Sicily and Greek Theatre

A podcast with Oliver Taplin and Giovanna Di Martino

introduced by Claire Barnes

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Image: The set of the 1914 *Agamemnon* at Siracusa, showing a reproduction of the Lion Gate of Mycenae above the entrance. Leyhausen-Spiess collection, APGRD.

Image: Photograph of the set of the 1930 *Agamemnon* at Siracusa; Leyhausen-Spiess collection, APGRD.

Claire Barnes
Hello, everybody, welcome to our APGRD podcast, *Staging the Archive*. So this is linked in with our 'Archive in 100 Objects' project, in which we're isolating particular objects of interest from our compendious archive here in Oxford and bringing some experts in to discuss them. So for our first episode, we're going to be looking at two items from the archive. So two photographs from a 1914 performance of the *Agamemnon* held at the Ancient Theatre of Syracuse. And I'm joined by Professor Oliver Taplin, who is Emeritus Professor at the University and co-founded the archive back in 1996, as well as Giovanna Di Martino, who is Lecturer in Classics at St Anne's, recently completed her DPhil here at Oxford and actually was a frequent visitor to the archive during that process - so welcome to both of you.

Oliver Taplin
My first book, a long time ago, my first big book was on Aeschylus - and these pictures are of a production of Aeschylus' *Agamemnon* - and particularly emphasized the importance of performance for the interpretation of tragedy. And since then, I've gone on to develop an interest in performances in modern times, or more recent times, and also an interest in how the theatre spread out from Athens to other parts of the Greek world. So that's two ways in which I've got a special interest in this performance in Syracuse - Siracusa - in Sicily, in 1914.

Giovanna Di Martino
Yeah, and as Claire mentioned, I wrote my doctorate on Aeschylus' reception in Italy. So this is particularly dear to me and I'm fairly familiar with the material. I wrote a chapter on Aeschylus' *Agamemnon* in 1914, the beginning of the festival - probably the longest running modern festival of ancient drama in the modern world - which began precisely with this performance of Aeschylus' *Agamemnon* in 1914.

Oliver Taplin
And now is every year.

Giovanna Di Martino
And now is every year, yeah.

Oliver Taplin
There was a time when it was every two years, but now it's every year.

Giovanna Di Martino
Now it's every year and they do comedy as well - they used to do just tragedy. So the two photographs that we're looking at - the first one is the Atreidai

Palace and on the left of the Atreidai Palace we've got a reproduction of the Mycenaean Lion Gate.

Oliver Taplin
The Lion Gate at Mycenae, which is in the northeastern Peloponnese and was excavated some 20 years before this. It's a very famous image - a huge, absolutely vast triangular piece of stone with two lions, which is why it's the Lion Gate. It actually had been visible before it was excavated. But it was sort of buried to halfway up. So there we are, with a monument dating from something like 600 or 700 years before Aeschylus as the setting for this play.

Giovanna Di Martino
And this was not a new way of performing *Agamemnon* - the scenery reproducing Mycenae was very much part of a wider European reawakening, about Aeschylus and about *Agamemnon*. It had been staged in Oxford, in Sydney, in Cambridge, at Harvard, and it had as scenery Schliemann's new or newly discovered, or rediscovered, Mycenae.

Oliver Taplin
Schliemann was a very wealthy German amateur, you might say, but who became totally fascinated by Homer and the world of Homer. So he was the man who - if you can envisage the golden mask that's in the museum in Athens that he dug up at Mycenae - when he dug it up, he said, I have looked upon the face of Agamemnon. In fact, chronologically, it's a totally different era from Agamemnon. But that was the kind of romance that…

Claire Barnes
And it's still known as Agamemnon's Mask.

Oliver Taplin
It's still known as the Mask of Agamemnon, yes.

Giovanna Di Martino
Yes, absolutely. And I think it represented a particular Aeschylus - a particular new way of looking at Greece and of reproducing a certain sort of titanic and primitive kind of Greece, very much a polar opposite to the neoclassical Greece that had been the scenery, so to speak, of the 18th century. So this was this was about a completely new and very archaeological Greece that was on stage, which had found in the founder - in one of the most important financial sponsors of the festival – Mario Tommaso Gargallo and the philologist, the Italian philologist who collaborated with Mario Tommaso Gargallo at the production of the *Agamemnon*, Ettore Romagnoli. So had found in both of them…

Oliver Taplin
Found in them an opportunity.

