

In April 2002, the European Network of Research and Documentation of Ancient Greek Drama Performances is completing 5 years of existence. From the first informal meeting in Corfu, during a conference on modern performances of ancient Greek Drama, until recently, the Network constituted an activity unknown but to a small group of academics and researchers. Quietly and with very little publicity, the Network specified its goals and step-by-step set the terms of the research expected of its members during regular and always cordial meetings. Aiming to form an interdisciplinary forum on the role of ancient drama - as a common cultural inheritance - in the shaping of modern thought, it produced its first results.

The database, which was designed with the input of all members and is constantly updated, constitutes the embodiment of its research activity. The collection of this material forms the basis for its expansion and, at present, for the development of its educational activities.

The Network today constitutes a medium of interaction between 21 countries and even more University Departments. This interaction initially involved the exchange of academics between the participating Universities, and often the exchange of students as well. The appeal of this project is demonstrated by the interest of academics from other countries in the activities and their willingness to join this group, as well as the continuous support the Network has received by the Hellenic Ministry of Culture.

In 2001, the activities of the Network were enriched by the publication of Parodos and the organisation of a one-day conference in Berlin

by the Greek and German teams with the financial assistance of the National Book Centre of Greece. A turning point in the development of the Network was the decision by the members, during the Oxford meeting in the fall of 2001, to launch a series of summer courses in Epidaurus for post-graduate students from all countries involved. The courses, based on the performances of the Epidaurus Festival, aim to establish closer contacts between the academic community and the contemporary artistic activity. Moreover, they constitute a contribution towards the project of the Theatre Studies Department of the University of Athens to establish a centre for research in the area of Asklepieion with the support of the local municipality. This centre will operate during the next few years in a building donated for this purpose by the Municipality of Asklepieion and it is believed that it will gradually develop into a permanent base for creative deliberation on the modern interpretation of ancient drama. This year's courses, which are in their pilot phase, are supported by COSMOTE.

In addition to the summer courses, a series of activities have been planned, which were announced in the first volume of Parodos. The project of organising the exhibition and conference Oresteia in co-operation with the Benaki Museum was accepted by the Cultural Olympiad 2001-2004 and is now entering its implementation phase. At the same time, in co-operation with the Greek Film Centre, the Network is planning to document the films inspired by ancient Greek drama in order to form the basis for the organisation of a film festival, which will take place in Greece in 2003.

Today, the Network is entering a new phase.

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The Network Meetings

The 4th annual meeting of the members of the Network

From a small group of scholars, it is now opening not only towards the academic community but also towards the artists.

Platon Mavromoustakos
March 2002

The 4th annual meeting of the Network members took place in Oxford, on 22-23 September 2001.

Among the main concluding points of the discussions were remarks concerning the project of the Network, such as statistics and contacts with new members.

a. Statistics

More than one third of the total number of plays selected in 1998 and 1999 in Athens has already been covered:

750 records collected up to September 2000.
1062 records collected up to August 2001
(774 original and 288 adaptations)

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A table containing the detailed statistics is available.

b. New contacts

New contacts have been made with Croatia (Prof. Palits), Israel (Prof. Nurit Yaari) and Turkey (Prof. Dikmen Gurun), who are willing to participate in the project.

Belgium (Prof. Freddy Decreus) and Russia (Prof. Dmitry Trubotshkin) are also willing to collaborate with the Network.

Peter Brown and Fiona Macintosh from Oxford, Theiresia Birkenhauer from Leipzig, Helene Foley from New York, Mary Hart from California, Nurit Yaari from Israel participated in the 4th annual meeting and they are also interested in collaborating with the Network.

During the 4th meeting, the members of the

Network also agreed on the publication of the Newsletter Parodos, which will be published every 6 months. The first volume of Parodos came out in September, and the copy you have in your hands is the second volume.

