



Being at Home in the World: In memory of Professor Kathryn Boshier

By Professor Patrice Rankine (Purdue)

“Treat the living as though they were dying and the dead as though they were alive.”
Nicolas Berdyaev, cited by Chaplain Stevens at the memorial service of Kathryn Grace Boshier
Friday, March 29, 2013, 3:00 pm.

The annual meeting of the American Philological Association (APA) has never been the most comfortable event for me. I am certainly used to being one of few African Americans at any academic or professional event, and I live in the American Midwest, with its majority white, rural populations. Anyone who is different can feel out-of-place in these contexts, if not always because others point out and point up the difference, then sometimes because of one’s own self-doubt. But there was always something a bit different, something more intense, about the APA. Everyone sort of jostles to be noticed, desperate to assert ourselves as knowledgeable and worthy of a place at the table.

Not Kate. Kate made the APA feel like a family reunion. In January of 2012, as I went from room to room at the APA in Philadelphia, I ran into Kate en route to a lecture. She was all hugs and smiles and genuine happiness to see me. It isn’t as though Kate and I were even particularly close, but her warmth always shone through. We were (are) co-editors of the *Oxford Handbook of Greek Drama in the Americas*, along with Fiona Macintosh and Justine McConnell, both of the APGRD. I didn’t really know Kate that well though. We had little interaction outside of her conference at Northwestern University, *Theatre After Athens* (2009-2010), out of which the Oxford volume sprung, and our bi-annual Skype meetings as co-editors. Nevertheless, Kate made you feel at home with her, like you belonged: you were as important as everyone else, and she was ready to talk seriously with you and in a focused way about your work, and even steer you in the right direction when necessary.



Justine McConnell pictured with Kathryn Boshier (right)

I hadn’t known that Kate rowed competitively, any more than we knew that Kate was ill. I heard about her rowing at her funeral. It explained her poise and quiet self-confidence. She was competitive in the best possible way, bringing out excellence in others while pushing herself to accomplishments. Fiona, Justine, and I discovered that Kate was ill just before our March 19th Skype meeting to discuss the Oxford Handbook. Kate begged out of the meeting, saying that she wasn’t feeling well. It was only after we insisted on rescheduling – Kate was always ahead of us, more organized than us, more focused than us, in those meetings, so we were unanimous in not going ahead without her – that Kate told us that she was *really* ill. She died four days later, sending emails regarding the volume right up until the end.

Greek Drama in the Americas will be Kate’s posthumous work. She had already completed most of her duties for the volume. Again, she was always ahead of us. The book extends Kate’s professional work, that of understanding the reception of Greek drama – tragedy and comedy – outside of fifth-century Athens. Her first book was *Theater Outside of Athens: Drama in Greek Sicily and South Italy* (Cambridge 2012). P. J. Finglass wrote the Bryn Mawr review, calling it “remarkable” and a volume that “defines the topic” of Greek drama after Athens. Kate was astute in considering Greek drama beyond the literary, and the book shows off her sensibility to the archaeology and architecture of Greek Sicily. Typical of Kate’s at-homeness in the world, the book “unites scholars from a range of different disciplines.” Her collaborative impulse is evident not only in her two volumes, but also in her project in Digital Humanities, “Classifying Chicago,” a groundbreaking database that documents the classical influences in the architecture, theater, literature, and education of a single city, Chicago. The project is spawning others across American cities, including Philadelphia. Given her influence and her nature, it is no wonder that so many were shocked and grief-stricken at Kate’s passing.

It is no exaggeration to say that the life of Kathryn Grace Boshier inspires us to be better classicists, better people, and more at home in all of the worlds that we inhabit (our families, professional circles, and our neighborhoods). Kate died on March 23, 2013. She is survived by her husband, Dale Winling; her young, two-year old son, Ernest; a brother and two sisters, and her mother and father. She had been quietly but determinedly battling cancer for a number of months. Her funeral service was held at Millar Chapel at Northwestern University, in Evanston, Illinois. We love and miss you, Kate!

Communicating Ancient Greece and Rome (CAGR) – Phase 2

Building on the success of the first CAGR programme, we are delighted to be running a new version of the two-year training programme for graduates and, this time, Early Career Researchers. The programme is again generously funded by the AHRC. More information and a full list of sessions is available here:

<http://www.apgrd.ox.ac.uk/about-us/programmes/communicating-ancient-greece-and-rome-phase-2>



Leverhulme Visiting Professor

The APGRD was delighted to host Margaret Williamson (Dartmouth College) as Leverhulme Visiting Professor last Autumn. She gave two Leverhulme Lectures, 'Translating for the Stage' and 'In conversation with playwright, Timberlake Wertenbaker', with whom she has collaborated in the translation of Greek tragedy for over twenty years. Margaret also gave a seminar paper on translation in the APGRD's 'Reception and Translation' series and taught a graduate class on translation based on her highly successful course at Dartmouth.

