Kim Shelton: Hi everyone. Welcome back to Myth. We today are going to continue where we left off last time. So I'm showing you, again, the image of Oedipus and the Sphinx from a red figure tondo but also this is a good, we'll see this image again, because we're going start a series of sagas looing at myths connected to the foundation especially of cities and certain important founding genealogies, and we'll see how many of our heroes are interconnected through generations by looking at just actually a small number of sagas and houses that they were. So we're going to start with the house of Cadmus today once we finish up looking at heroes in general and also heroines in general. So the other things I want to remind you from the get-go first of all, and I'll try to remember at the end as well, there is no lecture this Thursday. I'm going to be out of town, so I'm not going to hold the lecture. I would suggest that Thursday, in lieu of this lecture, would be a good time to get your ideas organized for your term paper. I did send out an announcement through B courses asking everyone to please get your topics approved by your section TAs by this Friday, the idea being that you have your annotated bibliography due on Tuesday, March 5th. So in order to have a topic and find that bibliography and annotate that bibliography or at least the beginning of a bibliography, you would some substantial time with that topic. So I really suggest that everyone does that and don't forget that when you read the assignment, of course under assignments, on the B course pages, for the term paper you'll see that one of the things that's required is the topic that is signed approved by your section TA. So please start to do that, and especially if you're not going to do one of the suggested topics but are going to do something totally on your own, please, please do that. Okay. So that's what I wanted to remind you about today, and again, I'll try to remind you again at the end for those coming in late. So heroes, we left off with heroes. We talked about the common characteristics and things that heroes were -- the pattern that they fall into, their heroic pattern. A little bit about Timi [phonetic] and Claos [phonetic], the things that every hero desires and really needs to be consider heroic, and then how heroines are different, and again, we're going to do that in just a second, but also thinking a little bit further about the heroic pattern, the fact that they all are born into unusual or unnatural fashion. There's something fraught at their birth or they are in danger as an infant. We'll see lots of examples of that. Many of them have already show that they are different through some kind of prestigious powers that they might have as children, even as babies. Hercules is a great example of this. They crave adventure. They, of course, face opposition. They embark on a quest, which symbolizes a kind of journey of both self-discovery but also discovery of the world, discovery of dangers, and then can certainly be set on a task. Again, Hercules is a good example of that. They can be isolated from humans, often because they're considered dangerous. But they also are useful to battle monsters. They are helped by the divine, of course, with a journey to the underworld, and we see them through this journey, and especially journey into the womb of the mother goddess. In their descent into unconsciousness, they connect both the upper and lower world, and they become this liminal figure between the world of the living, the world of the dead, the world of the divine, and the world of the mortal. And their status as a mortal but potentially semidivine, what I often call the junior varsity gods, they translate that for us. They negotiate those spaces for us, but also puts them in certain kinds of stress and danger. They are rewarded for success. Sometimes that reward includes marriage, which is meant to approximate a more civilized, hopeful life, what everyone strives for, or possibly political power is also a reward. Sometimes they, of course, can get both. So heroines, on the other hand, they do also follow some patterns, both the roles that they play and the sort of similarities and stories that are told, but very different from heroes. And in fact, heroine is probably not the right word for them. They are not a female version of a hero, as they appear in Greek myth. And they do not follow the heroic pattern. They have a pattern of their own. Let's see, let's find a heroine. Here we go. We have Odysseus and Athena and Nausicaa, one of our heroines here at the right side of this red figure vase. We'll see this image again as well, both with, of course, Odysseus as a hero and Athena as the patron goddess of heroes, which we'll see over and over again. But also the role of him and Nausicaa. So for heroines, immortality is not their ultimate desire, because it is ultimately for heroes, and depending, you know, they get different types of immortality, but it's not what they're striving for. Sometimes it happens by default. One example is Andromeda, who will be saved by Perseus and become his wife, and the two of them, their immortality is that they become constellations. But that's -- it's rare, actually, that they will achieve it by default. They are meant to be the

