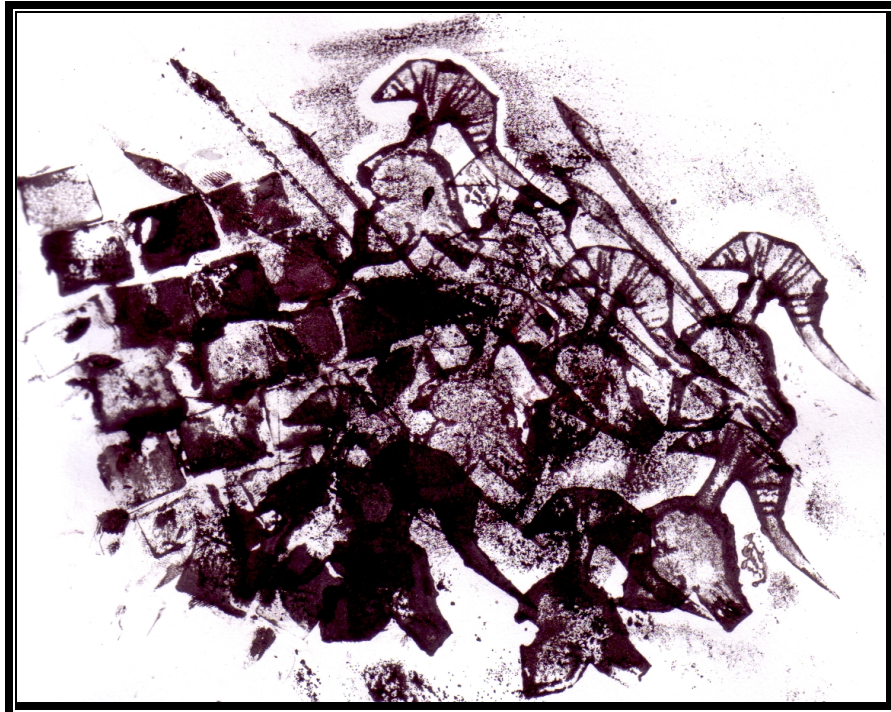


TWO KINSMEN FROM LYCIA



and

TWO KINSMEN FROM THEBES

Dramas by Homer and Shakespeare

Thursday 22 November 2012

Divinity School Theatre

St John's College

Special thanks are due to the following, without whose support the production could never have taken place:

Gillian Jondorf composed the surtitles for *Two Kinsmen from Lycia*.

Sam Motherwell contributed all the original drawings for *Two Kinsmen from Lycia* and took over the final editing and tweaking of both Powerpoint Presentations.

Anthony Snodgrass gave even more than his usual help in suggesting a vast range of images from classical art.

Mark Harrison and Michael Byrne gave valuable assistance and advice concerning technical aspects of the visual display.

Sophie Brockman organised the reservation of seats by email.

Sarah Bridges and her team made us feel very comfortable in using this venue for the first time.

The incidental music was adapted by Manon Hughes from the Suite for Harp by Benjamin Britten and from published arrangements for harp of pieces by Campion, Dowland, Lawes, Monteverdi, Whitfield, and Anon.

The former Divinity School, now an integral part of St John's, is opening its doors this evening as a theatre for a semi-staged performance of two short plays by Shakespeare (the final act of *The Two Noble Kinsmen*) and Homer (*Two Kinsmen from Lycia*).

Both plays have been adapted and trimmed for this performance which will last a little over an hour. Both are set in Ancient Greece. Both are concerned with the friendship and fate of two male cousins. Both are masterpieces in miniature.

The dramatisation from Homer is perhaps the more substantial of the two pieces and will be performed after the Shakespeare.

Shakespeare

***The Two Noble Kinsmen*, Act 5 (c. 1613-15)**

Towards the end of his career, not long after *The Winter's Tale* and *The Tempest*, Shakespeare collaborated with Fletcher in another poetic romance. (The scenes we shall perform this evening are generally held to have been written by Shakespeare.) The action – like that of *A Midsummer Night's Dream*, twenty years earlier – takes place in Athens against the backdrop of the wedding of Theseus and Hippolyta.

