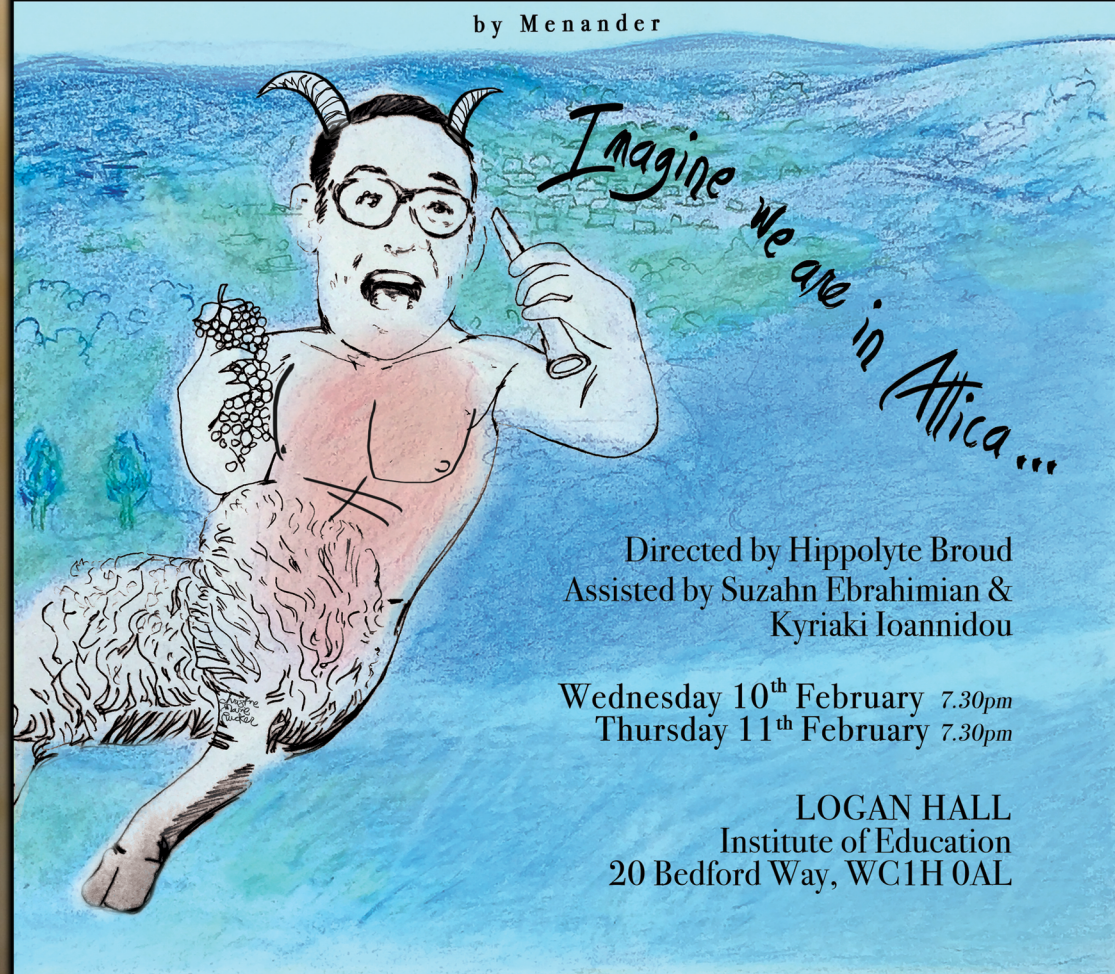




The Department of Greek and Latin presents the UCL Classical Play 2016

DYSKOLOS

by Menander



Directed by Hippolyte Broud
Assisted by Suzahn Ebrahimian &
Kyriaki Ioannidou

Wednesday 10th February 7.30pm
Thursday 11th February 7.30pm

LOGAN HALL
Institute of Education
20 Bedford Way, WC1H 0AL

UCL's first production of a play by Menander

Director's Note



When I was asked to direct Menander's *Dyskolos* after a fortunate series of events, I did not hesitate to accept. I had no previous experience in direction but I have always loved theatre and I do not doubt that after university, my aim will be to serve it in one way or another. But the role of director demands huge responsibilities that cannot be undertaken without certain self-assurance. Such serious issues for an inexperienced student! This thought began to worry me: the beginning of rehearsals marked the beginning of long sleepless nights. I remember one night I dreamt of Paul Claudel preaching to me: "Theatre, you don't know what it is!" he yelled with a disdainful voice. When I got up, sweaty and hardly breathing, my first impulse was to take a volume from the bookshelf next to my bed: *Les theatres de Carton*. I started to read it, compelled by the witty style of my dear Pauline Carton, when suddenly I found a marvellous sentence that should be

known by every young person who tends to consider theatre an absolute: “Theatre is not a political tribune, nor the place of art for art’s sake, it is the kingdom of dust and housekeeper’s gossips!”