Giovanna Di Martino
Yeah, had found in them an opportunity to be staged in Sicily.

Oliver Taplin
So perhaps I ought to say something at this point about why in Sicily. You know, why have we got this this very elaborate and expensive production going on in Sicily?

Claire Barnes
And why in 1914, as well.

Oliver Taplin
Yes, but why in Sicily, and why not in Greece? Why not at Mycenae, or why not at Athens - which is where the *Oresteia* was first performed and directed by Aeschylus himself in 458 BC or BCE? The answer is that Syracuse in Sicily, which we think of as in Italy, was one of the greatest cities of the whole Greek world. The Greeks, in a huge time of spreading of their culture and of their economics, particularly in the eighth and seventh centuries, founded cities all over the place. Around the Mediterranean - or at least around the eastern Mediterranean; around the Black Sea; around the coast of what we now think of as Turkey and Lebanon - Beirut, for example, was a Greek city; Cyrene, in Libya; and perhaps, as much as anywhere on the southern coast of Italy, and the eastern coast of Sicily. So there were mighty wealthy Greek cities. Syracuse is said to have been founded back in 700-and… I may not get this quite right, but 730-something, I think it was - by the Corinthians. So before the time of Aeschlyus it had been there for more than 200 years – it had been there for 250 years. And then moving on from that - there we are with this great Greek city, on the coast of Sicily. And when we get down to the fifth century, in the era of Aeschylus - he was the first major figure of the production of tragedy - he actually went to Sicily. In fact, he died in Sicily - his tomb was in Sicily, when he died in 456, only two years after the *Oresteia* and his play. He had come to the attention of the great ruler of Syracuse, Hiero. So Aeschylus was actually commissioned by Heiro to compose a tragedy in honour of a new city that he founded after a great a great eruption of Mount Etna. And the very first record we have of a tragedy being performed outside Athens was indeed in Syracuse - this is part of the key to why Syracuse is such an important place. We're told that Aeschylus' great tragedy, *The Persians* - which we've got, which survives -was also performed two years later, in Syracuse, with the patronage of Heiro. So the first place beyond Athens that we know that tragedy spread to is Syracuse, whether it was

actually in this very theatre remains something that archaeologists and scholars continue to discuss. But if it wasn't in this very theatre, it was somewhere pretty nearby. So Syracuse has a historic place in the history of Aeschylus and in the history of Greek civilization, because very far from being some kind of remote one horse outpost, it was one of the great, most prosperous, most advanced cities of the Greek world. Famous, for example, for participating in the chariot races in the Olympic Games, producing the most beautiful coins - some people think the most beautiful coins that have ever been produced in the in the history of coinage. So that's why we're here in Sicily with special interest in Aeschylus.

Giovanna Di Martino
Yeah and in 1914 the tragedian's exceptional relationship with Sicily was remarked upon by the local press as well, as they were preparing the world for the exciting events of 1914. So, many newspaper articles recalled Aeschylus' visit to Syracuse, and his celebration of Heiro's court. It was felt that Aeschylus was making a return to Syracuse, or better that he was returning to celebrate Syracuse again - the performance of his tragedy was redefined as a as an invocation of the old one. So *Agamemnon* was returning to the stage in Sicily, and [Aeschylus] was felt as not just the most Sicilian tragedian of all but he was also felt as a very modern tragedian because of Schliemann's newly rediscovered Mycenae. So, this is the setting and this is the historical period in which this new Greece gets re-established or established as modern or as a new modernity. And what Oliver was saying about the civilization that was invoked, all that was developed in ancient Sicily - and again, this was recorded and picked up again by the press in 1914 and then later on - was very much the combination of the native Sicilians or the non-Greek Sicilians and the ancient Greeks. And it was felt that the very combination of the two peoples gave birth to an incredibly advanced society, which the Sicilians in 1914 felt that they were the continuation of.

Oliver Taplin
We keep on talking about 1914. Of course, what people associate 1914 with above all is the outbreak of the First World War. How does this relate - do you know - in time, to the beginning of the war?

Giovanna Di Martino
So the performance was on 16 April 1914 –so about three months before the outbreak of the war. I think it's very striking that later on - so in 1921 - when the second performance of this festival was put on, *The Choephori*, the second play of Aeschylus' *Oresteia*, of Aeschylus' trilogy, was put on, the 1914 *Agamemnon* was recalled by the press as a very prophetic play

because of Cassandra prophesizing about the outbreak of the war and because an actor in particular had died during the war - the messenger.

