



THE ARCHIVE OF PERFORMANCES OF GREEK AND ROMAN DRAMA

UNIVERSITY OF OXFORD

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WORLD PREMIÈRE: *THE SEVEN POMEGRANATE SEEDS*

Thanks to a generous grant, the Onassis Programme for the Performance of Greek Drama has been set up under the auspices of the APGRD. Its launch event is to be a unique evening with Clare Higgins performing a newly commissioned play by Colin Teevan. This will be on Sunday 21 May 2006 at the Oxford Playhouse. *The Seven Pomegranate Seeds* follows a gallery of Greek goddesses and mothers as they cross space and time to find their lost children. Clare is one of Britain's most celebrated classical actresses – she has won three Best Actress Oliviers for roles including the title role in *Hecuba* at the Donmar Warehouse. Colin Teevan returns to the classics after the success of *Missing Persons* in the West End and his translation of *Bacchai* at the RNT (dir. Peter Hall, 2002). Website: www.onassis.ox.ac.uk. Tickets: Oxford Playhouse (01865 305305).

APGRD LECTURES: TRINITY TERM

PROFESSOR RICHARD ARMSTRONG

(Associate Professor of Classics, University of Houston)

will give a lecture on 'Oedipus and Vienna: Theory and Theatricality in Early Psychoanalysis',
2.15pm, Wednesday 10 May 2006, Seminar Room, Classics Centre.

ATHOL FUGARD

will appear in conversation with

PROFESSOR MARIANNE McDONALD

(Professor of Theatre & Classics, University of California, San Diego)
on the subject of 'The Return of the Myth: Athol Fugard and the Classics',
2.15pm, Wednesday 14 June 2006, Magdalen College Auditorium.

'GREEK DRAMA AND MODERN DANCE', 12 JULY 2006

The programme for this one-day conference at Magdalen College, Oxford will include:

YANA ZARIFI (Thiasos Theatre Company), 'Ancient Greek dance: the sources'

DR RUTH WEBB (Université de Paris X - Nanterre), 'Ancient paradigms, modern experience'

PROFESSOR ANNE COOPER ALBRIGHT (Oberlin College), 'The Tanagra Effect: wrapping the modern body in the folds of ancient Greece'

DR HENRIETTA BANNERMAN (The Place), 'Ancient myths and modern moves: the dance theatre of Martha Graham'

NADINE MEISNER (Dance Historian & Freelance Journalist), 'Iphigenia, Orpheus and Eurydice in the human narrative of Pina Bausch'

PROFESSOR JANET LANSDALE (University of Surrey), 'Traces of Greek myth in Lloyd Newson and DV8's *Strange Fish* (1992): gender constructs'

PROFESSOR RICHARD CAVE (RHUL), 'Caryl Churchill and Ian Spink: re-writing ancient words for the dancer'

STRUAN LESLIE (Movement Director), '*Gesamtkunstwerk*: modern moves and the Greek chorus'

The £25 registration fee covers lunch, wine reception, and refreshments. To register, please send a sterling cheque (payable to 'Ancient Drama Archives'), with your name, institutional affiliation, postal and email addresses, and a note if you require a vegetarian lunch, to the APGRD address overleaf by **16 June**.

STUDENT BURSARIES - To apply please (i) send a letter of application, detailing your research, and (ii) arrange a reference from your tutor/supervisor. Both should be sent to the APGRD address overleaf by **28 April**.

'PRONOMOS: HIS VASE AND ITS WORLD', 26-27 SEPTEMBER 2006

This conference brings together international experts on the cultural context of Athenian theatre and its relationship to vase-painting. Discussion will be centred around the Pronomos Vase, probably the most important artefact for the visual, social and cultic representation of Greek drama within antiquity. Registration information will be available on our website from 4 April. If you would like to be sent a registration form through the post please contact the APGRD. The programme - which will run from mid-morning on Tuesday 26 to lunchtime on Wednesday 27 September - will include:

DR LUCILLA BURN (Fitzwilliam Museum, Cambridge), 'The Pronomos painter & vase in context'

PROFESSOR ERIC CSAPO (University of Sydney), 'Celebratory pinakes'

PROFESSOR MARK GRIFFITH (University of California, Berkeley), 'Satyr play and tragedy, face to face'

DR KLAUS JUNKER (Johannes Gutenberg-Universität, Mainz), 'The Pronomos vase and the transformation of Athenian theatre culture'

PROFESSOR CLAUDE CALAME (École des Hautes Études en Sciences Sociales, Paris), 'Tragedy, satyr drama and cult: ritual performance on the stage and in the sanctuary of Dionysos'

PROFESSOR FRANÇOIS LISSARRAGUE (École des Hautes Études en Sciences Sociales, Paris), 'From pot to painting'

PROFESSOR ROBIN OSBORNE (University of Cambridge), 'Who's who on the Pronomos vase?'

PROFESSOR BERND SEIDENSTICKER (Freie Universität Berlin), 'Dance in satyr play'

PROFESSOR PETER WILSON (University of Sydney), 'Pronomos: the man and the music'

PROFESSORS EDITH HALL AND OLIVER TAPLIN: survey and discussion of the issues raised.

AGAMEMNON IN PERFORMANCE, 458 BC TO AD 2004



Agamemnon in Performance, 458 BC to AD 2004, edited by Fiona Macintosh, Pantelis Michelakis, Edith Hall, & Oliver Taplin, has been published by Oxford University Press.