sustainers of life, the producers of children, although, as we'll see, the most tragic of heroines are those that never reach that stage, are never able to fulfill what their societal role is, wife and mother, and then of course, many tragic female individuals in myth who lose their children and therefore make themselves irrelevant in lots of ways, certainly from the view of Greek society as they left us these accounts. We learn a lot about female rights of passage that not only boys were initiated into society but women were as well. They tend to be collective rights rather than individual rights. It's not about an individual's ability to go out and survive in the wild and hunt and become a valiant soldier, that it is, again, their role in a collective that tends to stand out in the experience. They have it's also safer, again, for them to be safety in numbers. And see an example of this when we looked at Artemis and about the festivals at Brauron and the young Athenian girls who are initiated, essentially, into womanhood and into Athenian society as young girls through this Brauronia, through the festival of Artemis at Brauron. So what is the heroine pattern? It's absolutely played out, portrayed and played out in their relationship to the men in their lives, their fathers, their husbands, and sons, many of whom, in fact, are heroes themselves. So the mothers of heroes do achieve a certain kind of status, but also a certain kind of tragedy as well. Now, this is not unlike Greek society where women did not, for the most part, did not have citizen rights, although it was important for their offspring, for them to be the children of citizens themselves. They didn't have the kinds of rights and votes and things like that that the men citizens did. They often had very, very restricted and prescripted lives of things that they could do and more things that they could not do. And they were usually defined socially, politically, legally by the men in their lives. They, again, sometimes husbands, more frequently fathers we see, and then occasionally, again, known perhaps for their offspring but rather than their own lives. So we see this immediately reflected in that myth, and it's kind of a circular situation where the myth gives the reasons why this is the case of society, society has created these myths, and therefore reinforces what's the established norm for these women. And it makes me think even of there's some famous examples of early statuary of women in which there are inscriptions that, again, defines them by who their father is, who their husband is, maybe even brothers of importance, will help identify these identify rather than in their own right. So, our heroines followed this pattern. In myth, they fulfilled the proper roles in society as defined by men. They are loyal and obedient. Two good examples of that include Alcestis and Penelope, very good examples of the loyal and obedient wives. They also are demonized when they go against the societal norms. When they refuse to fulfill these roles, they are condemned as whores or witches or even monsters. Of course, we'll meet some of them, Agave, Clytemnestra, Medea, perhaps most famous of all. Either way, whether you are a virtue, you know, virtuous, or you are a monster, the rewards for the heroine are usually the same. And that is unhappiness. There are very few happy endings. There are no cults to these individuals. There's, again, one or two exceptions, Helen being one at Sparta. She and her husband, Menelaus, received a kind of hero cult, but again, the exception rather than the rule, and we have very few, like I said, tales of immortality, Andromeda being the exception for that. So what are the primary roles that we see them in? First and foremost are the wives and mothers of heroes. So their identity in relation to the hero. They're brave. They're loyal in the face of death. That's the role they do. They support the hero. We also have group that we call helper maidens. Nausicaa from the Odyssey is a great example of that. They assist heroes in their quest. They're important at certain junctures, and we see Athena, the goddess, also here in the Odyssey is a good example of that, although a goddess, he too often plays that helper maiden role, and as the maiden goddess that's also appropriate. So we see both at the divine side but also on the human side, the helper maidens. We also have an interesting group. I'm going to show you some examples, as well, of the hero impersonators who imitate heroes, and the reward for that or the payoff for that is usually death or exile. So not a huge number, but a few, and we'll see some examples. There's also a category of roles that we call the bride of death, which I mentioned before. These are young women usually who have not yet reached marrying age or they're right at marrying age, and they never get to marry. That they are sacrificed. They are martyrs in some way. Sometimes instead of compromising their integrity, Antigone is a good example, they will die. And then, so we call them a bride of death, because they never actually get to fulfill their role. And then on occasion, we have victorious heroines, very rare. They pursue goals. They retain some independence but are still good according to the male's assigned roles. So we'll see a few but rare. And some of these characters will, in fact, play several of these roles. They're not