Another subject, on which the 4th meeting discussions focused, is the one concerning the realisation of the Summer Courses in Epidauros, in July 2002. (See pages 6-7)

With regard to the future planning of the Network, the most important points are the following:

1. The Oresteia Exhibition will be organised in co-operation with the Benaki Museum and Dionisis Fotopoulos. The Oresteia Conference will take place in the University of Athens. The form of the conference can be broadened so as to also include other disciplines, such as philosophy of law, psychology and political sciences. The project was accepted and pre-selected to be included in the events of the Cultural Olympiad 2001-2004.
2. A conference on Choeforoi and Eumenides: has been proposed by Professor Filippo Amoroso.
3. The Film Festival project was discussed. There will be 4 different types of videos: documentaries, film productions of ancient drama, videos of performances and films based on ancient drama myths.
4. Research Program for 2001-2002: New play added: Orestes

The next annual meeting of the members of the Network has been proposed for June-July 2002, probably before or after the summer courses.

The meeting of the co-ordination committee

The meeting of the co-ordination committee took place in Coimbra in January 2002.

The Database in 2001

Discussions mainly focused on the organisation of the summer courses and the Oresteia exhibition, as well as problems concerning financial support and the submission of pro-

Play	Original	Adaptations	Total
AGA	45	47	92
AIA	25	7	32
CHO	14	12	26
DYS	18	0	18
ELE_E	30	10	40
ELE_S	68	8	76
ELE_Ad	0	8	8
EPI	11	0	11
EUM	10	7	17
HEP	31	0	31
HIK_A	9	0	9
IPH_A	35	8	43
IPH_T	36	10	46
MED	163	84	247
ORA	48	15	63
ORN	45	21	66
PER	73	17	90
PHI	30	18	48
PLO	32	0	32
SAM	4	5	9
VAT	12	0	12
OTHER	35	11	46
Total	774	288	1062

posals to local sponsors and European Community Financial Programs.

Vana Diakaki

In September 2001, the ARCNET database consisted of 1062 records. From the tables shown here and the detailed statistics that were drawn for the Oxford meeting some conclusions can be drawn:

First, with few exceptions, these records represent productions of one of the 17 plays, information on which we had decided to collect during the earlier plenary meetings: Aischylus' *Hepta epi Thebas*, *Hiketides*, *Oresteia* (as a trilogy or separate plays: *Agamemnon*, *Choeforoi*, *Eumenides*), and *Persai*; Euripides'

Electra, *Iphigeneia he en Avlidi*, *Iphigeneia he en Taurois*, and *Medea*; Sophocles' *Aias*, *Electra*, and *Philoktetes*; Aristophanes' *Ornithes*, *Ploutos*, and *Vatrachoi*; Menander's *Dyskolos*, *Epitrepontes*, and *Samia*. "Other" represents individual records of plays other than those above, which might have been available to the member who sent the information. So far we have covered one third of the total number of surviving plays, and each year the database is growing considerably as information on productions of 1-4

other plays are being researched by the members of the Network.

Second, in the records collected so far, around 27% are adaptations. These tend to concentrate on popular plays and countries with a

Date	Original	Adaptations	Total
16th cent.	1	1	2
17th cent.	0	0	0
18th cent.	0	2	2
19th cent.	21	13	34
1901-1910	22	0	22
1911-1920	16	2	18
1921-1930	25	5	30
1931-1940	27	3	30
1941-1950	25	6	31
1951-1960	65	11	76
1961-1970	124	16	140
1971-1980	115	29	144
1981-1990	162	61	223
1991-2001	148	132	280
Unknown	23	7	30
Total	774	288	1062

long tradition in the production of Ancient Greek Drama, such as the Netherlands, Britain, and Germany. We should specify that "Adaptations", as used in the Network database, are productions that differentiate themselves from the original text or medium by anything other than strict translation.

