devoted to performances of the *Oresteia*. A wide range of theatrical approaches passed by during a great day of presentations, and showed how the performance of ancient drama is vigorously flourishing in many countries. This day was very instructive as well, in that it so clearly brought out differences between current teaching methods at various European universities. For many students, this was their first official presentation, let alone a presentation in English and for an international audience. To make this experience more rewarding than last year, all students individually received a short personal feedback on their presentation from us.

The encounters with artists were again highlights in the programme, and the organisation is very grateful that so many artists, sometimes in the middle of a performance run, were nevertheless willing to share their experience so openly with the students. We had the opportunity to hear strong opinions about artistic collaboration, coming from different perspectives (design, translation and acting). The session on composing, featuring so many leading Greek composers making comments on their work, was one great encore.

The staff of Hotel Mike was wonderful, the new swimming pool a gift for many. Also it should be mentioned with much gratitude that the Municipality of Asklepieion gave all possible support, installing air conditioning in the conference room especially for this summer's course, taking care of all necessary transport, and offering us heart-warming hospitality on many occasions.

The Greek team did a wonderful job. They succeeded in improving the whole organisation to such an extent that not a single serious complaint about accommodation, transport or food was raised in this year's evaluations. This means that the foundation for a successful continuation is solid, and that the *Network* is looking forward to being back next summer.

Oliver Taplin
Herman Altena

Acknowledgments

On behalf of the *Network* and the organising committee of the summer courses we would like to thank the people that contributed towards making this year's summer course a success.

First and foremost we would like to thank the teaching staff and the students. Their interesting talks and lively participation in the discussions made the courses a worthwhile experience.

A number of organisations and people helped the *Network* both financially and technically: We would like to express our gratitude to the Municipality of Asklepieion and especially to the Mayor of Asklepieion Alexandros Tsilogiannis, the Director of the Cultural Organization of Asklepieion Municipality Mr. Giorgos Tolia, and the municipality staff. Moreover, we would like to thank the hotels and restaurants which tended to our every need, and especially the staff of Mike-Gefyra and Leonidas. Furthermore we would like to thank to the Peloponnesian Folklore Foundation and the Athens Festival Foundation. Last but not least we would like to express our warmest gratitude to all the artists who participated in the course through provoking discussions with the participants and contributed to the success of the course.

Finally, we would like to express our appreciation to the Socrates/Erasmus programme for its continual support that made this event possible.



The Programme of the Summer Courses

Sunday 6 July

Arrival of participants

Monday 7 July

Morning Session

Presiding: Herman Altena

- Alexander Tsilogiannis, Mayor of Asklepieion: Welcome
- Vasilis Lambrinouidakis: The archaeological setting of the theatrical activity at Epidauros
- Platon Mavromoustakos: *The European Network of Research and Documentation of Performances of Ancient Greek Drama*
- Herman Altena: Intensive Course on the Study and Performance of Ancient Greek Drama
- Getting to know us: Student introduction

Afternoon Session

- Visit to the archaeological site of Epidauros

Tuesday 8 July

Morning Session.

Presiding: Platon Mavromoustakos

- Herman Altena: Analysing Greek drama performance: a questionnaire

Afternoon Session

- Herman Altena: Analysing Greek drama performance: a questionnaire - Small group presentations and general discussion

Wednesday 9 July

Morning Session.

Presiding: Oliver Taplin, Herman Altena

- Student Presentations

Afternoon Session

- Student Presentations



Thursday 10 July

Morning Session.

Presiding: Jens Holzhausen

- Platon Mavromoustakos: Ancient drama and theatrical space
- Oliver Taplin: Some things to look out for in *Thesmophoriazousae*

Afternoon Session

- Presentation Evaluations

Evening

- Rehearsal at the Ancient Theatre of Epidauros: Aristophanes' *Thesmophoriazousae*

Friday 11 July

Morning Session.

Presiding: Oliver Taplin

- Freddy Decreus: Why does a community, ancient and/or modern, need tragedy? Ten ways to understand the western tragic
- Jens Holzhausen: Interpretation in Antiquity: Aristotle's Katharsis

Evening

- Performance at the Ancient Theatre of Epidauros: Aristophanes' *Thesmophoriazousae*

Saturday 12 July

General discussion on the performance

Meeting with contributors of the performance: Costas Tsianos (director), Yiannis Metzikov (set and costume designer), Giorgos Melissaris (actor)

Sunday 13 July

Excursion to Nafplion

Visit to the Peloponnesian Folklore Foundation

Monday 14 July

Morning Session.