Isn’t it a charming way to express the capacity of theatre to give depth to the most common things? My subconscious was right to wake me up for this illuminating passage! Since that moment, I have constantly tried with the help of my two wonderful assistants to apply it to the text of Dyskolos. It seems that the comedy of the play resides mainly in the confrontation between the traditional Greek world and the creativity introduced by Pan right at the beginning with his monologue when he tells the audience: “The rest you’ll see if you are willing; and willing you must be!”



Sikon, the Cook and the Sheep

With this line, he clearly presents himself as the director of the play (what a relief!): the one who will orchestrate the most absurd situations with a steady hand. Simultaneously, the reactions of rational people like Knemon and Kallipides, both representative of the paternal authority, in front of the madness of love is an endless source of humour. And what about the slaves: Pyrrias, Daos, Simiche, Getas and Sikon, greatly destabilized by the change Pan brought in the social order of the place! Sostratos and his Mother are the only characters that never appear astonished by anything. That is not surprising as they are possessed by the divine and their faith spares them a lot of doubts.

With this in this mind-set, we tried to apply a very authentic approach towards the text; almost naïve, because it seemed to be the most efficient way to underline the literary side of the work. If the characters represent genuine types of men and women, the world they live in becomes progressively unreal because of the will of Pan. Once again, he is the link between the incongruous sketches that occupy the play. To strengthen his presence beyond his unique apparition, we choose to give his part and the one of Gorgias to the same actor. Gorgias is the character that helps Sostratos to achieve his aim. He thus embodies the action of Pan into the story. The interpretation of David Gayle underlines the ambiguity of Gorgias speeches very well, particularly the last one, when Kallipides proposes to marry him to his daughter.

The aesthetic of the play remind us some essential themes of pastoral works including the nostalgia of men for a golden age when they were in perfect harmony with nature. In order to conquer Myrrhine, Sostratos, the townsman, needs to familiarize himself with the work of fields because, as Gorgias remarks: “if

he (Knemon) sees you there idle and proud, he won't endure the sight!" To emphasize this aspect, our stage and costume designer Paloma Jacob-Duvernét has drawn inspiration on various artists of different periods as Marc Chagall, Jean Cocteau, Giorgione or Nicolas Poussin (and other contemporary artists unknown by the old soul I am!). In the same way, the music was selected to show the diversity of works that were influenced by Greek Pastoral. Thus, the play is not time-limited, fixed in ancient or contemporary time but timeless, as all the great literary works inscribed in memories for centuries are.

I would like to thank all the great and talented people who participated to the play for their hard work and support, and particularly Suzahn Ebrahimian and Kyriaki Ioannidou for their precious advice without which the performance would not have been as funny!

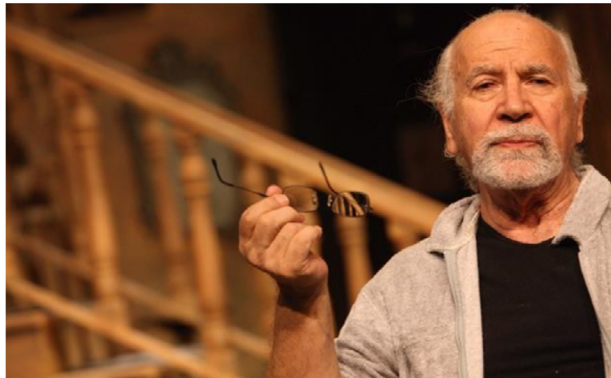
Hippolyte Broud



Costume Designer's Sketch: Sostratos

Assistant Director's Note

In memory of Evis Gavrielides



Being in the final stages of my PhD thesis, with the submission deadline soon to be breathing down my neck, I wasn't supposed to get involved in the UCL Classical play for the third year in a row. However, when our Academic Advisor, Rosa, brought forward Menander I, as a Menandrian researcher, could not resist: Dyskolos is my favorite play among Menander's comedies, as it was the first Menandrian comedy I was taught in Athens, back in 2009, by my inspiring professor I. K. Konstantakos, who has the ability to make every student fall for any subject he teaches. Additionally and most importantly, I considered my involvement in this production inevitable, since I was driven by my desire to fulfill a duty towards a very special person, who is one of the leading figures of Cypriot theatre and whom I was fortunate enough to meet a few years ago: the late Evis Gavrielides, to whose memory I would like to dedicate this production.