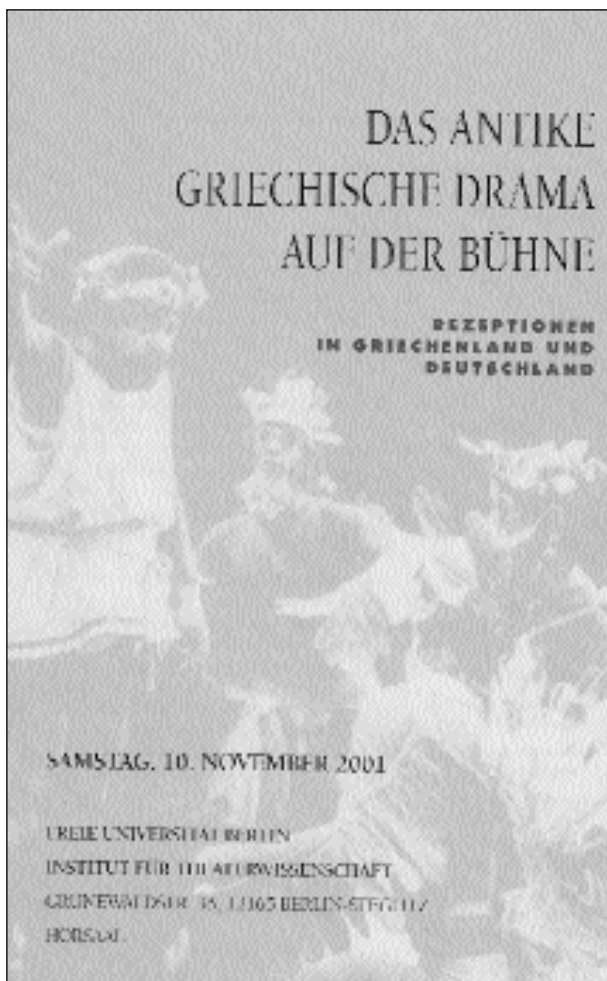
Third, there is a significant increase in the number of productions from the 1960s

Ancient Drama Conferences

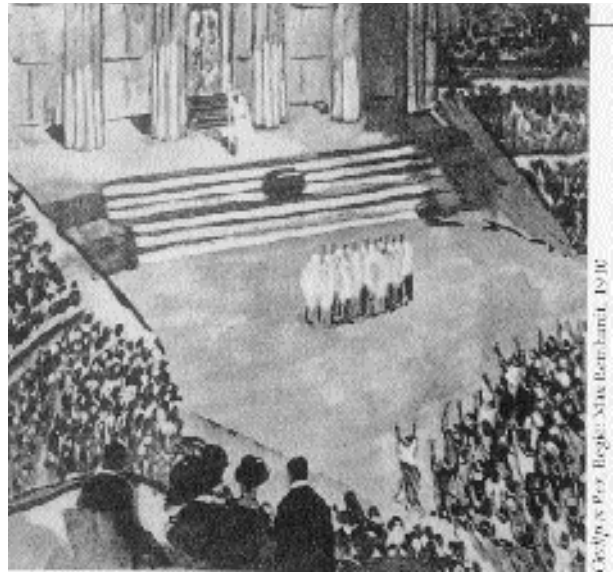
onwards, which becomes even more noticeable in the last two decades. This clearly shows a noteworthy escalation of interest in ancient drama performances not only from the directors, but also from the public.

Finally, there is also a steady increase in the percentage of adaptations from the 1960s onwards, which indicate that directors tend to experiment more and more and that productions of ancient Greek drama are expanding to different media.

Grigoris Ioannidis - Marina Yeroulanou



Das antike Drama auf der Bühne
Rezeptionen in Griechenland und

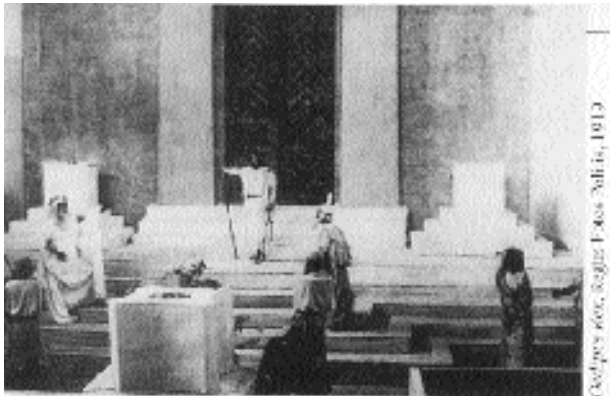


Deutschland (Conference in Berlin)

The Greek and German partners of the European Network of Research and Documentation of Ancient Greek Drama Performances organised a conference on "Ancient Drama in Performance: Greek and German Approaches". The conference, sponsored by the National Book Centre of Greece, was held at the Department of Theatre Studies, Free University of Berlin, on Saturday, the 11th of November 2001. We would like to thank Erika Fischer-Lichte for her hospitality in the comfortable rooms of the department.

