

Ancient Theatre and Performance Culture around the Black Sea

This is the first study of ancient theatre and performance around the coasts of the Black Sea. It brings together key specialists on the region with well-established international scholars of theatre and the Black Sea, from a wide range of disciplines, especially archaeology, drama and history. In that way the wealth of material found around these great coasts is brought together with the best methodology in all fields of study. This landmark book broadens the whole concept and range of theatre outside Athens. It shows ways in which the colonial world of the Black Sea may be compared importantly with southern Italy and Sicily in terms of theatre and performance. At the same time, it shows too how the Black Sea world itself can be understood better through a focus on the development of theatre and performance there, both among Greeks and among their local neighbours.

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Edited by David Braund , Edith Hall , Rosie Wyles

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Frontispiece Attic bell-krater fragment from Olbia, 430–420 BC, Kiev: courtesy of the Institute of Archaeology, NASU

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Preface

The idea for this book was born in Crimea in the late summer of 2011, on a memorable whistle-stop reconnaissance trip there, funded in part by the generosity of the British Academy and the Leverhulme Trust. I had invited David Braund, as an expert on the antiquities of the Black Sea, to accompany me, the poet Tony Harrison, Tony's partner Sian Thomas and daughter Jane Harrison (also an archaeologist), on visits to the archaeological sites at Tauric Chersonesus (in the outskirts of Sevastopol) and Nymphaeum near Kerch. Tony was then Leverhulme Artist in Residence at Royal Holloway University of London, where I was at that time employed, and he was writing a new play based on Euripides' *Iphigenia in Tauris* but set at Sevastopol during the Crimean War. His plan was to stage it in the ancient theatre which stands, restored, in Chersonesus itself.

Sadly, this exciting site-specific project was never realised. It became impossible because of events in the peninsula soon afterwards. In the end, the play premiered on BBC Radio 3 on Sunday 23 April 2017, directed by Emma Harding, with Blake Ritson as the Lieutenant and John Dougall as the Sergeant.¹ But another by-product of the Crimean adventure was this: I became inspired by the rich displays of theatre-related artefacts in the museums of Tauric Chersonesus, Theodosia and Kerch, and soon persuaded David of the clear imperative to do a book together about ancient theatre in the communities of the Black Sea, across the whole region. We needed a third editor who had specialised in the impact of Greek theatre beyond Athens and after the fifth century BC, especially in the visual arts and fragmentary plays, and were delighted when Dr Rosie Wyles, then a colleague of mine at King's College London, agreed to join us.

The book itself began life at a conference with the same title which Rosie and I convened at KCL on July 4–5 2014 in association with the Archive of Performances of Greek & Roman Drama at Oxford University, led by Professor Fiona Macintosh, which I co-founded in 1996 with Oliver Taplin

¹ See further, Hall (2018).

and of which I remain Consultant Director: Rosie's doctoral thesis was also funded by an Arts and Humanities Research Institute grant attached to the Archive's project on performances in antiquity after the fifth century BC. But the conference also marked the twenty-fifth anniversary of the Centre for Hellenic Studies at King's College London, which was generous in its financial support of the conference, as were the Classical Association and the Society for the Promotion of Hellenic Studies. Despite difficulties securing visas in time, we were able to welcome our distinguished speakers from Russia, Ukraine and Bulgaria as well as the USA and the UK. Most of the chapters in this volume have developed out of papers presented there; some were commissioned afterwards (those by Dana, Bakola and Muratov and the chapter discussing very recent finds from the Taman peninsula on which David collaborated with Vladimir Bochkovoy, Roman Mimokhod and Nikolay Sudarev. We owe a special debt of gratitude to them).

The conference included other fascinating papers which have informed our thinking, one by Olga Sokolova on the stone theatre under careful excavation at Nymphaeum, and two on the twentieth-century reception of *Iphigenia in Tauris* by Justine McConnell and Laura Monros; a fourth featured Polish theatre director Włodzimierz Staniewski discussing his production *Ifigenia w Taurydzie*; we were treated to the British premiere of the film of the play. Yana Sistovari directed dancer Ash Mukherjee in a dazzling intercultural performance inspired by Euripides' *Medea*.

Both the conference and the book have been designedly interdisciplinary as well as international in spirit and substance. This volume contains multifarious approaches and arises from a range of different intellectual traditions, most obviously because it embraces both archaeology and literary studies within its expansive take on theatre and performance across the whole Black Sea region. The result is a coherent study, in our view much more than the sum of its parts. However, the other two editors and I have not sought to impose any particular view or agenda, so that readers should not assume that all those involved would accept all that is said here, even if it is probably the case that for the most part they would.

Many other individuals have helped in the slow gestation of this project. We were originally inspired by the work on theatre in southern Italy by the late Kate Bosher, with whom I had collaborated closely, and her untimely death in 2013 left a vast hole in many of our lives as well as in our line-up of speakers. Meanwhile, the generosity of Professor Valentina Krapivina (also prematurely deceased) and her team in Kiev deserves special mention, not least because much of the impetus for this book came from the Olbia fragment which she made available to us (cover illustration).

Laura Douglas of the Arts and Humanities Research Institute at KCL organised the conference perfectly. Becky Brewis drew two of the illustrations in Chapter 13. Others too have offered sustained support of other kinds, including Georgia Bennett. Rosie is grateful to her colleagues at Kent, especially Anne Alwis, and to her husband Perry Holmes, above all, for all kinds of assistance. I would personally like to thank my husband and the father of my children, Richard Poynder, for his infallible humour and encouragement.