The plot derives from Chaucer (his *Knight's Tale* of c. 1385) who borrowed it from Boccaccio's *Teseida* (c. 1340). The three authors were re-imagining a remote and revered world where heroic individuals struggled with pagan gods and blind Fate; and, inevitably, they saw the alien past through the distorting lens of their own culture (the two kinsmen of the title, Arcite and Palamon, are archetypal courtly lovers).

But in the last act of the romance – all we shall have time to perform – Shakespeare comes as close as he ever did to matching situations, themes and moods that we associate with Aeschylus and Sophocles in the fifth century BC. He also pays homage to Athenian tragedy in details of construction and stagecraft: watch out for the ingenious revelation of off-stage events, including an archetypal Messenger Speech.

THE PERFORMERS

A . TWO KINSMEN FROM THEBES

The Two Noble Kinsmen

ARCITE Patrick Boyde

PALAMON Anthony Bowen

The Bride-to-be (sister of Queen Hippolyta)

EMILIA Ruth Abbott

The Rulers of Athens

THESEUS David Frost

HIPPOLYTA Katherine McDonald

Members of the Household

SERVANT Martin Worthington

PIRITHOUS Hugh Mellor

Harpist Manon Hughes

Projection synchroniser Oliver Thomas

THE PERFORMERS (continued)

B. TWO KINSMEN FROM LYCIA

The Kinsmen from Lycia (allies of the Trojans)

GLAUCUS	Alex Welby
SARPEDON	Christos Tsirogiannis

The Achaeans (allies of Menelaus and Agamemnon)

DIOMEDES	Anthony Bowen
TLEPOLEMOS	Anthony Bowen

The Olympian Gods

APOLLO	Oliver Thomas
ARES	Diego Bravo
ZEUS	Martin Worthington
HERA	Katherine McDonald

The Narrator (and Chorus)

HOMER	Patrick Boyde Michael Carroll
Harpist	Manon Hughes
Projection synchronisers	Dan Juncu Meera Juncu

Homer

ΣΥΓΓΟΝΩ ΕΚ ΛΥΚΙΗΣ

Scenes from *Iliad* v, vi, xii, xvi (c. 725 BC)

Two Kinsmen from Lycia will be performed in Ancient Greek and accompanied by images and surtitles. It is a dramatisation of scenes from four books of the *Iliad* which offer a distillation of the quintessence of Homer's epic. Perhaps more than a *drama*, it is a *dramatic lay*, at once an extended lyrical song and a heroic ballad.

The heroic code is all pervasive – in the celebration of physical courage, skill-at-arms and weaponry, in the close attention to friendship (between host and guest and between fellow soldiers), in the constant awareness of the hostility of arbitrary, supernatural forces, and in the way the worth of every action is measured against the touchstone of personal and family honour. But equally omnipresent are the correlative strands of elegiac song: protests against Fate and the gods, reproaches to friends and allies, cries of pain and a threnody, not to mention confessions of moral fear (What will posterity say? What would our forbears have said? What will happen to my body and armour if I am killed in battle?).

Of all these lyrical motifs the most distinctive in our play is the one which explains and justifies the title. As we are told at their very first appearance in *Iliad* 2, the two kinsmen, Sarpedon and Glaucus, have come 'from far away, from Lycia'. They are fighting simply as allies on the side of the Trojans. They are constantly homesick for that distant land — Lycia lies at the south-western tip of Asia Minor — for that paradise with its fertile plains on the banks of the Xanthus, where they were born, and ruled, and where wife and child remain.

Sarpedon is a son of Zeus; indeed, his favourite. But even the chief of the gods is subject to Fate, and he is persuaded by Hera that he must not intervene to prevent the predestined death of his natural son at the hands of Patroclus. The most he can do to console his grieving heart is to make possible a miraculous, ritual burial in the homeland by commanding 'Sleep and Death, those twins', to carry the purified body in ambrosial robes back through the air to 'far-away Lycia'.

The Art of Semi-Staging:

Evolution through Experience

For nearly ten years Professor Boyde has been experimenting with the possibilities offered by modern technology (notably the advances in Powerpoint projection and the availability of texts and images on line) to show what might be achieved by amateurs, with very limited time and means, in bringing to life dramas from other literatures and languages, chiefly Ancient Greek.