Evis Gavrielides (1929-2015) was a renowned theatre director and actor in Cyprus, my homeland and whose name is closely associated with Menander.¹ In times when Aristophanes and the three tragedians take over Menander* in modern productions of Ancient Greek Drama, Evis Gavrielides believed profoundly

and more than anyone else in the theatrical and cultural value of Menander's comedies. As a result, he directed the *Dyskolos* in Cyprus in 1985, which was the first Menandrian production in the island and the first comedy ever to be staged by the Cyprus Theatre Organization at the Epidaurus festival, Greece. He also directed the *Samia* in 1993 (THOC), 2000-2001 (State Theatre of Northern Greece) and 2012-2013 (THOC), and the *Epitrepontes* in 1996 (Kalamata Municipal and Regional Theatre) and 2003 (THOC), in both Cyprus and Greece (Epidaurus and Kalamata).

I would never be able to watch or read a Menandrian play again without having in mind this wonderful, intelligent and amusing person, a true inspiration for anyone in the Cypriot (and Greek) theatrical industry. Evis Gavrielides, thank you for our long Menandrian discussions, your boundless enthusiasm and true nobility; and obviously for having introduced this great playwright to the theatergoing public of Cyprus. May you rest in peace.

PS: I would like to thank all the amazing and talented people of our cast and production team for fulfilling a dream of mine; and especially our director Hippolyte Broud and assistant director Suzahn Ebrahimian for all their hard work and excellent cooperation. Merci à tous!

Kyriaki Ioannidou

¹ Evis Gavrielides served as the first Chairman of the Cyprus Theatre Organisation (THOC) between 1975 and 1989 and has directed a number of plays in Cyprus and Greece. Gavrielides studied drama in Athens, London, Chicago, New York and Paris, and also worked in theatre direction in New York, Paris and Greece. After working as an actor in Athens, at Karolos Koun Art Theatre, he returned to Cyprus (1959) to work on radio shows at CyBC and to be appointed as the art director for the 'CyBC Little Theatre'; cf. Diamantakou-Agathou K., 2013: 'Η Συμβολή του Θεατρικού Οργανισμού Κύπρου και του Εύη Γαβριηλίδη στον θεατρικό επαναπατρισμό του Μενάνδρου', 75-94 and Kiritsi S., 2013: 'Menander's *Samia*: Translating and Staging for a Modern Greek Audience', 95-119, both in Konstantinou H. A. – Hadjicosti J. (eds), *Το Αρχαίο Θέατρο και η Κύπρος: Πρακτικά Συμποσίου*, Nicosia



The Dyskolos team



The Director with the Cast

Menander and Modern Productions of Ancient Greek Drama

Menander (342-290 BC) is the best-known representative of Athenian New Comedy (appr. 320-260 BC). He is said to have written 105 or 108 comedies, though supposedly winning only eight recorded prizes for his plays. Besides the considerable number of publications during the past 40 years, theatrical productions have

not exceeded 40 worldwide, mainly due to the fragmentary state of Menander's comedies. As a result, only three of his comedies have been put on: *Dyskolos*, *Epitrepontes* and *Samia*. These three plays are more complete, but still are not available in their entirety. They have been produced by theatrical organizations, broadcasting companies, philological societies, schools and colleges in Greece, Cyprus, Italy, Spain, Germany, Switzerland, America and Australia.² Nevertheless, the 19 productions of *Dyskolos* since 1959 seem insignificant compared to hundreds of Aristophanic and tragedy productions every year.