The group of speakers was joined by about 50 people who took active part in the lively discussions.

Spyros Evangelatos, our protagonistes, who carried the burden of opening the conference at the rather early time of 9.30 am, fascinated the audience with a lively talk about his own experiences and problems in staging Greek tragedies. He was followed by Erika Fischer-Lichte who analysed the famous "Antikenprojekte" of the Berliner Schaubühne (1974 and 1980) as turning point in Peter



Oedipus Rex, Regie Fotos Politis, 1919



Cyclops, Regie Steve A. Berglund, 1993

Stein's development as director. Then Walter Puchner brought Fotos Politis' production of the Oedipus Rex in 1919 back to life; and Bernd Seidensticker presented a paper on the few modern satyrplay productions, concentrating on Friedo Solter's production of the Cyclops (Berlin 1994) and Tony Harrison's "Trackers of Oxyrrhynchus".

The afternoon was opened by Ulf Heuner who lectured on the choral performances of Wilhelm Leyhausen who was the founder and chorodidaskalos of a "Sprechchor" (speaking chorus) at the University of Berlin; in the following paper Mary Iliadi compared Leyhausen's guest-performance of Aischylos' Persai in Athens (1934) with the Persai-production by Fotos Politis in the same year, and also talked about the German influence on the first production of the Persai in Athens (1889).

Theo Girshausen's paper addressed theoretic-

cal problems of the construction and mutual interdependence of history and tragic hero, illustrated by texts and productions of Heiner Müller: and, last but not least, Platon Mavromoustakos gave a survey of bilateral influences in the history of Greek and German productions of Greek drama.

In the evening we all went to the Maxim Gorki Theatre and enjoyed a performance by the Swiss theatre group 400 ASA (director Samuel Schwarz) which presented their adaptation of Lars von Trier's film *Medea*, with interesting intramedial use of cinematic and theatrical effects.

Ulf Heuner / Bernd Seidensticker

The Agamemnon Conference

The second major conference of the Archive of Performances of Greek and Roman Drama, 'Agamemnon in Performance, 458 BC - 2001 AD', was held at Wadham College in Oxford from 20 to 22 September 2001, and was a great success. Ninety participants took part from a total of seventeen countries. Thirteen of these were graduate students from universities across the UK as well as France, New Zealand and the United States. Please see <http://users.ox.ac.uk/~apgrd/news.htm#autwin2001> for details of the papers delivered.

The first evening of the conference was brought to a memorable close with a performance and discussion of the role of Clytemnestra by the actress Diana Quick. Entitled 'Clytemnestra: An Actor's Account', the evening began with her performance of selected passages from Tony Harrison's *Oresteia*, accompanied by pieces by Xenakis, Purcell and Kurtág performed by Adrian Brendel (cello) and Julie Cooper (soprano). A lively and stimulating discussion followed.



Intensive Course on the Study and Practice of Ancient Greek Drama

Oliver Taplin

The Adriatic and Ionian Initiative

As part of the Greek Presidency of the Adriatic and Ionian Initiative, the 2nd round table on Culture took place in Corfu, chaired by Dr Alkistis Soulogianni, Director of the Cultural Affairs of the Hellenic Ministry of Culture. The presentation of the Network in this meeting, which focused on "Ancient Theatres in the Adriatic and Ionian Region", brought about extremely positive reactions from all participants present. To quote the resolution of the meeting "the expansion of the European Network of Research and Documentation of Performances of Ancient Greek Drama within the countries of the Adriatic and Ionian region is recommended to favour joint activities and serve as an example of best practice in the region".