Presiding: Nikos Hourmouziadis

- Bernd Seidensticker: The Chorus of Greek Satyr play
- Mary Hart: Comic Vases from the Collection of the J. Paul Getty

Afternoon Session

- Nikos Hourmouziadis: The function of tragic chorus
- Evelyne Ertel: The chorus in modern performance

Tuesday 15 July

Morning Session.

Presiding: Mary Hart

- Maria de Fátima Silva: Euripidean tragedy: a caricature in Aristophanes' *Thesmophoriazousae*
- Herman Altena: Hark! The words the ancients heard

Afternoon Session

- Ioanna Papantoniou: A theatrical approach to Ancient Greek Drama - set design and costumes

**Wednesday 16 July**

Morning Session.

Presiding: Maria de Fátima Silva

- Henri Schoenmakers: Theatre, society and emotion
- Platon Mavromoustakos: Who are we to ridicule these men?
- Leda Tasopoulou: Acting in Ancient Drama Performances

Afternoon Session

- Yiannis Houvardas: Producing Ancient Drama Performances

Thursday 17 July

Morning Session.

Presiding: Herman Altena

- Henri Schoenmakers: We are not ancient Greeks: dramaturgy between context and intertext

Evening

- Rehearsal at the Ancient Theatre of Epidauros: Euripides' *Elektra*

Friday 18 July

Morning Session

Presiding: Platon Mavromoustakos

- Thodoros Antoniou, Christos Leontis, Dimitris Papadimitriou (composers): Music in Ancient Drama Performances

Evening

- Visit to the Ancient Greek Drama exhibition at the Ancient Site
- Performance at the Ancient Theatre of Epidauros: Euripides' *Elektra*

Saturday 19 July

Evaluation of the course

Meeting with contributors of the performance: Themis Moumoulidis (director), Maya Lyberopoulou, Melina Vamvaka, Yiannis Dalianis (actors)

Evening

- Performance at the Small Theatre of Epidauros: Music in Ancient Greek Drama

Sunday 20 July

Departure of participants

The participants of the Summer Courses

Venera Aleo (Italy)
 Rodina Avlonitou (Greece)
 Emilio Bonfiglio (Italy)
 Kalliopi Chourmouziadou (UK - Greece)
 Hélia Correia (Portugal)
 Rui Ferreira e Sousa (Portugal)
 Niki Giannitsi (Greece)
 Ryan Hastings (U.S.A)
 Andreja Inkret (UK-Slovenia)
 Stella Keramida (Greece)
 Anna Linnea Stara (Finland)
 Emilia Oddo (Italy)
 Tytti Oittinen (Finland)
 Panagiota Pramantioti (Greece)
 Eleni Psoma (Germany)
 Maja Rupnik (Croatia)
 Fabian Schulz (Germany)
 Pavlína Šipová (Czech Republic)
 Insa Sternhagen (Germany)
 Akiko Tomatsuri (UK-Japan)
 Laura Van Selm (The Netherlands)
 Florence Yoon (UK - Canada)
 Sebastian Zerhoch (Germany)

Organizers: Herman Altena, Platon Mavromoustakos, Conor Hanratty, Mairy Iliadis, Marina Yeroulanou, Aggeliki Zachou, Ioanna Remediaki, Gregory Ioannides, Maria Chamali, Roubini Moschochoritou, Marianna Pana.

Rebel Women

Staging Greek Tragedy Today

To coincide with the exhibition "A Stage for Dionysus" at Dublin Castle in March 2003, the School of Drama at the Samuel Beckett Centre, Trinity College Dublin organised a colloquium entitled "Rebel Women - Staging Greek Tragedy Today", with activities over three days from March 6th-8th 2003. under the supervision of Prof. Stephen Wilmer.

Events began with the official opening of the exhibition at Dublin Castle, presided over by the Greek Ambassador to Ireland, Vassilis Pispinis and the exhibition's curator, Spyros Merkouris. The exhibition was brought to Dublin to celebrate Greece's Presidency of the European Union, under the auspices of the Council of Europe and the Hellenic Ministry of Culture, and featured a wealth of artefacts and costumes from twentieth century performances of Ancient Greek Drama, including costumes worn by the curator's sister Melina Merkouri.

The colloquium proper began the following evening at the Samuel Beckett Centre, where keynote addresses were given by Prof. J. Michael Walton (University of Hull) and Prof. Marianne McDonald (University of California, San Diego). Prof. Walton gave a fascinating lecture on "Subversive Choruses" in tragedy, and Prof. McDonald discussed Irish versions of Greek tragedy, particularly those by Brendan Kennelly. After a brief reception, proceedings resumed with a beautiful performance by Leda Tassopoulou of "...toward ultimate light..." her one-woman show featuring monologues by six female characters - Agave, Io, Cassandra, Iphigenia, Deianira, and Electra.