always just exclusive to one. So we can look at some examples. I have -- [INDISCERNIBLE] Yeah? Student 1: Oh, but those two are free -- Professor: Somebody has their, somebody has their microphone on. Please mute. Thank you. So we have some examples. We'll see this, again, as well. This is in the, a representation on a vase. It's actually a vase particularly used by women for working wool that shows a scene from the women's quarters of a home. It's meant to be a scene from myth, and we'll see it again, actually, later today or the next time. But it just does show sort of women together. They spent a lot of time isolated from men and had mostly women and children and slaves as their company. So that's, when we do see a glimpse into their lives, even set in the mythological story, we're looking into something that women's quarters, in fact, we have here the representation of some very special vases that were specifically for the wedding and for the bath that would happen before the wedding, the loutrophoros, and so we see this idea that there's maybe a preparation for a wedding, and we'll see how that belongs. So some of the examples that I wanted to mention as well, to give you some specific examples. So as mother's and wives of heroes, we have, for instance, Semele, right, godmother of Dionysus, but falls into that same pattern. We have Andromache. We have, I'm sorry, Andromache. We have also the ideal wife, who is Alcestis, the daughter of Pelias and the wife of Admetus, who goes to the underworld instead of him, right, in his place, sacrifices herself to go to the underworld. And of course, and that's what we see here on this vase. And then in a more neoclassical style, contemporary, roughly contemporary painting, we see Penelope, again, the ultimate in some ways, the ideal, one of the ideal wives of heroes. As far as helper maidens go, we can have people like Electra, for instance, but we can also have people like Medea. Medea can also be the hero impersonators, I'm sorry, can also be the ones who are shunned but in some ways is also a helper maiden. She helps Jason. He gets through. And then, of course, betrays her, which is when she is demonized and turned into a monster. So more on that to come in the House of Aolus [phonetic], but Medea, this is Medea, in this painting we recognized her in some ways because she has this very, very ornate, I want to say, exotic-looking outfit, a dress that's she wearing with a very unusual headdress, very different, from the portrayal of Greek women that we have seen and we'll see, and this identifies her as a foreigner, as an other, and that also helps to demonize her in her storyline. Another good helper maiden, of course, is Ariadne, who helps Theseus escape the labyrinth and escape Crete and for her great help, she gets abandoned, but of course, as we know, she ultimately becomes Dionysus' wife, so does get some level of reward with that in mind. Now, I mentioned hero impersonators. They're particularly unusual. One, who we'll meet again, Atalanta. This is form a sixth century black figure painting, which it was the usual early on, earlier on in black figure painting to show women with white paint on their skin, to distinguish them from the men and the darker, which is actually the color of the glaze that decorates the paint. So they add it on on top, white paint, to show women. And in this case, we see a woman who is only wearing a small kilt. Otherwise, she is nude and is, in fact, wrestling, and we've learned this about Atlanta,. That she was raised by a bear, and she is a great athlete and is essential in some important myths like the Caledonian boar hunt. So we will see her again. And we would, or I would argue that Clytemnestra, again, another strong figure who is demonized in her storyline, is also a hero impersonator. And one of the reasons that she is demonized is that she is a great leader and is ability to rule Mycenae for ten years while her husband is in the Trojan war. She takes on a lover, not something that women should do, but of course, men do all the time, and in some versions of her story, she is also an aggressor and the bringer of violence against here husband and her family. So this is, of course, a scene we'll come back to where her son, Arestes, is avenging the death of his father. So, more about all of these individuals as they occur, but I wanted to give you some examples. Brides of death, of course, are the saddest of all. One, of course, Iphigenia, sacrificed for the Greek fleet the be able to sale to Troy. Cassandra, another, you know, given this prophecy but that no one would believe her from Apollo, and therefore is doomed to have all these terrible things happen to her. Antigone, of course, which we will be reading for the next time, we learn all about her story. Maybe she's the ultimate bride of death. And then finally, the sort of victorious heroines, which I would include now Sicca, another more contemporary drawing, of Nausicaa discovering vulnerable naked Odysseus, and she is a, you know, young, chaste maiden, but she does help him, and she does survive and anything is okay. And even her reputation remains intact. So, and then again, also connected with Odysseus is Penelope, who, again, Penelope waiting at her loom with her son on this red figure vase, but one we will see all of the things that she does, and she

