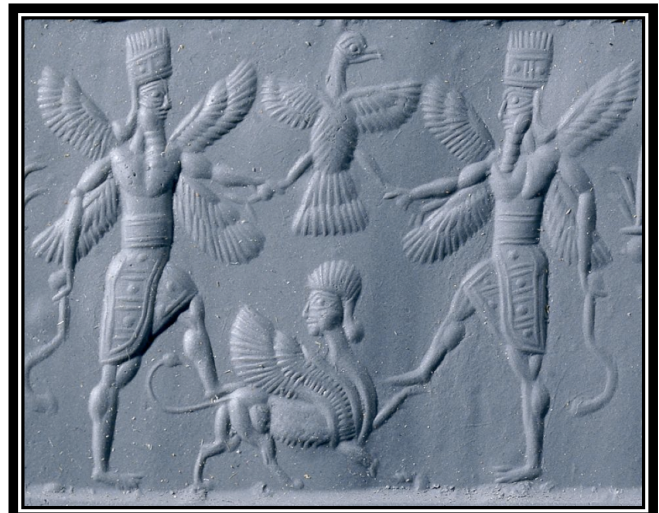


CIRCE and GILGAMESH AND ENKIDU

Two plays for voices

adapted from

Homer's *Odyssey* and the Babylonian *Epic of Gilgamesh*



Wednesday 25th and Thursday 26th February 2009

Lecture Theatre, Queen's Building

Emmanuel College

The performances are organised and directed by Patrick Boyde, with assistance from Martin Worthington for *Gilgameš and Enkidu*. Both organisers express their grateful thanks to the following friends and colleagues, without whose support the productions could never have taken place:

The Master and Fellows of Emmanuel College granted the use of the theatre, and Mike Wilson was generous with practical advice and help.

Colin Austin (Professor of Greek) provided advice (and delicate plastic surgery) with regard to the adaptation of the text of *Circe*.

Lucilla Burns and Margaret Greeves of the Fitzwilliam Museum were generous with their advice.

Grete Dalum-Tilds took photos of statues in the Museum of Classical Archaeology.

Andrew George (Professor of Babylonian in the University of London) allowed us to use his translation of the *Epic of Gilgameš* as the basis for producing our text of *Gilgameš and Enkidu*.

Mark Harrison (Former Fellow of St John's College) provided indispensable help with many aspects of the creation of the visual display.

Geoffrey Horrocks (Professor of Comparative Philology) gave moral and practical support, and provided the model for the pronunciation used in *Circe*.

Gillian Jondorf (formerly Senior Lecturer in the Faculty of Modern and Medieval Languages) translated the *Circe* surtitles.

Mike Jones took photos of Mesopotamian artefacts in the Fitzwilliam Museum.

Zhale Rasekh scanned many slides and plates for the visual display.

Anthony Snodgrass (Emeritus Professor of Classical Archaeology) gave generous help in suggesting appropriate images to accompany the surtitles for *Circe*.

The Trustees of the British Museum permitted us to show slides of artefacts housed there. We are also much indebted to the Museum for provision of digital photographs through its *Compass* portal.

Circe

DRAMATIS PERSONAE

ODYSSEUS as Narrator

(in Act 2)

HERMES

EURYLOCHUS

CIRCE

ODYSSEUS as Character

POLITES

SIRENS

Kostas Gourgouliatos

Viktor Vafeiadis

Simon Goldhill

John Weisweiler

Anthony Bowen

Georgia Tsouni

Patrick Boyde

Philip Ford

Danielle Rolet

Winnie Smith

The readers in the first and third acts will use Modern Greek pronunciation. The readers in Act 2 and the Sirens will use the 'Erasmian' pronunciation.

(On different pronunciations of Ancient Greek see overleaf).

MUSIC

HORN

Claire Hennessy

The music was composed by Robin Holloway.

A note on *Circe*

Circe is the final part of a unified pentalogy called *Odysseus Philoumenos* (*Well-Loved Odysseus*), a cycle of five dramatisations adapted from the *Odyssey* by Professor Patrick Boyde (University of Cambridge).

The five plays are named after their heroines (in alphabetical order: *Antikleia*, *Kalypso*, *Circe*, *Nausikaa*, *Penelope*) and they offer a fresh, attractive and unified perspective on Homer's epic, because they focus on the women who, in their different ways, gave their love to Odysseus.

Circe will be read in two different pronunciations. In the first and third acts, Homer's text will be pronounced as if it were Modern Greek. This is what is done in classrooms and universities in Greece and Cyprus today. The second act (equal in length to the other two) will feature the 'Erasmian' pronunciation, which seeks to reconstruct the consonants and vowels of Greek as they were pronounced some 2500 years ago.

Gilgameš and Enkidu

DRAMATIS PERSONAE

GILGAMEŠ King of Uruk and hero of the Epic	Alderik Blom
ENKIDU Gilgameš's foe, then companion	John Weisweiler
ŠAMHAT A harlot	Meera Juncu
NINSUN A goddess, and Gilgameš's mother	Aasha Joshi
IŠTAR Goddess of war and sex	Georgia Tsouni
HUMBABA Monster dwelling in the cedar forest	Anthony Bowen
THE HUNTER First human to see Enkidu in the wild	Jamie Castell
ANU Sky-god, and Ištar's father	Reeve Parker
NARRATORS	David Frost Anthony Bowen Reeve Parker

MUSIC

CORNETTI	Huw Grange Katie McLaughry
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The music was composed by Matthew Ward.