The Saturday morning session opened with a lecture from Prof. Rush Rehm (Stanford University) entitled "Female Solidarity: Timely Resistance in Greek Tragedy". This very stimulating talk was followed by a panel discussion chaired by Prof. Oliver Taplin (Oxford University) wherein Spyros Merkouris introduced the exhibition, and two postgraduate students, Isabelle Torrance (Trinity

College, Dublin) and Avery Willis (Balliol College, Oxford) gave presentations on Iphigenia and Medea respectively.

Following a short break there was a panel discussion on Ancient Greek Comedy chaired by Prof. John Dillon, of the Classics Department in Trinity, featuring Prof. David Wiles (Royal Holloway), Prof. Platon Mavromoustakos (University of Athens) and Dr. Eric Weitz (Trinity College, Dublin). The recent events surrounding the *Lysistrata Project*, wherein over 1,000 performances of Aristophanes' comedy were performed all over the world, proved a focus for this lively session, as many of the participants had been involved in readings of the play, not least the reading of a new translation in Trinity College on Monday, 3rd of March 2003.

The afternoon session was a panel discussion on Ancient Greek Tragedy in Ireland today, chaired by Dr. Matthew Causey of the Drama department in Trinity, with contributions from Melissa Sihra (Queen's University, Belfast), Conall Morrison, theatre director, Conor Hanratty (Trinity College, Dublin) and Dr. Hugh Denard (Warwick University). Much of the session was dominated by discussion of Marina Carr's reworking of Greek tragedies, particularly *Ariel*, and Conall Morrison's new production of *Antigone*, in his own translation. The colloquium ended with an excerpt from Conor Hanratty's production of *The Bacchae*, translated and directed as part of the directing programme of the School of Drama in Trinity College. Many participants went on to see Conall Morrison's production of *Antigone* at the Project Theatre in Dublin that evening, which was followed by an animated discussion with the director, concluding a stimulating and rewarding few days.

Conor Hanratty

Research Resources

Research resources for the reception of ancient drama

Ancient Theatre Project Based at the Institute of Classical Studies, London, the Ancient Theatre Project concerns the identification and cataloguing of archaeological material relating to the history of ancient theatre. The range of materials includes representations of stage scenes, actors in costume, masks and other theatrical equipment in many different media: sculpture, vase painting, terracotta figures, bronzes, mosaics, and gems.

Antikerezeption in der deutschsprachigen Literatur nach 1945 A project at the Freie Universität Berlin which aims to create an archive documenting the presence of Greek and Roman antiquity in contemporary German literature through the systematic collection and evaluation of material in a database.

Centre for Ancient Drama and its Reception (CADRE) Founded in 1998 by the Department of Classics at the University of Nottingham to promote research in Greek and Roman drama and its impact on later traditions.

Crossing the Stages: The Production, Performance and Reception of Ancient Theatre A conference on the ancient stage, held in Saskatoon, Saskatchewan, Canada, from 22-25 October 1997 with a list of proceedings.

Didaskalia: Ancient Theatre Today An electronic resource and journal dedicated to the study of ancient Greek and Roman drama and its reception.

European Network of Research and Documentation of Ancient Greek Drama The *Network* aims to establish an expansion and a re-orientation, as well as to improve the traditional methods of teaching, ancient drama by creating new activities of an interdisciplinary and comparative nature.

Greek and Roman Drama on the Czech Stage (1889-2000)

Greek Comedy in Performance A research project at the University of Glasgow, the aims of which are to image in 3D ancient mask miniatures relating to the New Comedy of Menander, and to conduct practice-based research on ancient acting style using reconstructions of the masks.

The project aims to bridge the gap between literary, dramatic and iconographic approaches to Greek New Comedy, and to set new standards for digital publication of theatrical artefacts.

Hellenic Centre for Theatrical Research: Theatre Museum, Athens

Reception of the Texts and Images of Ancient Greece in Late Twentieth-century Drama and Poetry in English A research project at the Department of Classical Studies, The Open University, with various online resources including a pilot version of their database and a bibliography of project publications.

Theatre: Ancient and Modern Papers from a conference held by the Department of Classical Studies, Open University, in January 1999.

Research resources for Classics

American Philological Association

Classical Association

Faculty of Classics, University of Oxford

Institute of Classical Studies Incorporating the Society for the Promotion of Hellenic Studies and the Society for the Promotion of Roman Studies.