kind of dips in an out of the heroic pattern in some of the things she does, and proves herself, of course, to be equal, to her hero husband. So these an amazingly complex character that we don't always get in every version of Greek myth, but one that we will look forward to learning about and talking about in detail in the last third of the semester. Okay. I am then going to find my other PowerPoint to start. Here we go. For the House of Cadmus, which will spread over the rest of today and then definitely into Tuesday, which we were scheduled to do House of Cadmus part two anyway. I want to point out, again, the word list, which you, of course, will find, the word list, which you can print out or you can use the electronic version for lots of names. I mean there's so many names that are going to come about. These are, in their entirety, they should be listed here including terms that are important, but also, I include, and I'm going to -- I actually have one of these in the PowerPoints, I can show you as well, but on the word list is also, for each of the houses is a genealogy, a family tree, which can be super, super useful, because I'm kind of going to work down it. Some of them we started when we talked about the gods, because they all have some kind of divine ancestry, what you have to do to be a hero, but were going to look at the different generations and the way they interconnect. So it's wonderful if you, you know, have this in front of you and have a copy of it, and again, they're on the word list. So click on the word list. On the syllabus, under the day of the lecture, and this will pop up, and you can save an electronic copy if you want, or you can even print it out and have it available. So I just wanted to emphasize that because it'll be really good to follow along. And I even use it to keep myself, keep track of it myself, because as we'll see, mythological times means that there are different versions, things shift a little bit. It's hard to know exactly where we are in the whole scheme of things. Okay. Some things to think about as we start into sagas. So we start thinking about, first of all, with the House of Cadmus, which might be one of the older groups of myth. We'll see a few of them. Like I mentioned, I think Perseus, we think, is probably, he seems to be one of the oldest named heroes, but this really goes back to the foundation of Greece in many ways, these stories. And the Greeks themselves conceived of the House of Cadmus as kind of going back to the beginning. So it's a good place as any to start. And, of course, culminates with Oedipus, who is such a complicated character and a nontraditional hero in the sense that he's a tragic hero. So we will look for the good in him, but mostly we're going to be horrified by the tragic circumstances, which kind of all go back to the beginning of his ancestry. And the mistakes are repeated over and over again. So we will think about that. In general, we should keep things in mind including that Greek myths are never told without a motive. Sometimes motives are competitive, that there is some sense of a least competition, family to family, genealogy to genealogy. We, again, will be struck by the many different versions of the same story that exist, and sometimes these versions have to do with chronology, that they were told at different times in different places, and they were almost entirely, you know, told through an oral tradition, that was constantly changing. So that we know. That happened. Theres also, though, a sense of competition that sometimes one version, someone's version of a story might specifically be told to displace someone else's version of a story, especially when the story or stories is connected to their hometown or their family or their region of grace. So there's a personal investment in the telling of a tale, the heroizing of certain individuals and the emphasis of one line of the genealogy over another or a certain ancestors over another. So those are things we can keep in mind. We might say that the traditional part of these stories refers to their subject matter. The plot, itself is pretty fixed in very broad outlines. The characters, too, for the most part go unchanged whether this comes from an early version in let's say the 8th or 7th Century all the way down through the 5th and 4th Centuries and into the theater in the use of these same myths. A myth or traditional tale, of course, has no author per se. I mean we have now some that are, you know, is it Homeric, is it Homer, Homeric, you see it, or is it unnamed, and of course, transmitted from one generation to the other. So as the genealogies are stressed, the story is stressed. The development from generation to generation, these are stories that are also meant to be told generation to generation. So there's a lot of meta going on here. So we start out, the real, as I mentioned, the heart of the House of Cadmus, the one that, the thing that makes it most famous in some ways, is the Oedipus myth. Now the Oedipus myth seems to have been part of a larger group of stories or myths that concern the founding family of Thebes, some of which, bits and pieces of which we're going to go through and talk about today. But also those seems to be part of a pretty large and important epic called the Thebeas [phonetic], possibly even composed by Homer, but now really totally lost. There are references to it. There

