



THE ARCHIVE OF PERFORMANCES OF GREEK AND ROMAN DRAMA

UNIVERSITY OF OXFORD

SUMMER 2002

AGAMEMNON IN PERFORMANCE: 458 BC-2002 AD

Our third Archive volume, *Agamemnon in Performance: 458 BC-2002 AD*, edited by an Archive team including Fiona Macintosh, Pantelis Michelakis, Edith Hall, and Oliver Taplin, has been accepted for publication by Oxford University Press. This follows in the footsteps of *Medea in Performance, 1500-2000* (Oxford, 2000) and *Dionysus since 69* (forthcoming, 2003). The provisional list of contents is as follows:

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Ch. 4 Inga-Stina Ewbank *"Striking too short at Greeks": The Transmission of Agamemnon to the English Renaissance Stage*
Ch. 5 Edith Hall *Clytemnestra and the Senecan Tradition*

II THE MOVE TO MODERNITY

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Ch. 20 Amanda Wrigley *Agamemnons on the Database*

THE LEYHAUSEN-SPIESS COLLECTION

We are delighted to announce the very generous donation of a major collection of items related to modern productions of Greek and Roman drama by Eberhard Spiess, former Secretary of the Delphic College and Institute in Mainz, Germany. The collection is the personal archive of the German Professor of Diction, Wilhelm Leyhausen, who directed numerous productions of Aeschylus' plays from 1920 to 1953. In 1950 he went on to found the Delphic College and Institute, an international institution for the promotion of amateur Greek drama productions, which remained active until the late 1960s under the direction of his wife, Anne-Marie Loose Leyhausen.

The collection consists of more than two thousand items, including photographs, programmes, posters, translations, correspondence, and reviews concerning theatre groups and companies across Europe. The collection documents in a most fascinating manner five decades of amateur and professional Greek drama productions. It is in the process of being catalogued, and will be re-housed to a paper friendly, acid-free environment with a view to becoming available for consultation. A survey of the collection and introduction into its history and significance is in preparation by Pantelis Michelakis. We are most grateful to David Raeburn for having put us in contact with Herr Spiess.

PANTELOS MICHELAKIS MOVES TO BRISTOL BUT STAYS WITH ARCHIVE

We would like to offer Pantelis Michelakis our warm congratulations on his appointment to a lectureship in Greek language and literature at the University of Bristol. Happily he has accepted the title of Honorary Research Fellow of the APGRD and will remain closely involved with the work of the research project.

We are also thrilled to report that his new book, *Achilles in Greek Tragedy*, has just been published by Cambridge University Press. The book examines how one of the most popular and glamorous figures of Greek mythology was imagined on the tragic stage of fifth-century Athens.

NEW MEMBER OF STAFF

We welcome Isobel Hurst as the Archive's new administration assistant. Isobel is a graduate student of Corpus Christi College who is working on a doctoral thesis entitled "'The feminine of Homer': Classical Influences on Women Writers from Mary Shelley to Vera Brittain'. We are delighted to have her as a member of the team.

NEWS FROM EDITH HALL

Edith Hall has been talking to Barrie Rutter who is developing an idea for a new version of Sophocles' *Antigone*, entitled *Creon*, for Northern Broadsides. It is intended to complement their brilliant *Oedipus* of 2001, and the adaptor will be Blake Morrison again. She is also writing the programme essay for a new Abbey Theatre, Dublin play called *Ariel*. It is inspired by Euripides' *Iphigenia in Aulis*, and has been written by Marina Carr. Good news also that Pat Easterling and Edith Hall's book, *Greek and Roman Actors: Aspects of an Ancient Profession* (Cambridge University Press), has just come out. It is lavishly illustrated and has lots to interest people concerned with modern productions of Greek drama, in particular Peter Brown's chapter on Republican Roman actor-managers, Pat Easterling's chapter on star actors, and Edith Hall's closing chapter on the reception of ancient actors since the Renaissance.