2002	<i>Pulchérie</i>	Corneille	Bateman Theatre, Caius
2004	<i>Phèdre</i>	Racine	Playhouse, Arts Theatre

2005	<i>Nausicaa</i>	Homer	Queen's Theatre, Emmanuel
2006			Ravenna and Certaldo
2007	<i>Penelope</i>		Emmanuel Ravenna (2008)
2008	<i>Anticleia</i> <i>Calypso</i>		Emmanuel
2009	<i>Circe</i> <i>Gilgamesh and Enkidu</i>		Emmanuel
2010	<i>Oedipus at Colonus</i> <i>Sailing the Wine-dark Sea</i>	Sophocles	Emmanuel Fitzwiliam Museum
2011	<i>Prometheus Bound</i> <i>Prometheus Unbound</i> <i>The Borderers</i>	Aeschylus Shelley Wordsworth	Emmanuel St John's
2012	<i>Ajax</i> <i>The Conquering Hero</i> <i>Kinsmen from Thebes</i> <i>Kinsmen from Lycia</i>	Sophocles (Psalm 24) Shakespeare Homer	Emmanuel Palermo St Faith's School, Cambridge St John's

Who's who?

Ruth ABBOTT is Fellow and Director of Studies in English at St John's College and an affiliated lecturer in the English Faculty. She did a BA, MPhil, and PhD at Clare, then went as JRF and Lecturer to Worcester College (Oxford), before joining St John's this autumn. She is finishing a book on Wordsworth.

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, has had the pleasure of directing nine plays in Ancient Greek from 2005 to 2012.

Diego BRAVO is a Licentiate in Physics and Magister in Physics of Complex Systems from Balseiro Institute in Argentina, and he has a MSc in Neuroscience from Oxford. He is currently doing a PhD in Neuroscience at St John's.

Michael CARROLL took his BA in Classics at Trinity College, Dublin, and his MSt in Ancient Philosophy at Oxford. He is now doing a PhD on Aeschylus at St John's.

David FROST, formerly Fellow of St John's, then Professor of English at Newcastle, NSW, is now Principal of the Institute for Orthodox Christian Studies, Cambridge.

Manon HUGHES, from North Wales, read Music at St. John's and took further music courses at the Guildhall School of Music and Drama and King's College London. She is currently teaching Secondary School Music in West London.

Gillian JONDORF is a modern linguist who has composed the surtitles for all the Ancient Greek productions which are listed on page 7.

Dan JUNCU brings his knowledge of Greek from the hills and plains of Romania.

Meera JUNCU (née Frost) is a graduate of the universities of Sydney and Cambridge, and has successfully completed her Ph. D on representations of India in Renaissance Italy.

Katherine McDONALD is a PhD student at Pembroke College, studying the contact between Ancient Greek and other languages in Southern Italy.

Hugh MELLOR is Professor Emeritus of Philosophy. He has acted with Cambridge student and town groups for decades. He will be appearing in *Twelfth Night* at the ADC from 4-8 December.

Sam MOTHERWELL drew the images for *Oedipus at Colonus* (2010), *Prometheus Bound* (2011), and *Ajax* (2012). He is past President of the Cambridge Drawing Society and still active as a crystallographer.

Oliver THOMAS is a temporary university lecturer in Greek literature, and a Fellow of St John's. His current research is on Greek epic and hymnography.

Christos TSIROGIANNIS, currently a Ph.D student at Hughes Hall, is a Greek forensic archaeologist specialising in the repatriation of looted antiquities.

Alex WELBY studied Classics at St Edmund Hall Oxford, and is Head of Classics at The Leys.

James WILLETTS used to be Principal Teacher of Classics at Ardrossan Academy and is now a documentary film maker. He will be filming the performance.

Liz WILLETTS is a writer who has a Ph.D in English Literature. She assists with the photography and filming.

Martin WORTHINGTON is a lecturer in Assyriology in the Division of Archaeology. In his spare time he writes murder mystery games.