MA in Greek Theatre Performance, Royal Holloway, University of London

Research resources for theatre studies

Centre for Performance Research, based in Aberystwyth, Wales.

International Federation for Theatre Research The IFTR exists to promote collaboration and the exchange of information between individuals and organisations concerned with theatre research, supporting conferences and publications and assisting its members in all such activities and projects.

SIBMAS (Societe Internationale des Bibliotheques et des Musees des Arts du Spectacle) The international association of libraries and museums of the performing arts.

Amanda Wrigley
For the website of the Archive of Performances of
Greek and Roman Drama, University of Oxford
www.apgrd.ox.ac.uk/links.htm

The Greek Database on the Web

It is long since the Greek team of the *Network* has decided to improve the status of their research programme by publishing part of the already collected material (concerning more than 500 performances of Ancient Greek Drama in Greece) through the Web. This project can be regarded as a pioneer application among cultural projects in Greece, and it is considered as the very first step for further developments correlating new Information Technologies with Humanities Studies.

However, before proceeding to the development of the Web-database, the designers' team of the application had to decide on some basic parameters; i.e., was it something to be addressed only to scholars or was the web development to address a wider (and so, to a less specialized) group of people? Which part of information should be published through the net and what method for searching and reconstructing data ought to be followed so that concepts of integrity of information are fulfilled? A profound discussion among members of the Greek team took place in order to provide sufficient answers to these questions before proceeding to the development of the project.

Since only a part of the collected material was to be included to the Web-database, it was decided that the publishing data ought to refer to a wider group of users, a group that besides scholars would also include students of humanities, teachers, artists and so on. Most of them would probably look in the database to find specific information concerning Greek performances related to Ancient Greek theatre, contributors of the performances, actors etc. This means that the designers of the Web-database ought to have had in mind the need for the database to provide specific and verified information.

At the same time, other users of the database, such as students and teachers would probably want to have a wider perspective of the database material. They would search for correlations between different performances, such as Aeschylus' plays in Greece or, more specifically, the *Persians'* performances. Or, they would search for performances in which an eminent actor/actress or a director had a personal contribution. Moreover, designers also had to consider this last group to be amateurs or semi-amateurs in using web and database tools; in other

words, the application also had to fulfill demands of an easy-to-use and open-to-all technological environment.

The designers' team came up with a solution that somehow imitates the well-known "Google" web tool in searching the established database and providing various results. "Google" knows worldwide success due to its friendly environment and to its unbiased way of searching the database through keywords. Users of "Google" start by searching the web with a key word or a string; the search ends with a series of results which further provide links to other information, and so on. In that way "Google" users can proceed to further and more profound information.

Figure 1 shows the first window of the Web database simple search environment. Users can search the database through a word or a string; that can be the name of an actor/actress, the company title, the date of the performance, etc. The example uses the word "Kouv" ("Koun") as the keyword.



In order to use this free search method, a Combo box, shown in Figure 1 on the left, is set by default to the "Ελεύθερη Αναζήτηση" ("Free search") option. Users can limit their search by choosing from the Combo box a more specific option, i.e., Director, Writer, Play, Year or Place of the Performance, or Company. Figure 2 shows these options.

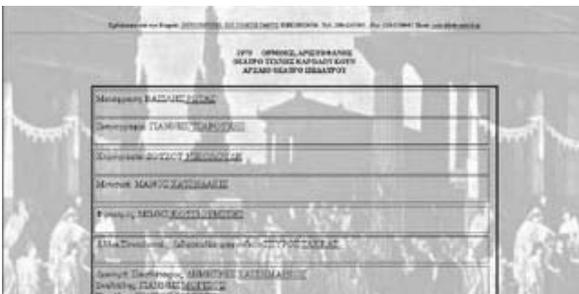


Moreover, users are able to define their search in a more accurate way by noting whether the string they are looking for is part of a longer string (say "Koun" for the name "Kounelakis") or not. For this, an option box has been placed just below the search field.

Figure 3 presents the results of the search. Some basic information of the performances (in which the word "Kouv" is included) is shown in a list of performances sorted by date. This information includes the Play performed, the Year of the Production, the Writer and the Company. A statement under each performance declares the field of the record that includes the word "Kouv".



Each case in the list provides other information to the user through the "Περισσότερες Πληροφορίες" ("More information") button. This way the user is able to see the whole record of each performance in the database (Figure 4).