are occasional quotes from it in later authors, but it has not survived to today, and there may be reasons why it did not survive as well as those that tell the stories, the epics of other parts of the Greek world, like the Argolith [phonetic], for instance that we will learn about looking at it from say Agamemnon's point of view rather than say a Theban king's point of view. But just to know, that the parts that have been picked out and told and retold and turned into place were part of a much larger set of stories and maybe even tied together as an epic. And again, we are unable to profit from the totality of it. So what have we learned? We learned that this all goes back to King Agenor of Tyre. And I can't even, Tyre is actually right on the coast of the, the eastern coast of the Mediterranean, so it's off of our map here, in the area of Phoenicia, it'll be in the historical Greek period Phoenicia. And we have visited here before, of course, because of his daughter, Europa, and we were told that in addition to his daughter, he had three sons. Cadmus, Phoenix, which is literally the personification of the place Phoenicia, and Cilix. We have met this story, we saw this story and told this story when we were talking about Zeus and his many partners, the many people that he took advantage of, and of course, we were told that Zeus enticed Europa and the guise of a bull away from her homeland, and swam her over to Crete where he then raped her. And the father, her father, King Agenor, of course, not knowing what happened to his daughter, sends the sons out and told not to return without her. Cadmus, they go in different directions, Cadmus goes off to Greece where ultimately, so here's Crete, right. So this is where Europa has gone, and ultimately Cadmus ends up here, founding the city of Thebes in the region known at Boeotia. We are told that Cadmus, in his search for what to do, sought advice from the Delphic oracle. Here we have Delphi. Here we have Thebes, and we have the area of Boeotia here. And then Delphi is in the next district. But he goes to the famous oracle and says, you know, what should I do? And the oracle basically tells him, give up. You're never going to find her. Clearly, you're looking in the wrong place. But in this case, he just says, you're not going to find her. Instead, you are going to follow a cow that has special markings until the cow is exhausted and lies down, and in that place, you will found your city. And this is what he does, and of course, the cow sits down in Thebes, what's going to become Thebes, and that's where he's going to found his city. The area then, it's an etiological myth also for the naming of the region of Boeotia, which means, literally, the cow land. And it is, in fact, a very fertile area that's in, there's sort of a, there's areas of large plain with some fresh water, that it's good for stock breeding. So it's more likely that the cow lands, but this is a good story to reinforce that. He does, when founding his city, he decides to, he sacrifices the cow, the exhausted cow, either to, we're told either to Athena or to Zeus, and in founding this, and in conducting the sacrifice, he sends the men to a fountain to fetch water that is necessary for the sacrifice. And unfortunately, they were killed by a snake, serpent, dragon, different characterizations of what this large-scale beast actually was. But we know for certain that it was related to Ares. This is a painting from the late 16th Century by a Dutch artist and very gruesome, with the dragon killing the men, decapitating them. Ultimately, we find out that Cadmus becomes a hero, not only for founding a city, but also for killing the dragon. This is from a medieval manuscript that includes tale of this story, which is one reason why he looks like a medieval -- Cadmus is depicted here as a medieval knight, and this is a most decidedly western European-looking dragon. It shows how this, the perception of this story was then illustrated in these other periods, which is always fascinating. I love the ones from the medieval manuscripts. They're often some of my favorites. So he kills the dragon, and then at Athena's suggestion, and have another manuscript illustration to show you, she tells him to sow the teeth in the ground, so as if they're seeds, and we see here two things. We see the ground indicated in stripes, which means that there are cloud furrows, and then the dragon teeth are sowed in, are planted into the ground, and of course, men, armed men, pop up out of the ground. Cadmus is -- he throws a stone among them, and they fought each other until only five men survived. These are the Thebans. They are what were also called the Sparti, the ancestors of their aristocratic families of Thebes. So this is their foundation story, and again, how important it is that they were born from their own earth. They are autochthonous as we say. So from their own ground, sprung from the earth, and that's very, very powerful message in a powerful story. And they had the additional of having heroic Cadmus who is a non-Greek, an eastern Mediterranean person who has come and performed these heroic acts and caused the Thebans to be born. So it's a very interesting, complex, interwoven foundation that's of both outside and inside. We also have two really foundation stories, which unusual. Most cities get one. Thebes, in fact, has two, and we'll see