Oliver Taplin
Right. The actor of the messenger?

Giovanna Di Martino
Yeah. So it was felt as being very prophetic - and at the same time, because the *Agamemnon* talks about the absence that the war creates, the absence of Agamemnon in fact. So if you look back, in 1921, if you look back to the performance of 1914, you can see the striking prophetic power that this production had.

Claire Barnes
And, again, correct me if I'm wrong, but there's another interwar performance, but a bit later in the 30s. Again, of the *Agamemnon* is that correct? So again, are there any kind of points of comparison between those, you think that show time passing?

Giovanna Di Martino
Yeah, so there's another production in 1930 of the *Agamemnon* and that's the first production that had been organized by the new fascist committee. And, and then there's another *Agamemnon* [1948], which actually, in terms of the scenery, doesn't recall at all the 1914 *Agamemnon*. The 1930 *Agamemnon* scenery recalls the 1914 a lot more than the 1948 one does. But the 1948 comes after World War Two and it comes as a complete break from the fascist way of performing Greek tragedy. So the 1948 is very historically rooted whilst the 1930 scenery was presented as a blurred reproduction of the 1914 where you could see the resemblance with the 1914 archaeological scenery, purposely the new fascist committee had wanted to make the audience feel like that was a completely different and ahistorical world.

Oliver Taplin
So you can almost trace the political history of Europe - particularly the political history of Italy…

Giovanna Di Martino
With the *Agamemnon*.

Oliver Taplin
Through the productions of *Agamemnon.*

Claire Barnes
Specifically!

Oliver Taplin
1914, just before the terrible war engulfs Europe; 1921, that looks back on that and brings it back again, but in in a new world; 1930, that comes with the rise of fascism in Italy that will so dominate the next 20 years. But then 1948 - a break again: much more historicizing, much less tapping into contemporary propaganda. And then in 1960 – or is it 1959?

Giovanna Di Martino
1960.

Oliver Taplin
Another important production and a sign of the culture of that time and the culture of the 60s - because the translation was by the great Paolo Pasolini, famous for particularly for his films, of course. Can you say something about that?

Giovanna Di Martino
Yes, absolutely – you're completely right. The 1960 production of the *Oresteia*. So the *Agamemnon* comes back as part of the trilogy, which is the first time that the whole trilogy - after 1948 - has been put on. 1960 signals a very important moment, not just in the festival, but in Italy more generally, because it's the first time - or one of the very first times - that Aeschylus is translated, or that a performance of an ancient Greek play is done, by someone who's not a philologist. And that is unheard of.

Oliver Taplin
Philologist meaning classical scholar.

Giovanna Di Martino
Classical scholar -yes, exactly. So we had had translations of non-classical scholars before, but never before had a translation of a play had such popularity as Pasolini's translation of the *Oresteia*. And the press did notice that, and they, it was very much appreciated, and it signalled a very important break with their tradition, not just in Syracuse again, but with the whole tradition of putting on Greek plays in Italy, and the poet Pier Paolo Pasolini had been in the spotlight for different reasons before. So his personality as well attracted lots of people. And of course, the stage direction as well. As well as the main actors - Vittorio Gassman and Lucignani -they were very much at the vanguard.

Oliver Taplin
Avant-garde, yes.

Giovanna Di Martino
Yeah – of a new way of staging plays, and again, their staging was very much appreciated, felt very modern, very much looking forward. And very Marxist, because it used the interpretation of Aeschylus' *Oresteia* by George Thompson.

Oliver Taplin
Ever since then the productions at Siracusa - Syracuse - have tried to pick the leading, most innovative, most interesting directors from the whole of Italy. So it's not a little local festival, although it has very significant Sicilian colouring. It is a national festival shown on national television, trying to commission the very best directors, the very best actors. So we're big budget - we're not just a little local antiquarian festival. Though, interestingly, from what you said, the translations these days are still mainly done by classical professors. I mean, they're pretty good - they choose their professors.

Claire Barnes
They're not deviating too much.

Oliver Taplin
They don't choose their translators just because they're illustrious scholars, but because they will be able to produce a translation that could be performed, and I have to say, personally I envy that - because if only I had been Italian, I would have aspired to translate for Syracuse.

Giovanna Di Martino
It's the dream.