Papyri and artistic monuments (e.g. mosaics, vase paintings and coins) indicate the great popularity of Menander in antiquity, from the end of the 4th century when Menander produced his comedies until the sixth or seventh century AD.³ Although Menander was still extremely popular with later generations, with the scholar Aristophanes of Byzantium (c.257- 180 BC) placing him second only to Homer among all the poets of Greece, his plays were becoming continually less available as the years went on, and they were eventually lost in the eighth and ninth centuries. Short passages were cited in anthologies, grammarians and lexica, and in other surviving authors of antiquity (Athenaeus (2-3rd c.), Stobaeus (5th c.), Photios (9th c. *Bibliotheca*), *Suda* (10th c.

2 Information about all productions of Menander's plays can be found online in the 'Archive of Performances of Greek and Roman Drama': <http://www.apgrd.ox.ac.uk/>

3 Nervegna S, 2013: *Menander in Antiquity: The Contexts of Reception*, Cambridge; see also Nervegna S. 2010: *Menander's Theophrastus between Greece and Rome*, *AJPh* 131, 23-68.

Encyclopaedia); some further extracts have come down to us in Plutarch's Comparison between Aristophanes and Menander, in an anonymous comparison between Menander and Philistion, through the adaptation of Menandrian plays by Terence and Plautus, and through a collection of famous quotations attributed to Menander, the *Sententiae Menandri*.⁴ The rediscovery of Menander in the 19th, 20th and 21st centuries put the great playwright back on the map of scholarly interest and modern theatrical productions. Indeed, the twentieth century was called 'The century of Menander' by Arnott due to the spectacular papyrological discoveries.⁵ As a result, a great number of new publications are now available.⁶ *Dyskolos* came to light in 1952 almost in its entirety, with *Aspis* and *Samia*, when a papyrus codex of the 3rd century AD (the 'Bodmer Codex') was found in Egypt. It was first published in 1958 (Martin V., 1958: *Papyrus Bodmer IV. Ménandre: Le Dyscolos*, Cologny- Geneva).

Sadly, Menander and New Comedy are hardly known by theatregoers and even by theatrical practitioners. Aristophanes and the three great tragedians (Aeschylus, Sophocles, Euripides) dominate in modern productions of ancient drama in Greece,

4 Μενάνδρου Γνώμαι Μονόστιχοι is the conventional title for a collection of one- and two-line gnomes of unknown authors that can only partly be ascribed to Menander; Jaekel S., 1964: *Menandri Sententiae; Comparatio Menandri et Philistionis*, Leipzig; Liapis V., 2002: *Μενάνδρου Γνώμαι Μονόστιχοι. Είσαγωγή, μετάφραση, σημειώσεις*, Βιβλιοθήκη Αρχαίων Συγγραφέων 32, Athens.

5 Arnott W. G., 1999: 'On editing and translating Menander', *Classical Receptions in Drama and Poetry in English from c.1970 to the Present*, The Open University.

6 Handley E.W., 2011: 'The Rediscovery of Menander', in *Culture in Pieces: Essays on Ancient Texts in Honour of Peter Parsons*, (eds) Obbink D. – Rutherford R., Oxford 138-159.

Cyprus and worldwide. In light of this, we are delighted to have the opportunity to showcase Menander's *Dyskolos* at UCL for the first time in UCL's history. We hope you enjoy this rarely performed play as much as we do!

Kyriaki Ioannidou & Suzahn Ebrahimian



Knemon, the Grouch



****Special Thanks****

We'd like to offer our special appreciation for all of our supporters, especially Rosa Andujar, for helping us keep the Greek & Latin department's tradition alive during this particularly difficult season. Getting Dyskolos to the stage tonight has been a tragicomic journey from the beginning. Upon losing the Bloomsbury Theater in the beginning of the season, and thus a good bulk of material and logistical support, we nevertheless enthusiastically picked up the torch. An alternative space in the South Cloisters was secured. No stage? No dressing rooms? No box office? No seats? No storage? No problem, we thought.

After envisioning how to take an ancient drama into a space with no stage, we then lost our venue for a second time – in December no less! Rosa rescued the performance by securing Logan Hall. Suddenly, we had an entire stage to contend with – and a 900+ seat theater. We were sure Pan had meddled in our plans, having a good laugh at our futile planning and organizing.

Instead of feeling defeated by the setbacks, we are instead immensely proud of this production, the cast, and our department's commitment to ancient drama. In the comic spirit, all we can do in the end is laugh! The actors especially have been patient with the lack of consistent rehearsal space and all of the unforeseen changes that have come up time and again. Thank you for coming, and we hope that you enjoy this rarely seen play. And to Pan: we hope you enjoyed watching us scramble!

