AENEAS

AND THE ONCE AND FUTURE TROY

A play in twelve scenes from the *Iliad* and the *Aeneid*

Part 1. Homer: *Troiae tutamen*
Part 2. Virgil: *Teucrorum spes*

Wednesday 19 and Thursday 20 February 2014

Divinity School Theatre

St John’s College, Cambridge
Special thanks are due to the following, without whose support the production could never have taken place:

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Philip Hardie contributed the lucid and magisterial programme note on p.3 and drew my attention to chapter 9 in Longinus’ *On the Sublime* (see p.6).

Gillian Jondorf composed the surtitles, helped by Mary Emerson and Pauline Hire.

Sam Motherwell contributed all the original drawings and took over the final editing and tweaking of the Powerpoint Presentation.

James Willetts began by filming and editing a very sharp Trailer for the play and will be creating a DVD of the performance.

Mark Harrison gave invaluable assistance and advice concerning technical aspects of the visual display.

Kenzie Bok organised the reservation of seats by email.

Jackie and Nigel Clark made us feel very comfortable in using this venue for the third time.

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The incidental music is taken from the two sets of Trio Sonatas by Henry Purcell.
Aeneas in Homer and Virgil: a modern perspective
(see also p. 6)

_Tantae molis erat Romanam condere gentem_: ‘such a great labour it was to found the Roman race’, is the last line of the Prologue to the _Aeneid_. Virgil takes up the story told by Homer, starting with the catastrophe towards which the action of the _Iliad_ is inevitably heading, the Sack of Troy. That dark night is the moment when Aeneas must take on the responsibility for finding a new home in exile for the Trojan gods and the human remnants of Troy. In Virgil’s version of the legend the death throes of Troy are the birth pangs of Rome, the city that will be founded by Aeneas’ descendants only centuries later and after much suffering and warfare.

Hector, son of Priam, is the mainstay of Troy, and by the end of the _Iliad_ he is dead. In Homer’s epic Hector’s cousin Aeneas is himself a major Trojan hero who stands up to two of the mightiest of the Greek fighters, Diomedes and Achilles. In each encounter he comes off worse, but what matters is that he survives, and in each case through the intervention of a god, respectively his mother Aphrodite (Venus) and Poseidon (Neptune). These gods continue to protect him in the _Aeneid_: Venus intervenes repeatedly to help her son, and Neptune calms the storm raised by Juno (Hera) that threatens to sink the ships which carry all that remains of the city of Troy.

In the _Iliad_ Poseidon says that it is fated that Aeneas should escape from the hands of Achilles, and that in future he and his descendants shall rule over the Trojans, since Zeus has now turned his heart against the family of Troy’s current ruler Priam. In a variant reading, probably introduced into the text of the _Iliad_ by a Greek writer who wanted to harmonize Homer with the later story that Aeneas travelled to Italy and became the ancestor of the Romans, ‘shall rule over the Trojans’ is replaced with ‘shall rule over all men’ (_Iliad_ 20.307).

It is the beginning of that alternative story, the events that will lead to the foundation of Rome and Roman world-rule under her first emperor Augustus, descendant of Aeneas, which is told in the first two books of the _Aeneid_. But this first part of the story is the opposite of a triumphalist narrative, telling rather of destruction and survival by a thread, experienced by Aeneas as a tragedy of grief, fear, and anxiety. This is a story of a city and a family. The city, Troy, is destroyed, as it must be for new cities, eventually Rome, to be founded in the future. The family survives, the three generations of father (Anchises), son (Aeneas), and grandson (Ascanius, or Iulus), making their way out of Troy in one of the most famous of family snapshots, a Virgilian symbol of generational continuity to set against the Iliadic leitmotiv of sons who die before their fathers.

Philip Hardie
THE PERFORMERS

A . TROIAE TUTAMEN

AENEAS           Thomas Michaels
HOMER            Martin Worthington
                 Patrick Boyde
PANDARUS         Henry Jenkinson
STHENELUS        Diego Bravo
DIOMEDES         Anthony Bowen
APHRODITE        Helen Van Noorden
APOLLO           Diego Bravo
DIONE            Giulia Corsino
ATHENE           Valeria Taddei
ZEUS             Alex Welby
POSEIDON          Anthony Bowen
HERA              Gail Trimble
ACHILLES         Christos Tsiropiannis
Violinists       Konrad Wagstyl
                 Josh Michaels
Cello             Jon Fistein

Projection synchronisers  Dan and Meera Juncu
# B. Teucrorum Spes

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<tr>
<th>Role</th>
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<td>Virgil</td>
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<td>Pater Aeneas</td>
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<td>Venus</td>
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<td>Anchises</td>
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<td>Juno</td>
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<td>Aeolus</td>
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Virgil and Homer: a comment from Longinus, 
*On the Sublime*

I first read Virgil (Aeneid II, inevitably) at school in 1952 as part of a crash course leading to an O-level, and I have returned to him many times over the years, reading him in relation to Dante, Ariosto and Tasso, and, of course, for his own sake. But I’d never have come so close to understanding something of his essence, if I had not begun to learn Ancient Greek ten years ago, if I had not got involved in staging nine dramatisations from Homer, and, above all, if I had not put together tonight’s play.