CONTEMPORARY PERFORMANCE OF ANCIENT GREEK & ROMAN DRAMA

J. PAUL GETTY MUSEUM, LOS ANGELES, JUNE 2002

The J. Paul Getty Museum is planning to mount a programme of performances of ancient dramas to be staged primarily in the open-air theatre that they are creating at the original Roman-villa-style Museum at Malibu, due to re-open in 2005. In preparation for this, an inspiring meeting was organized at the Museum in June 2002. There was a star-studded group of speakers which included academics, theatre directors, designers and poets. Highlights included Peter Sellars' moving plea for the voice of theatre as an alternative to the falsities and suppressions of journalists and politicians, with reference to his planned production of Euripides' *Children of Herakles*; and Peter Stein's discussion of the questions of justice and revenge in the early 20th century with reference to his famous production of Aeschylus' *Oresteia*. Oliver Taplin chaired a session of contributions by Lydia Koniordou, Peter Sellars and Peter Hall.

11TH INTERNATIONAL MEETING ON ANCIENT GREEK DRAMA, DELPHI, JULY 2002

Peter Brown read a paper on 'Some musical versions of the Theban plays' at the 11th International Meeting on Ancient Greek Drama at the European Cultural Centre of Delphi (5-12 July). The subject of this year's meeting was the Theban Cycle, and the participants included psychoanalysts as well as academics, writers, theatre directors, actors and composers. Among the highlights of the theatrical performances in the grounds of the Cultural Centre were *Where is Oedipus?* (based on *Oedipus Rex*) by the Studio Oyunculari from Istanbul, and *Thebes City* (based on *Seven against Thebes* and *Antigone*) by the Hebei Bangzi Opera Troupe from Beijing. The distinguished Polish director and artist Józef Szajna gave a moving account of his life and work, and there was an exhibition on 'Jannis Kounellis and the Theatre'.

2ND ANNUAL POSTGRADUATE SYMPOSIUM, JUNE 2002:

'THE MEETING OF CULTURES IN MODERN PERFORMANCE OF GREEK THEATRE'

This event, jointly organised by George Sampatakakis of the Department of Drama & Theatre, RHUL, and Amanda Wrigley of the APGRD, brought together over thirty individuals to hear sixteen papers delivered by postgraduates from five countries (abstracts are available at <http://users.ox.ac.uk/~apgrd/symposia/symposia.htm>). In addition, there was a presentation by members of the Oxford University Classical Drama Society on their recent production of *Medea*, and a photographic exhibition, entitled 'Landscapes of Memory: Images from Theodoros Terzopoulos' *Bakchai*', arranged by George Sampatakakis.

POSTGRADUATE SUMMER COURSE, EPIDAUROS, JULY 2002

For two weeks in July 2002 thirty-five students from ten member countries of the European Network of Research and Documentation of Ancient Greek Drama Performances participated in a summer school held in Ligourio, the village neighbouring Epidaurus. Alongside a varied and interesting programme of lectures, students had the opportunity to see five productions at the ancient theatre: Euripides' *Hypsipyle*, dir. Spyros Evangelatos; Euripides' *Bakchai*, dir. Theodoros Terzopoulos; *Oedipus Rex*, dir. Tadashi Suzuki; *Seven Against Thebes*, dir. Valery Fokin; and *Antigone*, dir. Anna Badora. The four Theban tragedies were all produced by the Düsseldorfer Schauspielhaus.

FUTURE APGRD LECTURES, 2002 - 2003

ALL WELCOME!

- ☞ **WILLIAM K. ZEWADSKI** (collector of images), 'Greek Plays in the Cinema' (with film clips & slides), 2.15pm on 23 October 2002, Magdalen Auditorium
- ☞ **PROFESSOR FREDDY DECREUS** (University of Gent), 'Postmodernism and the Staging of the Classical Tragedy', 2.15pm on 20 November 2002, Headley Lecture Theatre, Ashmolean Museum
- ☞ **GREG HICKS** (actor), 'Acting in a Mask', 2.15pm on 5 February 2003, Headley Lecture Theatre, Ashmolean Museum [t.b.c.]
- ☞ **SEAN O'BRIEN** (poet and critic), 'Translating Aristophanes' *Birds* for performance', 2.15pm on 14 May 2003, Headley Lecture Theatre, Ashmolean Museum
- ☞ **PROFESSOR REINHARD STROHM** (Wadham College, Oxford), 'Baroque Opera and the Classics', 2.15pm on 4 June 2003, Headley Lecture Theatre, Ashmolean Museum

CONTACTING THE ARCHIVE

Archive of Performances of Greek and Roman Drama
University of Oxford
67 St Giles'
Oxford OX1 3LU

tel.: +44 (0)1865 288 210
fax: +44 (0)1865 288 259
email: apgrd@classics.ox.ac.uk
www.classics.ox.ac.uk/apgrd