A Note on the *Epic of Gilgameš*

Gilgameš and Enkidu was distilled from a work of ancient Mesopotamian literature known today as the *Epic of Gilgameš*. This is widely regarded as one of the great masterpieces of World Literature.

In Mesopotamian tradition, Gilgameš was a semi-divine king of Uruk, and stories about him were written down in both Sumerian and Babylonian by at least 1800 BCE. Over time, different stories were worked into a single Babylonian composition (our *Epic*), though this in turn existed in many versions and recensions. In creating *Gilgameš and Enkidu*, we used the version which is textually most complete, i.e. that held in the library of the Assyrian King Assurbanipal (668-c.630 BCE). It was probably redacted much earlier, in the twelfth century BCE.

The ancients wrote their literature on clay tablets, using ‘cuneiform’ (wedge-shaped) script. Mesopotamian tablets are often fragmentary, and indeed no complete set of manuscripts (tablets) of the *Epic* survives. Rather, modern scholars have had to piece it together using fragments of manuscripts of variable date and provenance.

The ‘Assurbanipal version’ of the *Epic* was originally around 3000 lines long. About 2000 of these are now known in full, with another 400 or so that are known in part (i.e. fragmentary). Around 600 lines are still completely lost, but happily new sources appear frequently, so we can be confident that one day the text will be known in full.

The original version of the *Epic* was organized into eleven Tablets (rather like Homeric Books and modern chapters), the most important event of each Tablet being recounted in its central lines. The division into lines was drawn such that line endings usually coincided with the ends of clauses, and – though much about Babylonian poetic metre is still controversial – it seems that in the *Epic*, as in other works of Babylonian poetry, most if not all lines had trochaic endings (i.e. stress on the penultimate syllable).

The *Epic* is now available in the magisterial scholarly edition of A. R. George (*The Babylonian Gilgamesh Epic*, 2 vols., OUP, 2003). General readers may seek it out in George’s faithful translation for Penguin Classics. There is a good re-telling of the *Epic*, filling in lacunae, by Stephen Mitchell (*Gilgamesh: A New English Version*, Free Press, 2004).

Who's who?

Alderik BLOM is a Research Fellow at Girton College. He works on Celtic and Germanic Philology.

Anthony BOWEN is late Orator of the University and Emeritus Fellow of Jesus College. He has been busy with Greek plays since his schooldays.

Patrick BOYDE, Emeritus Professor of Italian, is a modern linguist with time on his hands. He directed *Nausikaa* in 2005, *Penelope* in 2007, and *Antikleia* and *Kalypso* in 2008.

Jamie CASTELL is currently studying Wordsworth as part of an M. Phil at St John's College, and hopes to continue working on him for much longer.

Philip FORD, Professor of French and Neo-Latin literature, has edited a sixteenth-century commentary on books 10-12 of the *Odyssey* and recently completed a study on the reception of Homer in the Renaissance.

David FROST was for 10 years a Fellow of St John's College, for 22 years Professor of English Literature in the University of Newcastle, NSW, and is now Principal of the Institute for Orthodox Christian Studies, Cambridge.

Simon GOLDHILL is Professor of Greek. He works on Greek literature, especially tragedy, and is also director of the Cambridge Victorian Studies Programme.

Kostas GOURGOULIATOS, former President of the Hellenic Society, is a graduate of Athens University and is in the final year of his Ph. D in Astronomy.

Huw GRANGE is in the first year of his PhD in medieval French and Occitan literature but still finds time to play trumpet and cornetto.

Clare HENNESSEY is an undergraduate in her final year at Clare College, reading English.

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Who's who?

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Aasha JOSHI is a Ph. D student in Social and Political Sciences at St John's College.

Meera JUNCU (née Frost) is a graduate of the universities of Sydney and Cambridge. Some previous theatrical roles include Hecuba and Medea.

Katie MCCLAUGHRY is a trumpeter studying at St Catharine's College for an M. Phil in Classics.

Reeve PARKER is Professor of English at Cornell University and a Life Member at Clare Hall. He last appeared in Wordsworth's *The Borderers* in 2008.

Danielle ROLET is an undergraduate in her first year at St Catharine's College, reading Classics.

Winnie SMITH is in her third year studying Classics at St Catharine's College.

Georgia TSOUNI is a graduate of Athens University who is currently in the third year of her Ph. D in Ancient Philosophy.

Viktor VAFEIADIS of Selwyn took his Ph. D in Computer Science last summer.

John WEISWEILER completed his undergraduate studies in Classics and Ancient History in Zürich and Cambridge. His Ph. D is on aristocratic competition in late-antique Rome.

James WILLETTS former Principal Teacher of Classics at Ardrossan Academy, is now a documentary film maker. He will be filming the performance on Wednesday.

Martin WORTHINGTON is a Research Fellow in Assyriology at St John's College.