Platon Mavromoustakos

In 2002, within the framework of the Network's educational activities, we are launching yearly summer courses in Epidaurus, which will take place from 8 to 21 July.

It was during the Network's 3rd Annual Meeting in Venice in October 2000 that we discussed for the first time about organising summer courses. At the time this idea was just a suggestion for action. In the meanwhile between the Venice and Oxford meetings (22-23 September 2001), the Greek team undertook the task to explore the different possibilities as to the organisation of the courses and directed its efforts in addressing some aspects of their organisation and their inclusion within a wider framework of activities.

The results of this effort were presented to the members of the Network during the Oxford meeting, who decided to organise courses of interdisciplinary character allowing the interchange of opinions between scholars of clas-

sics and theatre studies departments as well as artists involved with the performances.

After a number of efforts by the Greek team and Platon Mavromoustakos, the Network's courses will be sponsored by the Ministry of Culture and COSMOTE and will be held in co-operation with the Theatre Olympics, several activities of which fall under the auspices of the Cultural Olympiad 2001-2004. Furthermore, we ensured the co-operation of the municipality of Asklepieion on organisational, material and technical matters.

In the framework of the Epidaurus Festival, the Dusseldorfer Schauspielhaus will produce a series of performances on the Theban Tragedies. During the weekend of 19-20 July four performances will take place:

Bakchai: Director Theodoros Terzopoulos

Oedipus Rex: Director Tadashi Suzuki

Seven against Thebes: Director Valerie Fokin

Antigone: Director Anna Badora

Given the above, in the Network meeting in Oxford it was decided that the courses of 2002 will concentrate on subjects related to the Theban Tragedies as the students will have the possibility to attend performances of different artistic trends on this subject and to come in contact with different schools of directorship. More specifically the program includes:

-Ten morning sessions dedicated to the following theoretical topics:

-Translation-adaptation

-Philology

-Iconography and design

-History of performances

-Theatre and society

-Reviews of performances

-Acting - directing

-Interpretation

-Afternoon sessions, which will include talks and workshops run by the artists (directors, actors etc).

-Attendance of the performance of 14 July (Euripides's Iphigeneia at Aulis directed by Spyros A. Evangelatos)

-Attendance of the 4 performances of 19-20 July.



-A visit to the archaeological site of the Asklepieion, accompanied by the local archaeological authorities and Prof. V. Lambrinouidakis, who is in charge of the Epidauros excavations.

-A visit to the archaeological site of Mycene, on Sunday 14 July, accompanied by Prof. S. Gogos.

-Discussions with the major contributors after the performances.

Prominent Greek lecturers and artists, who have had personal experience on the subject, dedicate the first week to introductory courses on the performance of ancient drama in Greece, as well as talks on the Theban Cycle.

During the second week academics-members of the Network will give the morning lectures. Most afternoon sessions-workshops of this week will involve contributors of the foreign companies, who will be in Ligourio (Municipality of Asklepeion) for the rehearsals. The Greek team had to carry the weight of ensuring the participation of Greek lecturers (both for theoretical courses and workshops), who, beyond their scientific qualifications and their contribution to the theatre world, are also representing different outlooks and artistic opinions. We have already contacted a num-

ber of Greek scholars and artists, who have expressed interest in participating in the courses; among others, Sp. A. Evangelatos, F. Kakridis, Chr. Leontis, V. Papavassileiou, L. Tasopoulou and Th. Terzopoulos.

As for the lecturers of the theoretical courses from the members of the Network, it was decided to follow a similar way of thinking. The lecturers will be representing countries with a significant tradition in the performance of Ancient Greek drama and countries with a more - lets call it - progressive approach to Greek drama, as well as countries with a history of research in the field. The participation, among others, of M. de Fatima Silva, H. Schoenmakers B. Seidensticker and O. Taplin will guarantee this outlook and will contribute to the success of the seminars.