Suzahn Ebrahimian, on behalf of the directing team

The Cast



DAVID GAYLE as **PAN / GORGIAS** David is a first year student reading Ancient World in the UCL Department of Greek and Latin. He has been involved in theatre for a number of years with various different companies. This is the first time he has performed in a Classical play.



DOMINIC HAUSCHILD as **KNEMON** Dominic is a third year Ancient World student who has a long history of acting. He performed in many Musical Theatre productions before university, including the role of Thuy in Miss Saigon. More recently he was Socrates in the 2014 UCL Classical Drama Society's production of Clouds by Aristophanes. He hopes you enjoy the show.



FLORENT SIMON as **SOSTRATOS** I am a second year Politics and International Relations (ESPS) student—no, not Classics! However, I am enamoured with the arts and I developed my passion for drama in France where I went to a drama school specializing in the classic repertoire. I have also been involved in other UCL Drama and cinema productions such as the web-series Couchtime Stories

and I am currently directing this year's French play. Dyskolos is therefore a very exciting experience for me and I hope you will enjoy it as much as I enjoyed being a part of it.



MARJOLEIN HEEMSKERK as KNEMON'S DAUGHTER Marjolein is a first year Ancient World student who also enjoys being a member of the UCL Women's Rugby Team. She has enjoyed being in a Classical play for the first time.



CHARLOTTE FINCHAM as GETAS Charlotte is a first year student studying Ancient World. Having always loved performing, especially singing and dancing, she thought it was the perfect opportunity to start acting. She says: "It's an honour to be part of the UCL Classical Play this year, and I hope you enjoy it!"



LUNA SAMAR as SIMICHE Luna is a first year Classics student who has been involved in drama from a young age. She is thrilled to be a part of her first play at UCL and hopes you enjoy the show.



ELENA IOTTI as **SIKON** Hailing from Northern Italy, Elena is a third year Italian exchange student from the University of Bologna and studies Classics with UCL. She enjoys acting and has attended drama lessons since the age of ten, and is also interested in the arts at large.



MARIKE LITTLEFAIR as **PYRRIAS** Marike is a second year classicist with an interest in ancient history. At school, she acted in A Midsummer Night's Dream and Whale Music, and performed supporting vocals in varied musical theatre productions. She hopes you enjoy the show.



EVE KOTSIS as **DAOS** Hi! I'm Eve and I am a first year classicist. I've never been in any plays before (you can probably guess from my acting) but I have had a lot of fun participating in this year's Dyskolos!



MATT WILSON as **SHEEP** Matt Wilson is delighted to take on his début role as Sheep. He hopes this is one of many steps on the road to stardom in the world of theatre, eventually hoping to win an Oscars in the film industry. Caveat: Matt Wilson cannot confirm that he wrote this.

Musicians



FRAN PICCIANO MOSS – **FLUTE** I study Classics, and as much as I love reading in the UCL Main Library, I also spend a lot of time playing with Folk Society bands and anyone else who fancies a jam. This is my third Greek Play... I think I'll be a bit lost when I leave uni!



TOM RUSHTON – **PIANO** Tom has been playing the piano since he was six years old, and been performing for seven years. He has performed around the world at such venues as the Royal Albert Hall, the Thomaskirche Leipzig (Germany), Christchurch Cathedral (New Zealand), and various churches throughout the Baltic States.

The Crew

Director	Hippolyte Broud
Assitant Director	Suzahn Ebrahimian Kyriaki Ioannidou
Production Team	Chris Gallacher Kyriaki Ioannidou Suzahn Ebrahimian Beatrice Quinton Rosie Brown Euan Carter Charlotte Fincham
Set/Costume Designer	Paloma Jacob-duvernet
Assistant Designer	Maureen Monod Moea Creugnet
Graphic Designer	Christine Marie Rucker
Academic Advisers	Rosa Andújar Kyriaki Ioannidou Claire Foster Dimitra Kokkini



KYRIAKI IOANNIDOU (Assistant Director, Academic Advisor) Kyriaki is a PhD Student in Classics working on Greek and Roman Drama with specialization in Greek Comedy (Menander). She has been involved in the UCL Classical Play before as an actor and director (Aristophanes' Clouds, 2014 and Euripides' Bacchae, 2015-assoc. director) and has been part of other theatrical and documentary productions, alongside teaching, sport journalism, basketball, and music.