the story of Antheon and Zethus is the second foundation story. We're not entirely sure of why is there two. Were there maybe two original smaller villages that eventually become Thebes, and they each have their own tradition. We have a little bit of that going on in other places sometimes. Is one a more indigenous story and one a more foreigner coming in and settling story, and then that always remains interconnected but separate. As two foundations, those are genuine questions that help us understand where this tradition came from. So Cadmus, and the story Cadmus and sowing the dragon teeth, is one foundation story. A little bit more about him, his name in Greek literally means the man from the East. So in case you forgot how he got there, his name will remind you that he came from outside of Greece. He came from the East. And we do ask if this is truly a legend, something that has a historical nugget in it. Does this character in myth represent a real foreigner who came and settled in this part of Greece? Through much of time, including Bronze Age, Iron Age, and later historical periods, the area of Boeotia and the island of Euboea immediately to its east have strong ties, very strong ties to the eastern Mediterranean that we see through trade, both eastern materials coming into that area. They're homegrown materials and pottery moving to the east. So it makes you wonder how long since this seems to be this long-established connection, is there something there hiding in the story as well. Interestingly, of course, he is also in Greek tradition is connected with introducing the Greek alphabet. The alphabet that we still know today, alpha, beta, gamma, delta. And the connection makes sense, actually, because actual Greek Alphabet did come from Phoenician, from the area of Phoenicia, in the area where Tyre was, right, in the eastern Mediterranean, and in fact, the Greek alphabet was adapted, the Phoenician alphabet. This, of course, does not happen until probably the 8th Century. Traditionally the Greeks believed that the introduction of the alphabet happened somewhere around 776 BCE. Yeah, probably not a real historical date, but one that they reckon, that's when their alphabet started, and we know that the Greeks actually talked about the linear B script, which was different, and was earlier in the Bronze age. So we have two different sort of competing things happen. A possibility of a very early, maybe Bronze Age foreigner who may help establish this part of Greece. And then his connection with what was his mythological or his real own land, which way you look at it, with the later introduction of the Greek alphabet. So I know it's confusing because we have things happening in two different myth time and real time, but it's interesting that the Greeks also combined them, you know, thought to themselves, ah, Cadmus is Phoenicia. We clearly know that our letters are from Phoenicia. Cadmus, therefore, must have introduced the alphabet. So, not true, mythological, but a wonderful, interesting connection to this character, to this hero. The second foundation of Thebes has to do with, as I mentioned, Amphion and Zethus, which we would term a folk tale. We're told that the Theban girl Antiope is, well, she's not Theban, she's from the area, Antiope is raped by Zeus and gives birth to twins, Amphion and Zethus. Amphion, his name, his man of intellect. And Zethus is a man of action. So the smarts and the -- the brawn and the brains. The smarts and the physical action. They are very opposite in temperament. In Roman myth, they seem very familiar to us as well. They are very similar to Romulus and Remus, another set of twins with very different temperaments. Amphion and Zethus are born in the wild and are left exposed because of the shame of the rape and the birth of the children to an unwed girl. A shepherd finds them. This is, of course, a recurring theme in this House of Cadmus but also in other Greek myth, and Zethus becomes a herdsman, and Amphion becomes a musician. Antiope is imprisoned, and punished by her uncle, Lycus, who was, as you can see on your, on our family tree, we have Lycus and Dirce, who are the, well, Lycus and Nycteus are the parents of Antiope, but then Lycus and Dirce are the ones who end up imprisoning her. Eventually, though, she escapes and is reunited with her sons, and we have the necessity for revenge against their more. Amphion and Zethus kill Lycus and Dirce, which is what we have here. She is trampled by a bull. This is a Roman painting with the two boys, the two twin brothers. Dirce here. And just not totally surviving in this painting, but a bull that is trampling her, and that's her punishment. The two become rulers, and they drive Laius, who is one of the other children in this line, their half-brother, that, no, half uncle, that they drive them into exile. He would have been naturally the legitimate genealogical heir. But instead, instead they rule. And they are most famous for building the walls of Thebes. The walls of Thebes were famous even later into the historical period where there were actual real walls. The site itself is on this little hill, and they have these massive walls that both terrace and hold up the town, and some of the walls certainly go back to the Bronze Age, and learn that they famously had seven gates. That we still can't