Claire Barnes
Next year, go for it! And I think this this leads quite nicely actually, to this idea that we keep circling around on, of an identity rooted in a Hellenic tradition, but also looking very much forward to the political ideologies of the day. Is there a point around Sicilian nationalism here that can be explored?

Giovanna Di Martino
There is indeed, yes. I would start with 1914 - partly because it's easier to talk about and partly because we have slightly more pieces of information and it's clearer. So if you look at the costumes in the 1914 production of the *Agamemnon*, one thing that you can notice and emerges very strikingly, is the fact that the all the actors wear costumes that recall the late geometric era.

Oliver Taplin
Yes, the era we see in pottery from about two or three hundred years before Aeschylus.

Giovanna Di Martino
Exactly - so they recalled the era that we seen on pottery in their costumes. And they want to recall that kind of era particularly because there was an Italian archaeologist called Paolo Orsi - there's an archaeological museum, named after him.

Oliver Taplin
Yeah - the museum in Syracuse is still the Museum Paolo Orsi.

Giovanna Di Martino
Absolutely. And so partly, Ettore Romagnoli had asked Duilio Cambellotti - he's the person who did the scenery and he also partly ordered the costumes - to replicate some of Paolo's archaeological discoveries in the costumes and in the scenery. And the idea was that on the one hand, this was to situate the performance at a very specific time and place in history. On the other however, it also furthered a wider project of a Sicilian, and then later it became very much Italian, renaissance. So Orsi's discoveries were revealing an entirely new world in which prehistoric and pre-colonial Sicily had developed culturally and socially in a way that was very similar to Mycenae. So we can see that that was to uphold on the one hand the local nature of Syracuse, and at the same time, as we can see what happens later with fascism in 1930, it could be exploited to uphold Italy more generally and Italy – nationalistically - against other countries.

Oliver Taplin
Let me give you an example from very recent times of a Sicilian colouring. I saw I think it was three years ago, a production of Aeschylus' *Suppliants*, which is a play that's not performed much, not well known, directed by a director called Moni Ovadia. And I want to say that I think it was one of the best productions of Greek tragedy I've ever seen - and I've seen a lot. The play is about how the daughters of Danaus, the Suppliants, come from North Africa and seek refuge in Greece - and will the Greeks, will the Argives, take in the refugees or reject them. So it was very current because Sicily was flooded with refugees from North Africa at the time - they saw them in the streets everywhere - and every night, they invited 50 refugees to cut gave them free seats, and they came and sat in the audience and everybody knew they were there. So the contemporary nature of 'Do you welcome refugees, or do you reject them?' was very, very current. But also, what Ovadia did,

because this play is so little known and not a well-known myth - he had a storyteller, who introduced the play and introduced the scenes, a storyteller who did it in the Sicilian dialect, in the Sicilian tradition of storytelling. So he framed the Greek play with a Sicilian dialect and traditional storytelling. So you've got this kind of interplay of the contemporary, the Sicilian, and the Italian.

Claire Barnes
Yeah, marvellous. One thing that I think we've sort of not covered in amongst all this is the *Agamemnon* itself. So the Aeschlyus connection is quite well established, but is there a significance to repeatedly turning up to this place, donning the costumes and focusing so specifically on this play?

Oliver Taplin
I mean, I suppose point number one - there may be others -is that *Agamemnon* is one of the iconic Greek tragedies. If you if you think which Greek tragedies are most performed, which Greek tragedies are most studied, which Greek tragedies are most discussed, still have most to say to contemporary audiences? *Agamemnon* stands there, the *Oresteia* but particularly *Agamemnon*, along with *Oedipus* of Sophocles and the *Antigone* of Sophocles and the *Medea* of Euripides. And well perhaps the *Trojan Women* of Euripides or *The Bacchae* of Euripides. So *Agamemnon* is there in your most recurrent, most fertile Greek tragedies for modern performances. That I would have said is the prime reason. But the reason why Sicily turns to Aeschylus is the well-documented fact that he visited Sicily at least once, probably more than once, and that he actually died - the Athenians themselves didn't deny this - at the city of Gela, which is on the south coast. Syracuse is on the East Coast facing towards Greece. Gela was another very wealthy, important Greek city and that's where Aeschylus died. And one day I hope archaeologists may find his tomb because it could be very interesting, it could have very interesting inscriptions, but they haven't found it yet.