SUZAHN EBRAHIMIAN (Assistant Director) I am a postgraduate student pursuing an MA in Reception of the Classical World at UCL. When I'm not at rehearsals or seminars, I act as editor-in-chief for QbyQ Press, an independent publisher. Most of my live theatre experiences have been directing political street theatre in New York. It has been a really wonderful opportunity to assist in directing.



BEATRICE QUINTON (Assistant Producer, Sostratos' mother) is a first year Classics student at UCL. She has thoroughly enjoyed helping to produce the Dyskolos, in ensuring that rehearsals run smoothly.



CHRIS GALLACHER (Producer) has enjoyed producing for the first time. Chris is a 1st year undergraduate at UCL and studies Ancient World with Greek and Latin.

Menander: A New Comedy for Athens

As early as the third century BC, Ancient Greek comic drama was perceived to have had three major stages: Old, Middle, and New. Typical of Old Comedy were the fifth-century BC comedies of Eupolis, Cratinus, and Aristophanes, which discussed contemporary Athenian social and political issues, abused prominent politicians, poets and intellectuals (often obscenely), and featured a chorus. Two of Aristophanes' surviving plays from the fourth-century BC, *Assemblywomen* (392?) and *Wealth* (388), give evidence to a transitional point, Middle Comedy, in which both the role of the chorus and the amount of political and social commentary diminish. Finally, though again created in Athens, New Comedy appears completely divorced from the political and social crises of the city as it features a cast of ordinary men and women in rather stereotypical roles, who fret about bourgeois affairs concerning love, marriage, and money. The three stages thus chart a move from a specific drama by and for Athens, reflecting anxieties related to the city's politics, culture, and society, to a more plot-oriented one centred on the universal elements of the human experience.

The New Comedy of Menander (342-290 BC) thus no longer relies on scathing attacks on politicians and obscene jokes as in the comedies of Aristophanes, but rather focuses on a restricted set of characters (e.g. tricky slaves, young lovers, parasites) appearing in a similar number of dramatic situations. Most plots revolve around a young man's difficulty in attracting the attention of a beautiful girl in the face of various obstacles, such as a controlling father, or her social position. He is typically aided by an ingenious slave, who devises a scheme that ends in the young lovers' happy marriage. This is also the basic story of *The Grouch* (*Dyskolos*), which is the only comedy to survive in nearly completed status (out of over

100 plays). Despite their general similitude, his plays seem to have been extremely popular throughout the Greek-speaking world: hundreds of quotations from his plays are preserved in a variety of literary sources. The first century AD philosopher and historian Plutarch also thought Menander to be superior to Aristophanes. To compose successful plays containing recurring characters and recognizable themes requires particular skill. Menander creates colourful and memorable characters, who feel like individuals, despite being traditional types.

Ironically, the 'universal' plays of Menander were produced during a particularly troubled chapter of Athenian history corresponding with the rise of Macedon. Starting in 346, Philip of Macedon begins to gain control of northern and central Greece. In 338 at the Battle of Chaeronea, he crushes an alliance of southern Greek states, led by Athens and Thebes, a watershed event that ultimately changes the course of both Greek and ancient history. Menander's formative years took place in the aftermath of Chaeronea and as a teenager, the comic playwright witnessed the rise of Philip's son, Alexander. Though there were various revolts against Macedonian rule in the city throughout the period, the Athenian democracy never recovered its full glory, and various oligarchic regimes ruled Athens at various points, until in 307 the Antigonid prince Demetrius Poliorcetes, son of Antigonos I Monophthalmus (a Macedonian general under Alexander), 'liberated' Athens from Macedonian rule. It is perhaps no coincidence that Menander's 'New' comedy eschewed the biting social and political commentary that was characteristic of Aristophanes' 'Old' comic drama.

Until the early twentieth century Menander was only known through quotations and the Latin plays by Plautus and Terence, but several twentieth century discoveries uncovered papyri with

considerable fragments of his work. In 1905 archaeologists at Aphroditopolis in Egypt unearthed a papyrus book dated to the fifth century AD containing significant portions of five of his plays: The Shield (Aspis), The Arbitration (Epitrepontes), The Man She Hated (Misoumenos), The Girl with the Shaven Head (Perikeiromene), The Girl from Samos (Samia). In 1958 scholars found another papyrus book in a private collection which contained Dyskolos nearly intact. The discoveries of these papyri mean that Menander, unlike other ancient authors, arrives in modernity in a uniquely direct and unmediated manner, free from the background noise of the scholars of the medieval periods who created the manuscripts that typically preserve ancient texts.