Another of our major concerns for the success of these courses was the choice of students. As the number of participants is limited (50 graduate students from all the European Universities members of the Network), it was decided that each University would chose the students it wished to send.



Future Events

The students will arrive in Epidaurus on Sunday 7 July and depart on the afternoon of Sunday 21 July 2002. They will stay in a single newly built hotel, thus allowing freedom of movement and better interaction among students from different countries and academic backgrounds.

Each participant will be responsible for giving a 5-minute presentation on a performance that took place in his/her country, and be ready to answer questions about it. This performance should be related to the Theban plays which will be the focus of the courses, namely *Bakchai*, *Oedipus Rex*, *Seven against Thebes* and *Antigone*. The participant should briefly sketch a major question of interpretation that arises in the play and examine how it is approached in this specific performance. The paper may be complemented with up to 3 slides and/or transparencies.

Finally, questionnaires will be issued for both the lecturers and the students in order to get some feedback and ensure the success of the courses in future years.

We would like to thank Dionisis Fotopoulos for allowing us to use his design on the costumes of the chorus in *Bakchai* (directed by K. Koun, 1977) as the logo for the Intensive Course on the Study and Practice of Ancient Greek Drama.

Miri Iliadi

The intensive course is sponsored by:
The 2nd Panhellenic Conference
on Theatre Studies

The conference will take place on 18-21 April 2002 in the University of Athens and will be dedicated to the renowned Greek director Fotos Politis. The conference is organised by the National and Kapodistrian University of Athens and the Theatre Studies Department of the University.

The papers presented in the 4 days of the conference will include talks on the research, documentation and valuation of the relationship between modern Greek and European theatre. More specifically the subjects of the papers will be related to the influences on the history of Greek theatre from the Renaissance to the present.

A number of papers will be related to aspects of Modern Greek theatre associated to performances of Ancient Greek Drama. More specifically, the opening talk will be given by the Head of the Theatre Studies Department, Spyros A. Evangelatos on 'The Ancient Greek world' in the plays of Shakespeare'. On Friday 19 April, Joanna Remediaki will talk on the 'Modern Greek translations of Sophocles in the 19th century and their Western influences' and Elena Patrikiou will give a paper on 'Untold loans: the first influences of modern Greek thought and theatre on the western European philological and aesthetic interpretations of Greek tragedies'. On Saturday 20 April, Platon Mavromoustakos will give a paper on 'Eclectic relationships or not: directing ancient drama in the 1930s'.

European Network of Research and
Documentation

of Ancient Greek Drama Performances

**Ευρωπαϊκό Δίκτυο Έρευνας και Τεκμηρίωσης
Παραστάσεων Αρχαίου Ελληνικού Δράματος**

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The Meeting of Cultures in Modern Performances of Greek Theatre

2nd Annual Postgraduate Symposium, June 2002

Following on the success of last year's event, we are pleased to announce that a second informal Postgraduate Symposium is being organized by the Department of Drama and Theatre, Royal Holloway, University of London, and the Archive of Performances of Greek and Roman Drama, University of Oxford, on 26 and 27 June 2002. The first day of the Symposium will take place at the Archive in Oxford (www.classics.ox.ac.uk/apgrd), while the second day will be held at Royal Holloway (www.rhul.ac.uk). It is anticipated that both days will incorporate some performance events.

The primary aim of the Symposium is to bring together research students working in the field of the performance history of Greek theatre. Last year's experience proved that the Symposium can incorporate a remarkable methodological, theoretical and practical range. This year, we propose that the focus will be the blending of different performative cultures in the reperformance of Greek theatre, with the theme of cross-culturalism as a mode of restaging Greek plays.

Please contact the organizers [Amanda Wrigley](mailto:amanda.wrigley@classics.ox.ac.uk) (amanda.wrigley@classics.ox.ac.uk) and [George Sampatakakis](mailto:G.Sampatakakis@rhul.ac.uk) (G.Sampatakakis@rhul.ac.uk) for further information, or see <http://users.ox.ac.uk/~apgrd/symposia/symposia.htm>.