Finally, the conference featured a memorable reading in King's College chapel by Tony Harrison, whose *Iphigenia* project brought David and me together intellectually. The programme included a poem he had composed after the Crimean adventure. 'Black Sea Aphrodite' was first published in the *London Review of Books* 35.22 on 21 November 2013. It starts from the 'Aphrodite mosaic' made of quite large, coarse pebbles which we saw being reassembled in the museum of Tauric Chersonesus:

Chersonesos, Crimea. Archaeologists reassemble
miscellaneous pebbles to restore Aphrodite
found on the Black Sea the year of my birth,
1937, by Kiev's Prof. Belov.²

It is entirely appropriate that a project researching ancient cultural life in the Black Sea region should have produced such exquisite original poetry as well as a scholarly book.

² See further Hall (2018) 132–5 and the illustrations there.

Abbreviations

AMV	<i>Acta Musei Varnaensis</i> , Varna
AOR	<i>Arkheologicheski otkritiya i razkopki</i> , Sofia
BÉ	<i>Bulletin Épigraphique</i>
CEG	<i>Carmina Epigraphica Graeca</i> , Leiden
Davies-Finglass	M. Davies, P. J. Finglass (2014), <i>Stesichorus: The Poems</i> , Cambridge
DFA ²	A. W. Pickard-Cambridge, J. Gould and D. M. Lewis (1988) <i>Dramatic Festivals of Athens</i> (2nd edn, reissued with suppl. and corrections), Oxford-New York
EAA	<i>Enciclopedia dell'arte antica classica e orientale</i> (1958–84), Rome
EGF	M. Davies (ed.), (1988) <i>Epicorum Graecorum Fragmenta</i> , Göttingen
FGrHist	F. Jacoby (1923–58) <i>Die Fragmente der griechischen Historiker</i> , Berlin
GAMPd	<i>Godishnik na Arkheologicheskiya muzey</i> , Plovdiv
GSMI	S. Conrad (2004) <i>Die Grabstelen aus Moesia Inferior. Untersuchungen zu Chronologie, Typologie und Ikonografie</i> , Leipzig
Hansen, CEG	P. A. Hansen (1983–9) <i>Carmina Epigraphica Graeca I–II</i> , Berlin-New York
IACP	M. H. Hansen and T. H. Nielsen (eds.), (2004) <i>An Inventory of Archaic and Classical Poleis</i> , Oxford
IAI	<i>Izvestiya na Arkheologicheskiya Institut</i> , Sofia
IGii ³	<i>Inscriptiones Graecae</i> , U. Koehler (ed.), Berlin.
IGB	G. Mihailov (1958–97; I ² , 1970) <i>Inscriptiones Graecae in Bulgaria repertae I–V</i> , Sofia
IGD	T. B. L. Webster and A. D. Trendall (1971) <i>Illustrations of Greek Drama</i> , London
IGDOP	Dubois, L. (1996) <i>Inscriptions grecques dialectales d'Olbia du Pont</i> , Geneva
IKNK	<i>Izvestiya na Kamarata za narodna kultura</i> , Sofia
INMV	<i>Izvestiya na Narodniya Muzey – Varna</i> , Varna
ISM	<i>Inscriptiones Scythiae Minoris</i> , Bucharest-Paris
IVAD	<i>Izvestiya na Varnenskoto arkheologicheskoto druzhestvo</i> , Varna

Kaibel, EG	G. Kaibel (1878) <i>Epigrammata Graeca ex lapidibus conlecta</i> , Berlin
LGNP	<i>A Lexicon of Greek Personal Names</i> (1987–2010), 6 vols., Oxford
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> (1981–97), Zürich
MMC ³	T. B. L. Webster and J. R. Green, <i>Monuments Illustrating Old and Middle Comedy</i> (1978) (<i>BICS</i> Suppl. 39; 3rd edn revised and enlarged by J. R. Green)
MTS ²	T. B. L. Webster (1967) <i>Monuments Illustrating Tragedy and Satyr Play</i> (<i>BICS</i> Suppl. 20, 2nd edn)
PCG	R. Kassel, C. Austin (1984) <i>Poetae comici Graeci: Aristophanes: Testimonia et fragmenta</i> 3.2, Berlin-New York
PEG	A. Bernabé (1987) <i>Poetae Epici Graeci</i> , Leipzig
PHV ²	A. D. Trendall (1967) <i>Phlyax Vases</i> (<i>BICS</i> Suppl. 19, 2nd edn)
PMGF	M. Davies (1991) <i>Poetarum melicorum Graecorum fragmenta</i> , Oxford
Robert, OMS	L. Robert (1969–90) <i>Opera Minora Selecta</i> I–VII, Amsterdam
RVA	A. D. Trendall and A. Cambitoglou (1978) <i>The Red-Figured Vases of Apulia</i> , Oxford
RVLCS	A. D. Trendall (1967) <i>The Red-Figured Vases of Lucania, Campania and Sicily</i> , Oxford
RVP	A. D. Trendall (1987) <i>The Red-Figured Vases of Paestum</i> , London
ThesCRA	<i>Thesaurus cultus et rituum antiquorum</i> (2004–11), Los Angeles
TrGF	<i>Tragicorum Graecorum Fragmenta</i> : Vol. 1, B. Snell (Göttingen, 1971); Vol. 2, R. Kannicht and B. Snell (Göttingen, 1981); Vol. 3, S. L. Radt (Göttingen, 1985), Vol. 4, S. L. Radt (2nd edn, Göttingen, 1999); Vol. 5, <i>Euripides</i> ed. R. Kannicht (Göttingen, 2004)

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