Dr Rosa Andújar

Study Questions

1. What were the three stages of Ancient Greek comedy, and how did they differ?
2. Describe the typical plot of Menander's comedies.
3. What is ironic about the historical context in which Menander's comedies were written?
4. How did Menander come to be known in the modern world?



Roman New Comedy and Menander

Menander was one of the most famous representatives of what is known as 'Greek New Comedy'. In a typical play of this genre there are no explicit references to political issues or famous historical individuals. Instead, the action takes place on a private level and depicts the experiences of middle-class families. In many plays there is a young man in love with a courtesan, who is an unacceptable marriage partner due to her social standing, and he does not have the money to get hold of her (as she is often in the possession of a pimp). Therefore the young man needs a clever slave to help him win the girl in the face of rivals and to trick his father into agreeing to the relationship. Frequently it turns out that the girl is the long-lost daughter of a respectable family, so that marriage becomes possible. The play can thus conclude with everybody reconciled and returned to their proper social standing.

The depiction of such complex love affairs and family relationships is timeless and not linked to a particular society. As a result, New Comedy had the potential to travel widely. Therefore, when the Romans started to develop their own comedies on the basis of Greek examples from about 240 BCE, what they selected as models were almost exclusively pieces of New Comedy. Accordingly, this type of comedy in Rome is often called 'Roman New Comedy'. The most famous playwrights producing such comedies in Republican Rome were Plautus and Terence. Many of their plays survive and have had an influence on later European dramatic history. This is why most information about New Comedy in Greece and Rome nowadays comes from Latin sources.

Titus Maccius Plautus (c. 250–184 BCE) is the earliest Roman comic writer of whom complete plays are extant. He is generally regarded as exuberant and farcical, while his successor Publius

Terentius Afer (c. 195/4–159 BCE) is seen as more restrained and Hellenized. Since their Roman comedies were based on the model of Greek New Comedy with its standard story-line, many of their plots and characters are rather similar. The poets themselves were aware of this, commented on the standard features of their dramatic genre and sometimes deviated from it.

From the prologue to Terence's comedy *Eunuchus* ('The Eunuch') one can infer that the poet had been accused of using the same parasite and the same soldier, two quintessentially comic and negative figures, who had already appeared in another Roman comedy. In his defence Terence has the prologue speaker argue (Terence, *Eunuchus* 35–43): criticizing the poet for introducing these figures does not make sense; all comedy consists of set of typical figures, all of whom have already been presented by other poets; and if one is not allowed to use them again, one cannot write comedy.

In this context Terence gives a list of key features of this kind of comedy, such as an old man being deceived by his slave, usually because the old man's money is needed to pay for the escapades of the young man, his son, or to secure his beloved. In the course of the play, however, it turns out that Terence does not use all these stock characters in *Eunuchus* and the figures he introduces display slightly different characteristics. Therefore, Terence might have wanted to hint at these deviations. For a modern audience Terence's list gives a welcome insight into what comic poets of the time regarded as characteristics of their dramatic genre of 'Roman New Comedy'.

Although there is an element of farce and banter, 'Roman New Comedy' does not provide just meaningless entertainment.

Behind the entertaining façade the plays address issues relevant to contemporary society. Due to the mixture of features appropriate to Greek and Roman settings, their fictional elaboration and the insertion of metatheatrical remarks, the stage action in Roman Greek-style comedy does not present a coherent picture of a single society, but rather creates a fantasy world. This mixture and the setting in a different context give playwrights the freedom both to provide parallels and to set off modes of behaviour against the usual customs in Rome. Issues addressed include the relationship between family members, between different generations or between men and women, the role of slaves or problems of education. Social issues and political problems can also surface, such as the treatment of conquered peoples and foreigners, the confrontation of different ethnic groups, the position and power of soldiers and the consequences of war or questions of agrarian and mercantile economies. Ethical values such as faithfulness, piety or morally upright behaviour may be presented.

