

DIDASKALIA 

The Journal for Ancient Performance



photo: P. Winters/Theater of War

Didaskalia is an electronic journal dedicated to the study of all aspects of ancient Greek and Roman performance.

DIDASKALIA

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About Didaskalia

Didaskalia (διδασκαλία) is the term used since ancient times to describe the work a playwright did to teach his chorus and actors the play. The official records of the dramatic festivals in Athens were the διδασκαλία. *Didaskalia* now furthers the scholarship of the ancient performance.

Didaskalia is an English-language, online publication about the performance of Greek and Roman drama, dance, and music. We publish peer-reviewed scholarship on performance and reviews of the professional activity of artists and scholars who work on ancient drama.

We welcome submissions on any aspect of the field. If you would like your work to be reviewed, please write to editor@didaskalia.net at least three weeks in advance of the performance date. We also seek interviews with practitioners and opinion pieces. For submission guidelines, go to didaskalia.net.

2011 Staff

Editor-in-Chief:	Amy R. Cohen	editor@didaskalia.net +1 434 947-8117
		Post: <i>Didaskalia</i> Randolph College 2500 Rivermont Avenue Lynchburg, VA 24503 USA
Associate Editor:	C.W. (Toph) Marshall	
Assistant Editor:	Jay Kardan	assistant-editor@didaskalia.net
Intern:	Gage Stuntz	intern@didaskalia.net

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Note

Didaskalia is an online journal. This print representation of Volume 8 is an inadequate approximation of the web publication at didaskalia.net, which includes sound, video, and live hyperlinks.

Euripides' *Hecuba*: the Text and the Event

Kenneth Reckford



**Kenneth Reckford's Keynote Address to
Ancient Drama in Performance: Theory and Practice**
([youtube.com/watch?v=oRDeBgbXGoU](https://www.youtube.com/watch?v=oRDeBgbXGoU))

We present here in its entirety the video recording of the keynote address by Kenneth Reckford, entitled, "Euripides' *Hecuba*: the Text and the Event," in which he gives his ideas about the two parts of *Hecuba* and the loss of innocence, and how we might understand how Euripides engages Aristotelian catharsis and recognition. The talk, however, ranges widely as Reckford touches on Shakespeare and Ibsen and Stoppard, the prickly difficulties of translation and collaboration, what constitutes the shocking, and, in general, what changes and what endures in the theater.

Kenneth Reckford is the Kenan Professor of Classics, Emeritus, at UNC Chapel Hill, where he taught for forty-three years before retiring in 2003. He has been recognized for his excellent undergraduate teaching and has been president of the Classical Association of the Middle West and South as well as the American Philological Association. His main interests are Greek and Latin poetry and drama, with occasional raids on English literature. His publications include *Horace*, *Aristophanes' Old-and-New Comedy*, and Euripides' *Hecuba* and *Elektra*.