Giovanna Di Martino
I absolutely agree. I think on of the reasons why Aeschylus was performed in 1914 was also because it was part of a trilogy, and the only extant trilogy that we have received. So the excitement that revolved around putting on a not just a play, but a play that was part of a trilogy and the trilogy that was supposedly composed and was performed in Athens at the festival of the City Dionysia. That made the Sicilians - Gargallo, and at the same time the philologist or classical scholar, Ettore Romagnoli - excited about actually reproducing the festival itself. Because it was the trilogy - it wasn't just the *Agamemnon,* it was part of a trilogy.

Claire Barnes
So it's an experience beyond the place.

Oliver Taplin
So it’s different from standard theatrical repertoire, it is a festival, a special occasion which people come to almost as pilgrims, isn't it?

Giovanna Di Martino
Exactly. Yes, exactly. And Gargallo later on, he does say that what he had wanted to do in the first place was to recreate the rite of Greek tragedy or the rituality of Greek tragedy and the idea that, with the *Agamemnon* and the choice of the *Agamemnon*, you could do that, because the *Agamemnon* was part of this rituality of Greek tragedy. And it was easy enough then to continue with the *Choephori*, and then the *Eumenides* wasn’t put on until 1948. But the idea was that the trilogy could give the people of Sicily and everybody else who came to see the play this idea that it was not just a theatre production, but it was a lot more than that.

Claire Barnes
It was an authentic experience, almost.

Giovanna Di Martino
It was an authentic experience into what it should have been or must have been in Athens.

Oliver Taplin
I’d say still today you get the feeling the performances that you're going to some special occasion, it’s not just like going to the theatre or going to the cinema. Thousands of people - literally thousands gather - during the course of the evening, and there's a kind of festival atmosphere, you walk along the street with stalls all the way along: partly for ice creams, partly for sun hats, partly for archaeological relics, and there's a very strong atmosphere of special occasion about it. And this goes on for something like 14 nights during June with the most wonderful view from the city of the theatre over towards the sea and towards the headland the Ortygia, which is where the main ancient city of Syracuse as was.

Giovanna Di Martino
And I think, partly, the *Agamemnon* was also the play of the 20th century, not just because of Schliemann’s newly rediscovered Mycenae but also because it's a very feminist play, or it was read as a very feminist play. So it doesn't actually talk about Agamemnon, the leader of the expedition, but it talks about what a failure he has been and how coming back (even as victorious as he is)

he's going to be butchered by his wife Clytemnestra and the play is about Clytemnestra, not Agamemnon.

Oliver Taplin
Was that even in 1914? People were seeing it that way, were they?

Giovanna Di Martino
I would assume that it would be very striking to see something like that in 1914, at the very beginning of the 20th century, and I would assume that yes, a strong character like Clytemnestra in patriarchal Sicily would make an impression on the audience.

Oliver Taplin
Oh, surely. I mean the play is called *Agamemnon*, but Agamemnon is a relatively minor, relatively weak character. The two great roles, totally different, but both two of the greatest women roles in the history of theatre are Clytemnestra and Cassandra. And Clytemnestra totally defeats Agamemnon and triumphs over him and glories in it. You know, there's no remorse - and if you played just *Agamemnon*, she ends the play triumphant.

Claire Barnes
Yeah. I'm actually looking at a third image as well of Teresa Mariani in costume as Clytemnestra for that 1914 production, which separately actually exemplifies Giovanna's point around the geometric shapes in the costumes. But again, just the angle of the shot: it's taken slightly from below, she's peering quite as imperiously down at the viewer and there is this very significant sense of power there, which you may not have seen from, again, slightly more fey characterization of female characters around this time. Another point, perhaps, as well around the *Agamemnon* as the play the 20th century, which is quite nice. I think we should end on that point, which is marvellous. This idea of unresolved business, you know, war doesn't resolve a problem. And this is exactly what - particularly in the interwar productions - would have been present in the minds of the audience. So there is a huge significance there, as well as that prophetic quality.

Oliver Taplin
Yes. Cassandra says: my city's destroyed, my family's destroyed, but there is going to be more…

Claire Barnes
There's more bloodshed to come.

Oliver Taplin
There's more to come, yeah. I will be revenged.

Giovanna Di Martino
Yeah, it's definitely an unfinished business.

Oliver Taplin
I suppose interestingly, thinking along those lines - the chorus is enormously important in Aeschylus, it has a greater role in Aeschylus than it does in later tragedy. And the chorus of old men - well-meaning old men -but they're pretty ineffective. And Clytemnestra just runs rings around them. They don't know what's going on. She does. Quite an interesting insight, you might say, quite an interesting angle on men who consider themselves to be wise and sensible politicians, but actually haven't really got a grip on what's really going on.