For some pieces of 'Roman New Comedy' it is known that they are based on Menander; for some it can be inferred; others are modeled on plays by his Greek contemporaries. Since in the majority of cases the Greek basis is not fully extant, it is often difficult to make comparisons and distinguish clearly between Greek and Roman elements or characteristics of Menander and other Greek playwrights. But it is obvious that Menander had a huge influence on the development of Roman comic drama; some of the key features of his plays were taken up by the Roman playwrights, fused with Roman elements. Since some of the Latin comedies survive in full (and Latin was more widely read than Greek in many periods), these pieces in turn have had a great impact in subsequent centuries and were instrumental in shaping the development of European drama. So it is not unlikely that

traces of Menander, transmitted indirectly, surface in many plays written in the main European languages since the Renaissance.

Professor Gesine Manuwald

Study questions

1. Why did New Comedy have ‘the potential to travel widely’?
2. Most information about Ancient New Comedy from Latin sources. Why?
3. What were the key features of Plautus’ and Terence’s comedies? How did they differ from their Greek predecessors? How were they similar?
4. What issues relevant to contemporary Roman life and society do these comedies reveal?



Rehearsals, Fall 2015

Acknowledgments

Immense thanks are due to all those who have been involved in this production, not least those whose names are absent in this programme, either through error or through lack of space!

Special thanks should go to our Director, **Hippolyte Broud**, the directeur behind our production; **Suzahn Ebrahimian**, Assistant Director; **Kyriaki Ioannidou**, not only a scholar of Menander but also a Thespian, having been involved with numerous UCL Classical Plays so far (Academic Advisor, also Assistant Director). Thanks too to the producers: **Chris Gallacher**, **Rosie Brown**, **Euan Carter**, **Beatrice Quinton** and **Charlotte Fincham** (our Getas!)

The play would have been impossible without the huge support of the **Department of Greek and Latin**, who were never afraid to give support. Thanks to **Dr Rosa Andújar**, our academic advisor, for her role as facilitator and for her article. Thanks also to **Professor Gesine Manuwald** for her article and role as Head of Dpt.; and to **Dr Clare Foster** for her advice on staging and creative input, and to **Dr Antony Makrinos** for his advice and support. Thanks are due to **Dr Dimitra Kokkini** for her support and help. Last but not least thanks to **David Alabaster** and **Mary Moloney**, who were always happy to help.

Our poster was designed by **Christine Marie Rucker**, featuring photography by **William Hobbs**. Thanks to both for their skill and dedication. Thanks to

We appreciate the input of **Barbara Roberts** from UCLU **Stage Crew Soc**, and all those who helped with the promotion and advertisement of the play.

Thanks to **Frank Penter**, Bloomsbury Theatre, for his advice; to **Michael Walker** and **Dan Gritzman** (Logan Hall), plus the technicians at Logan Hall for all helping to facilitate the last-minute change of venue as smoothly as possible.

Thanks also to **Maurice Balme** and the **Oxford University Press** for letting us use an excellent translation of the Dyskolos.

Finally, **thanks are due to our cast and crew**, who are ultimately responsible for the success of this production.

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Costume Designer's Sketch: Knemon's Daughter

Summer School in Homer 2016
University College London

Monday 27 June to Friday 1 July 2016



The Summer School offers five days of intensive teaching in Homer. There are five language and literature classes each day as well as lectures and other events, between 10.30 a.m. and 4.30 p.m. The fee is £100. The course is not residential. Bursaries and travel grants may be available for certain categories of students.

Students will be assigned to teaching groups of normally not more than 12-15 people. As far as possible, groups comprise students of roughly the same level of experience (beginners, intermediate or advanced). The style of teaching is friendly, but demanding: a lot of work is expected from students during the School, and they will find the whole experience both stimulating and valuable. Some classes concentrate chiefly on reading texts, while others offer a mixture of grammar and translation or commentary practice. Our tutors include some of the most experienced and talented teachers of Homer in the London area and beyond.

The Summer School in Homer will cater for a wide range of interests. It is expected that a substantial number of students from both schools and universities will apply, but also mature students who wish to learn Homeric Greek or learn more about the Homeric world. Our principal concern is to provide a thorough program of language and literature learning in a lively university environment.

For application forms please visit <https://www.ucl.ac.uk/classics/events/summerschoolinhomer> and for enquiries, please contact:

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Closing date for applications is Monday 20 June 2016