Rameau Event

The APGRD hosted a Study Afternoon on Rameau's *Anacréon* last November to accompany the first performance of the opera in its entirety in over 250 years by the Orchestra of the Age of Enlightenment in the Sheldonian Theatre, Oxford, conducted by Jonathan Williams (Director of Music at St Hilda's College, Oxford). Jonathan brought together manuscripts scattered across Paris's libraries to reconstruct the entire one-act comic opera. The speakers included APGRD's Peter Brown and Felix Budelmann, Graham Sadler (Hull), Jennifer Thorp (Oxford), Roger Savage (Edinburgh) and Roger Scruton (Oxford).

Honorary Degree

Oliver Taplin has, on the nomination of the Department of Theatre Studies, been awarded an Honorary Doctorate by the National and Capodistrian University of Athens. The degree was conferred at a ceremony held in Athens on 11th March 2013.

Generous Bequest to the APGRD Library

Margaret Whiteley, the widow of teacher, scholar, bibliophile and generous supporter of the APGRD, Peter Hartley, who sadly died last year, has very kindly donated his rich collection of books to the APGRD library. Peter was extremely knowledgeable about the performance history of ancient plays and a pioneer of the study of ancient drama on the radio.

Ancient Dance in Modern Dancers

In conjunction with ISCA (the Institute of Social and Cultural Anthropology), the APGRD has recently been successful in securing a £2500 grant for a collaborative practice-based study, 'Ancient Dance in Modern Dancers', directed by APGRD postdoctoral associate, Helen Slaney. This is being funded by The Oxford Research Centre in Humanities (TORCH) under their support scheme for interdisciplinary research networks. We will be running a series of workshops involving professionally-trained dancers, investigating how they process selected stimulus materials en route to creating a "reconstructive" performance of the Roman dance form *tragoedia saltata*. It is not the final performance itself that is of interest so much as the cognitive responses of the participants. In this way, we hope to develop ways of articulating the knowledge derived from kinaesthetic engagement with ancient material. Anyone interested in taking part in the study should contact Helen Slaney (helen.slaney@st-hildas.ox.ac.uk) for more information.

APGRD Post-doctoral Research Fellow

Hallie Marshall's post-doctoral fellowship at the APGRD, funded by the Government of Canada through the Social Sciences and Humanities Research Council, will continue until the end of June 2013. She continues her archival research for her two central projects on (1) classical quotations in 18th and 19th-century commonplace books, and (2) the role of Classics in the self-fashioning of Georgian architect John Soane. Since joining the APGRD she has delivered papers in Tokyo, Japan (on ruins and the imagination in the late 18th century) and Edmonton, Canada (on the reception of classical texts in the 18th-century English theatre). In August she will be the Apollo Visiting Fellow at the University of Sydney, completing an article on the book trade in 5th-century Athens.



Pots & Plays Seminar

A group of Italian philologists and archaeologists have been organizing a series of seminars to discuss issues concerning the relationship between Greek vase-painting and theatre, especially in the fourth-century BC. They disseminate their work through the e-journal *engramma*: <http://www.engramma.it/>. See especially issue 99. Five of the scholars, coordinated by Prof. Monica Centanni (Iuav – University of Venice), visited Oxford on 18 February 2013, and held a pair of seminars in the Classics Centre. The first was devoted to methodological issues, and the second to case studies. There was good attendance by both classicists and archaeologists, and the visitors inspired lively discussions. While the title of the seminar is an "homage" to Oliver Taplin's book (2007), he himself enjoyed being given quite a hard time!