Giovanna Di Martino
Yeah, they're really scared and they don't really have any effect on the action. In fact, if I could go back for just a second to the 1914 production, the idea of the twenty-eight men, as you can see from the photograph.

Claire Barnes
It's a crowded stage.

Giovanna Di Martino
Sorry, twenty-four men.

Oliver Taplin
Twenty-four, right. So actually Aeschylus' original production, was either twelve or fifteen.

Giovanna Di Martino
Yeah, so Romagnoil's idea about the chorus was that it must have been like the comedy, like the comic chorus.

Oliver Taplin
Which was twenty-four, yes.

Giovanna Di Martino
Exactly, so the same number. As you can see from the photograph, they're just standing around the altar, which you can see at the forefront of the photograph and they just do nothing for the whole play. And the press made fun of them because they said, `"What are you doing just standing there?" but I think it gives the idea of how effective the chorus is in the *Agamemnon.*

Claire Barnes
And that futility again - as we said, there's no prevention of the bloodshed that's incoming, however wise you may be: so you can double the chorus, you can triple the chorus and they will stand there ineffectually looking on.

Oliver Taplin
And in the final scene, Clytemnestra's sidekick - Aegisthus - the man in her life who has very much kept out of the way while she does the real business - the chorus defy him, but it ends unresolved. Perhaps I could just say something about how it is that we have these photos. They are from a collection that we have here in the APGRD in Oxford (the Archive of Performances of Greek and Roman Drama) called the Leyhausen Collection. Now Leyhausen was a German scholar and theatre man from the interwar period, who organized an international festival of Greek drama to be performed by students from universities throughout Europe. And then after the war, it was it was again revived: 'The Delphic Festival'. Leyhausen over his career and then his wife, who carried on the festival after his death, collected a great deal of material. Now we knew about Leyhausen because a remarkable figure here in Oxford, David Raeburn, who is now in his 90s, had performed in Leyhausen's Delphic festivals back in the 1940s - late 40s and early 50s. So we knew something about the existence of Leyhausen. And it came to our attention that Leyhausen - whose collection of photographs, tapes, programmes, ephemera from throughout Europe and from throughout the first half of the 20th century - his collection had been left by him to his wife, and by his wife had been left to their secretary. And were in a cellar in - I think it was Dortmund - rotting in a cellar and were in danger of actually just being binned, of just being thrown away in a skip. And Pantelis Michelakis, who is now a professor at Bristol University, but was then here with us in the archive actually drove to the German city where this archive was, and put it all in the back of a car and drove it back to Oxford. Since then, it's been to some extent felt that it's been expatriated and should have stayed in Germany, but the truth is that it might not have survived if it hadn't been brought in. So in this extraordinary collection of material made around this particular 'magnet' – who was so important in the university and amateur production of Greek tragedy in the mid 20th century- among these collections are these two wonderful photos. We don't know quite where he got them from, but they're not official photos, whether he took them himself or whether he was given them. They are good quality and they give a very, very vivid idea of that first performance.

Claire Barnes
And potentially even some annotations on the back possibly by the man himself.

Oliver Taplin
Yes. We managed to transcribe all of his tapes (I think) because he thought that the chorus spoke its lines, but to the accompaniment of music, it's a particular way of doing it.

Claire Barnes
And the Leyhausen collection also contains some images from a lot of the other performances that we've mentioned. So particularly the 1930 production and somewhere else you might like to look, if you want to find out a little bit more about either this performance, or receptions of the *Agamemnon* more generally, is our e-book. We're looking at performances and receptions of the *Agamemnon* through a lot of archival material, some of it our own and some of it generously provided by others. We also have some interviews, including Oliver himself, actually and some performances of particular speeches from within the play. So that's perhaps a slightly more easily accessible way to engage with those items rather than visiting us in Oxford - although you're, of course, very welcome to do that as well! Unless either of you have anything further to add, I think it's time to say thank you so much to both of you for your expertise and for providing such really fascinating insight into these two items. We do encourage you to check out our blog post as well. We'll provide a link to that alongside the podcast so you can take a look at these images as well to see what we've been discussing. But thank you very much and we hope you'll join us again. Thank you so much.

Giovanna Di Martino
Thank you.