484 pages. £70 (hardback). ISBN 0-19-926351-5.

Aeschylus' *Agamemnon*, the first play in the *Oresteia* trilogy, is one of the most influential theatrical texts in the global canon. In performance, translation, adaptation, along with sung and danced interpretations, it has been familiar in the Greek world and the Roman empire, and from the Renaissance to the contemporary stage. It has been central to the aesthetic and intellectual avant-garde as well as to radical politics of all complexions and to feminist thinking. Contributors to this interdisciplinary collection of eighteen essays on its performance history include classical scholars, theatre historians, and experts in English and comparative literature. All Greek and Latin has been translated; the book is generously illustrated, and supplemented with the useful research aid of a chronological appendix of performances. List of contents:

1 Pantelis Michelakis – Introduction: Agamemnons in performance

I. In Search of the Sources

2 Pat Easterling – *Agamemnon* for the ancients

3 Inga-Stina Ewbank – ‘Striking too short at Greeks’: the transmission of *Agamemnon* to the English Renaissance stage

4 Edith Hall – Aeschylus' Clytemnestra versus her Senecan tradition

5 Susanna Phillipou – Clytemnestra's ghost: the Aeschylean legacy in Gluck's Iphigenia operas

II. The Move to Modernity

6 Michael Ewans – *Agamemnon's* influence in Germany: Goethe, Schiller, and Wagner

7 Margaret Reynolds – *Agamemnon*: speaking the unspeakable

8 Fiona Macintosh – Viewing *Agamemnon* in nineteenth-century Britain

9 Yopie Prins – OTOTOTOI: Virginia Woolf and ‘the naked cry’ of Cassandra

III. The Languages of Translation

10 J. Michael Walton – Translation or transubstantiation

11 Lorna Hardwick – Staging *Agamemnon*: the languages of translation

12 Massimo Fusillo – Pasolini's *Agamemnon*: translation, screen version and performance

13 Oliver Taplin – The Harrison version: ‘So long ago that it's become a song?’

IV. The International View

14 Dimitry Trubotchkin – *Agamemnon* in Russia

15 Pierre Judet de la Combe – Ariane Mnouchkine and the history of the French *Agamemnon*

16 Anton Bierl – The chorus of Aeschylus' *Agamemnon* in modern stage productions: towards the ‘performative turn’

17 Helene Foley – The Millennium Project: *Agamemnon* in the United States

Epilogue

18 Rush Rehm – Cassandra: the prophet unveiled

19 Amanda Wrigley – Appendix: *Agamemnons* on the APGRD Database

APGRD PEOPLE

We warmly welcome **Dr Scott Scullion** as fourth Co-Director of the APGRD, and **Dr Suzana Ograjenšek** as Research Assistant on Ancient Drama and Modern Musical Performance. Scott has been a Tutorial Fellow of Worcester College, Oxford since 2003. He has written *Three Studies in Athenian Dramaturgy* (1994) on the fifth-century theatre in Athens and the performance of early tragedy, and a number of articles on tragedy, on Greek religion, on the relationship between tragedy and religion, and on problems in the chronology and history of Greek drama. Suzana is Research Fellow at Clare Hall, Cambridge where her research projects include the edition of *Il pastor fido* for the Hallische Händel-Ausgabe and a monograph on opera seria in early eighteenth-century London. We are also delighted to welcome two new doctoral students as Graduate Associates of the APGRD: **Cécile Dudouyt** (New College, Oxford) is working on the reception of Sophocles' *Electra* as a model of revenge tragedy from the Renaissance to the Enlightenment; and **Alessandra Zanobi** (University of Durham) is writing her thesis on the influence of pantomime on Seneca's tragedies.

SOCIETY FOR THEATRE RESEARCH'S THEATRE BOOK OF THE YEAR

We are delighted to announce that Edith Hall and Fiona Macintosh's book *Greek Tragedy and the British Theatre, 1660-1914* (OUP) has been shortlisted for the Theatre Book of the Year 2005 prize by the Society for Theatre Research.

6TH ANNUAL POSTGRADUATE SYMPOSIUM, 14-15 JUNE 2006

The postgraduate symposium will take place on Wednesday 14 June in the Classics Centre, Oxford, and Thursday 15 June in the Noh Studio, Royal Holloway, University of London. The theme this year will focus on the body in the revisitings of Greek tragedy and comedy from antiquity to the present day. Papers discussing physicality, gender or politics of the body in literary, theatrical and cinematographic adaptations are welcome. Postgraduates who are working on revivals of Greek drama are invited to participate. Those who wish to offer either a short paper or a performance are invited to send an abstract of up to 400 words to postgradsymp@classics.ox.ac.uk by **7 April**. Please include details of your current course of study, name of tutor/supervisor, and academic institution. Please note that the schedule of the Oxford day will allow participants to attend the APGRD Lecture by Athol Fugard and Marianne McDonald.

CONFERENCES ELSEWHERE

For the most up-to-date listing of international conferences and workshops elsewhere please see the website for the Classical Reception Studies Network:

www2.open.ac.uk/ClassicalStudies/GreekPlays/crsn/confs/crsnconfs.htm.

CONTACT DETAILS

Archive of Performances of Greek and Roman Drama
Classics Centre, University of Oxford
Old Boy's High School, George Street
Oxford OX1 2RL

tel.: +44 (0)1865 288 210
fax: +44 (0)1865 288 386
apgrd@classics.ox.ac.uk
www.apgrd.ox.ac.uk

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