Performing Epic update

This academic year the APGRD's Performing Epic project has hosted a number of exciting events, including a talk by the acclaimed theatre director, Tim Supple, on his vision for theatre on an epic scale; Alice Oswald's mesmerizing performance of her Iliadic poem, *Memorial*; and Pantelis Michelakis's fascinating lecture on Homer in early cinema. On 19-20 September we will hold the first of two international colloquia, entitled 'Performing Epic to 1800' (the second will be held in September 2014, and will consider the performance of classical epic from 1800 to the present day). Speakers for the September 2013 event include Tania Demetriou, William Fitzgerald, Edith Hall, Robin Kirkpatrick, Andrew Laird, Frederick Naerebout, Tanya Pollard, Deana Rankin, Helen Slaney, Henry Stead, David Wiles, Wes Williams and Susanne Wofford. For more information on the 'Performing Epic' project, see: <http://www.apgrd.ox.ac.uk/about-us/programmes/performing-epic>

Publications

Adventures with Iphigenia in Tauris: A Cultural History of Euripides' Black Sea Tragedy

By Edith Hall, published November 2012, the centenary of the production of Gilbert Murray's translation directed by Harley Granville Barker, by Oxford University Press.

Black Odysseys: The Homeric *Odyssey* in the African Diaspora since 1939

By Justine McConnell, to be published June 2013 by Oxford University Press (Classical Presences).

Choruses: Ancient and Modern

Edited by Joshua Billings, Felix Budelmann and Fiona Macintosh, to be published September 2013 by Oxford University Press.

New translation of *Medea*

The third edition of the celebrated Chicago University Press series of translations of Greek Tragedy, initiated by Richmond Lattimore and David Grene, will include a new version of Euripides' *Medea* by Oliver Taplin. The volume, *Euripides I*, edited by Mark Griffith and Glenn Most was published in April 2013.

Louis MacNeice: The Classical Radio Plays

Edited by Amanda Wrigley and Stephen Harrison, to be published November 2013 by Oxford University Press (Classical Presences).

Upcoming APGRD events (*everyone is welcome*)

<p>4 May 2013 11am-5pm Outreach Room Ioannou Centre, 66 St Giles', Oxford</p>	<p>Identity and Community in Performance: Festivals in Greece 1927-2012 - An exhibition</p> <p>Open day from 11am-5pm</p> <p>(The exhibition will also be open for the Gaisford Lecture the evening of 16 May)</p>	<p>19 Sept 2013 From 9.30am Lecture Theatre, Ioannou Centre, 66 St Giles', Oxford</p>	<p>Conference: Performing Epic to 1800 <i>Confirmed speakers:</i> Tania Demetriou (York), William Fitzgerald (KCL), Edith Hall (KCL), Robin Kirkpatrick (Cambridge), Andrew Laird (Warwick), Frederick Naerebout (Leiden), Tanya Pollard (Brooklyn College, CUNY), Deana Rankin (RHUL), Helen Slaney (Oxford), Henry Stead (KCL), David Wiles (RHUL), Wes Williams (Oxford), Susanne Wofford (NYU)</p>
<p>6 May 2013 2.15pm 1st fl seminar room, Ioannou Centre, 66 St Giles', Oxford</p>	<p>Ancient Greeks/Modern Lives</p> <p>By Peter Meineck (Clinical Associate Professor of Classics, NYU, and Artistic Director of Aquila Theatre)</p>	<p>4 Nov 2013 2.15pm Lecture Theatre, Ioannou Centre, 66 St Giles', Oxford</p>	<p>Rewriting ancient tragedy, re-inventing ancient Greece: Shelley's <i>Hellas</i> in literary and political context</p> <p>By Roderick Beaton (Koraes Professor of Modern Greek & Byzantine History, Language & Literature, KCL).</p>
<p>3 June 2013 2.15pm Lecture Theatre, Ioannou Centre, 66 St Giles', Oxford</p>	<p>Ancient Epic in Early Opera: Gagliano's <i>La Dafne</i> and Monteverdi's <i>Il ritorno d'Ulisse in patria</i></p> <p>By Michael Ewans (Conjoint Professor, University of Newcastle, NSW, Australia).</p>	<p>23 Nov 2013</p> <p>Ioannou Centre, 66 St Giles', Oxford</p>	<p>Celebration event to mark the 25th anniversary of the première of Tony Harrison's <i>Trackers at Oxyrhynchus</i> in Delphi</p> <p>Further details will be available soon.</p>
<p>18 June 2013 From 10am London</p> <p>19 June 2013 From 10am Oxford</p>	<p>Pastness/Belatedness in the theory and practice of Greek and Roman drama</p> <p>13th Annual Postgraduate Symposium on Ancient Drama</p> <p>postgradsymp@classics.ox.ac.uk for more information and bookings.</p>	<p>28 Nov 2013 2.15pm Lecture Theatre, Ioannou Centre, 66 St Giles', Oxford</p>	<p>Theseus Operas</p> <p>By Stephen Langridge (Opera Director)</p>

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