As it is clear in Figures 3 and 4, almost anything in the list (names, dates, plays etc) can be used as links to further information. This means that by clicking on these links, users can see the results of a Query that uses the linked word as keywords. In our example the link-word "ΠΛΟΥΤΟΣ" ("Ploutos") was selected.



Figure 5 shows the new results of the Query. Now, the list consists of performances of "ΠΛΟΥΤΟΣ", sorted again by date. Similarly, users can use any link of the Web-tool to find lists of performances grouped by a string. This way any user can "wander" through the database, whether he/she uses the web tool for educational reasons or just for the sake of mere curiosity!

This is the more simple way for searching the database through the web. However, a more sophisticated method has also been included in the environment for those users who ask for more specific information. Figures 6 and 7 present a case of the "Σύνθετη Αναζήτηση" ("Composite Search") tool and its result. By fulfilling more than one field users can go directly to specific performances and data.



The web tool is just the first step for the development of a more sophisticated database tool. Many users of the existing application have already sent to the Greek team their opinion or their remarks, kindly contributing to the improvement of the tool and to the verification of the collected data.

Gregory Ioannides

Info:

The Greek Database on the Web is hosted under the address: <http://www.ancientdrama.net/d1.asp> (only in Greek for the time being). Visitors of the database are kindly asked to send their remarks to: Gregory Ioannides, email: gregor@tee.gr.

Future Events

The Annual Meeting of the Network Members in Prague

The annual meeting of the members of the *Network* will take place in Prague on Saturday 29 and Sunday 30 November 2003. This is the first time that all members of the Network will have a chance to meet in this beautiful European city. Nearly all members have already confirmed their presence in Prague, and therefore the meeting is expected to be full of fruitful discussions and essential - valuable decisions.

The annual meetings have been taking place since 1997, in Corfu (1997), Athens (1998-1999, 2002), Venice (2000) and Oxford (2001). In the course of these meetings members evaluate the past activities of the Network and plan the activities for the next year.

As the projects of the *Network* have diversified over the past years, the subjects to be addressed upon during the annual meeting will follow suit: A large part of the meeting will be devoted to the evaluation of the summer course and the planning of the course in 2004, the year in which Greece hosts the Olympic Games. Apart from ongoing issues, such as the collection of material for the database and the development of the *Oresteia* Exhibition, this year's meeting will also focus on the film festival, Aeschylus work and possible publications.

"Aristophanes: Upstairs And Downstairs"

The APGRD's conference on the three Aristophanic plays *Peace*, *Birds*, and *Frogs* will be held at Magdalen College, Oxford from Thursday 16 September to Saturday 18 September 2004. The booking form will be sent directly to those on our mailing list by the end of 2003; to be added to our mailing list please email: apgrd@classics.ox.ac.uk or telephone 01865 288 210. The provisional list of conference speakers includes:

Ewen Bowie (Corpus Christi College, Oxford)
Mary-Kay Gamel (University of California, Santa Cruz)
Malika Hammou (Université de Toulouse)
Nikos Hourmouziadis (Thessaloniki)
Charalampos Orfanos (Université de Toulouse)
Francesca Schironi (University of Oxford)
Margot Schmidt (Basle)
Bernd Seidensticker (Freie Universität Berlin)
Michael Silk (King's College London)
Matthew Steggle (Sheffield Hallam University)
Martina Treu (Università di Pavia)
Gonda Van Steen (University of Arizona)
Betine Van Zyl Smit (University of the Western Cape)

In addition, there will be a panel on translating Aristophanes which will include Sean O' Brien (poet and translator) and Mike Poulton (playwright and translator).

**European Network of Research and Documentation
of Performances of Ancient Greek Drama
Ευρωπαϊκό Δίκτυο Έρευνας και Τεκμηρίωσης
Παραστάσεων Αρχαίου Ελληνικού Δράματος**

For further information visit our website:
www.cc.uoa.gr/drama/network
or ask for our demo CDROM

Address letters to: Platon Mavromoustakos
Department of Theatre Studies, University of Athens
Philosophiki Scholi, University Campus, 157 84 Athens

PARODOS

For the database please contact Gregory Ioannides.
For participating to the summer courses please contact Aggeliki Zachou. For contributions and other subjects please contact Vana Diakaki, Mairy Iliadis, Marianna Pana. For *PARODOS* contact Marina Yeroulanou.
e-mail: arcnet@cc.uoa.gr

Printed at

National and Kapodistrian University of Athens
Stadiou 5, 105 62, Athens
tel.: +3210 36.89.374, +3210 36.89.375, +3210 36.89.433
e-mail: epastra@elke.uoa.gr