Virgil took so much from Homer at so many levels, in so many places. But in our play he is doing something absolutely fundamental: fostering Homer’s seed, or rather his sapling, then letting it grow and grow, and grafting himself onto the tree to make the fruit sweeter. Of all the scenes in our play that come to life by being heard almost in juxtaposition, the two most striking are those where the major gods are made visible in concerted action. Homer (1, 4) shows us the two teams, pro-Trojan and pro-Greek, assembling on the pitch where Zeus has finally summoned them to play on equal terms. Virgil (2, 3) gives us the moment when the pro-Greek side finally routs the opposition. This is marvellous poetry: genuinely epic, in fact sublime.

Philip Hardie pointed out to me that Longinus had come to the same conclusion about this passage of Homer. So I thought it would be a good idea to let Longinus have the last word (chapter 9):

“Vast also are the images Homer conjures up for the Battle of the Gods:

*Down in the underworld Hades, monarch of the realm of the shades, leapt from his throne and cried aloud in dread, lest the earth-shaker Poseidon thereafter should cleave the earth apart, and reveal to the gaze of mortals and immortals alike those grim and festering abodes which the very gods look upon with abhorrence (Iliad, 20, 61-65).*

You see, my friend, how the earth is split from its foundations upwards, how Tartarus itself is laid bare, how the whole universe is turned upside down and torn apart, and everything alike — heaven and hell, things mortal and immortal — shares in the conflict and peril of the combat.”

Patrick Boyde
Who’s who?

Anthony Bowen is a former 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 adapted and directed eleven plays in Ancient Greek from 2005 to 2013, squaring up to Odysseus, Oedipus, Prometheus, Ajax and Achilles. Now he tackles Aeneas in Latin. He has been allegedly nominated for a CHUTZPAH award.

Diego Bravo is a Licentiate in Physics from the 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.

Giulia Corsino is a Sicilian Erasmus student from the University of Pavia completing her MPhil in Classics. She enjoys poetry and creative writing.

Henry Jenkinson is in his second year at Clare reading Music. He took the part of the protagonist in Prometheus Bound in the Triennial Greek Play in October 2013.

Gillian Jondorf is a modern linguist who has composed the surtitles for all the Ancient Greek semi-staged productions since 2005.

Jon Fistein read medicine at Jesus College, where he held an Instrumental Exhibition, and was subsequently awarded a scholarship at the Royal College of Music. He continues to play professionally as a soloist, chamber musician and orchestral freelancer.

Dan Juncu brings his knowledge of Greek from the hills of Romania.

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

Joshua Michaels is a second-year undergraduate at Trinity Hall, reading Natural Sciences. He is a University Instrumental Scheme award holder and leads the Fourier String Quartet. He performs as a soloist, and in orchestral and chamber-music concerts, in Cambridge and elsewhere.

Thomas Michaels studied at ETH Zürich obtaining a MSc in Mathematics and a MSc in Physics, both in 2012. He is currently doing a PhD in Chemistry at St. John's.

Katy Morgan comes from Wells in Somerset, and is a second-year Classicist at Newnham College. She played Briseis in Achilles: the End of his Wrath last year.

Sam Motherwell has drawn the images for previous productions from 2009. He is past President of the Cambridge Drawing Society, and is still active as a crystallographer.
Who’s who (continued)?

Valeria TADDEI studies comparative literature in Siena and has come to Cambridge under the Erasmus scheme. She is now deeply involved in theatre, choral singing and tango.

Gail TRIMBLE took her BA and D.Phil in Classics at Oxford, won a JRF at Trinity College Cambridge for her research on Catullus, and is now a Fellow of Trinity College, Oxford.

Christos TSIROGIANNIS took his Ph. D from Hughes Hall. He is a Greek forensic archaeologist specialising in the research and repatriation of illicit antiquities.

Helen VAN NOORDEN is Lecturer in Classics at Girton College. This term she is enjoying a sabbatical at CRASSH, developing research focused on Hesiod.

Konrad WAGSTYL is a MB-PhD student at Clare College. He has previously led Cambridge University Chamber Orchestra, Orchestra Alba, and Sinfonia d'Amici. He regularly performs with other orchestras and chamber groups, and as a soloist.

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. She enjoys poetry and creative writing. She assists with the photography and filming.

Martin WORTHINGTON is a lecturer in Assyriology in the Division of Archaeology. Raised in Italy, he dabbles in languages and day-dreams of writing a novel.