say for certain because there's a modern town sitting on top of the ancient town, so different to access, but there may well have been seven gates. This was often called the seven-gated city or seven-gated Thebes, the epithet for the city itself. And Amphion, the musician, famously helps build the walls by moving the stones with his music that he is able -- the music is able to make them light and fly and come and placed into position. A later, more practical explanation for the existence of these two foundation stories is sought in and sometimes evidenced in the fact that the later city of Thebes, it may be even the Bronze Age city of Thebes in truth, but certainly the historical city of Thebes, where people would recognize this is where these people had been, and this is the foundation story. There were kind of two parts of the city. There was the high part of the city, which was called the Cadmea, so the city of Cadmus, and it was the part that, you know, sort of a citadel in upper part, and then there was a lower city that was named after the wife of Zethus, whose names was Thebe. And it was, in fact, the lower city that the brothers wall, that the Cadmea was walled earlier, and that the brothers, in fact, walled the lower city, now called Thebes, after Thebe, the wife of Zethus. And Amphion, by the way, marries Niobe, and we remember what happens to Niobe and her many children and her boasting about being a better mother than Leto. So that brings that story to a conclusion, that line in away, because now we really continue on with the other line. So we go back to Cadmus, and we find that he has to, in fact, atone for the murder of the dragon, that even though the dragon creates the Thebans and they come out of the Earth, that this is a form of murder. The snake was -- belonged to Ares, and as we know, Ares is not someone that you want a, a god that you want to play around with, so he is made, he is punished for the killing of the dragon. He has to serve Ares, the god Ares, for eight years, and then he is allowed to be purified. And this, too, is an etiological myth. We have several versions of this that talk about, which we've mentioned before, miasma, the pollution that one puts on themselves when they have murdered someone, and in this case, you know, the dragon is the god, and that there are particular steps for purification, for cleansing, for reentering society, and especially for reentering sacred places that have to be followed, and ultimately, we find out that Delphi is one of those places because of the python, because of the Pythia, that murderers can go to seek purification. So we are told that Cadmus is purified and that he then marries the daughter of Ares, marries the daughter of Ares, Harmonia, and this is, in fact, another, this is more of the same scene that I showed you. It's actually from the other side of the vase, which again, shows the marriage of Harmonia, and the two of them, Cadmus and Harmonia, produce four daughters and a son, whose name, Polydorus, means many gifts. And of course, we have met the daughters. Ino, and Semele, Autonoe, and Agave. So we've already seen what they get up to. And you can see them on your family tree as well. In fact, let me go to our family tree. So you see here, here's at second line over here. Zethus and Amphion. Here with Cadmus and Harmonia, we have the four girls and the single son, which is one of the lines that is, one of the lines that's going to be particularly important, and remember, here, Semele with Dionysus and of course Pentheus and we saw how that played out last time. So the wedding of Harmonia and Cadmus was very grand, and of course, all the gods we're invited. And she was given a necklace and a royal robe by her mother, Aphrodite, and then, those will be first for later generations, and we will see where those come up again. Cadmus himself and Harmonia later were turned into snakes and went to Ilecium [phonetic]. So, first of all, identifies him as a hero, and Harmonia has a demigoddess herself or a full-on goddess, really, herself, also then, although mortal, and marrying a man, but they become immortal. So living as snakes in Ilecium. So that's a kind of immortality, and we see that heroic pattern play out. We do know that there were a cult to Cadmus and to other heroes, hero cults that are a form of ancestor worship. So they're both considered worship of this junior varsity god, this individual that sits in between the divine and the mortals, being sort of semi-divine and ultimately sometimes immortal. But also, as we, you know, they are in a family genealogy. You could be from Thebes and track your family back legendarily to these different individuals. So it was a form of city foundation worship, ancestor worship, but also some sort of divinity worship as well. Usually, in a city, you'll have what's considered the progenitor, primogenitor of the race. So in this case Cadmus for Thebes. We do have hero cults attached to specific cities and specific groups of people. We will get some that transcend individual cities or are connected to multiple cities, Hercules is a good example of that because he got around and was in his stories connected to lots of different places. So many people claim a descendant from him in connection to him. So the hero can be simply a common ancestor and then unifies both a political group by

emphasizing kinship ties. And that can be important for in many different stages of social and political structure. Cadmus, of course, we're told, had a divine patroness, Athena, and also an antagonist, Ares, and this is absolutely typical of heroic myth. It's often Athena. Not always exclusively but often, and then there will be certain individuals, in this case Ares, who are their nemesis to some extent. But resolved, in this case, right, because he ends up marrying his daughter. We have, in these stories, the hero is very much equated with his antagonist, and that's where the marriage to Harmonia is so important, the child of Ares. And also, as the connection to the Theban people, being the offspring of the serpent of Ares, right, so we don't want to forget that connection either. So he's married to someone from Ares, and literally, the people around him that he rules, that he has created, so he's partly their creator, as is also Ares their creator. So very complex but important relationship. Okay. So now let's look at the next generation, what we might call the house of Labdacus. So Polydorus marries Nycteis and by her had Labdacus. Labdacus gave birth to Laius. And Laius, who had been sent into exile, right, by Zethus and Amphion. So we don't want to forget that. Laius' name means a lefty, clumsy, or unlucky, all of those different interpretations, which gives us a good sense of what's to come. We also find out that Laius when exiled, which is interesting, and this is true, we find this out in through all of our myths, about the different families, the different cities. There's lots of people that go into exile over and over again, and we do know that this was on occasion something that happened in the Greek world. Athens was a great example because they instituted a law that there could be what we call ostracism, that people would take a vote. They would nominate and vote for people they thought were too powerful in the city, which would be a danger to the democracy, so they'd have to go into exile. They'd have to leave the city for ten years, believing that, of course, that would make them lose power, lose any control of other people or factions, they might have upon returning it would be safe. It didn't always play out that way, but because we know people can actually still be powerful and pull strings from far away. So it's interesting that this story, and many of these hero stories and sagas include these details where people, again, usually because they threaten power, right, Zethus and Amphion wanted to be co-rulers of Thebes. Laius, while really by all rights was the legitimate heir to the throne, so they exiled him. But exile doesn't mean go out and just live in the wild. Exile in the Greek world means you go and you live in another royal family, in another place. That they treat you in the way that you've been accustomed to living at home and elite life. You are a guest, Cynea [phonetic], there certain things that you should do, and your host should do, but your host welcomes you in and takes care of you because you are the child of possibly an ally, possibly an opponent, someone else of elite status. So that's just a good thing to know is that they're not all, you know, out in exile and being miserable. They're actually in a pretty comfy place. We find out that Laius was in exile in Elyes, in the western Peloponnesus in the court of Pelops, someone else we're going to talk a lot about. We find out, though, that Laius is not following the rules of Cynea. He is not being a guest, apparently, because he rapes Chrysippus, son of Pelops, and is cursed by Pelops. So this is arguable, let's call it curse number one. There are some things that suggest there might have been earlier curses, but this is big curse number one for this family. It will not be the last. He, of course, is going to return home eventually after his exile, and he is made king. He receives an oracle, Laius does, that his son will kill him. Not ever what you want to hear. But, you know, in the story and in our minds, we're told this is related to what he's done in Elyes and a curse that was placed on him by Pelops. So, he's told specifically the oracle that in fact the son will be by his wife, Jocasta, and would kill him, and in fact, this child will marry his mother. Decides that to, you know, that sounds terrible, and that the only way to make sure this doesn't happen is to now have a son. And this is also the first in the long line of how to avoid curses or how to avoid what we might call fate and the fact that according to these stories, the Greeks suggest that you cannot. You really cannot avoid fate. Because no matter what anyone does, and Laius is a great example of this, fate ultimately comes back and bites you in the butt. So he can do whatever he wants to do. He refuses to sleep with his wife. He says, you're the one that's going to produce a son, so I just wont sleep with you at all. But then, they have drunken sex, she gets pregnant. Jocasta has a son. So he, of course, knows what, believes the oracle, and knows what this is going to mean. So in fact, he comes up with another plan, to avoid fate. He takes the infant, and he pierces the baby's ankles and ties them together, or pins them together. This is a practice that was related to the dead, usually, that they could be, their legs could be pinned together or tied together so that their ghost would not be able to walk,

would not be able to wander around and haunt them, and it's very like that what he's planning to do, which is, of course, to expose the child, have the child die, so that the fate, he cannot grow up and kill him and marry his mother. But it's this, ultimately this is something that he's likely to be haunted by, so by pinning the ankles, he can avoid this. So this is both part of the myth, but something that we know actually happened in burial practice as well. The child is exposed on the mountain well outside of Thebes, the high mountain of Mount Cithaeron, and he instructs one of his shepherds, in some traditions we get his name, Euphorbus [phonetic], and however, and this is where we get the plot twist, and this is a vase, a red figure amphora, you can see here the whole composition and then the detail, of which these figures are actually, they're labeled, in case we didn't know who this shepherd is with this big floppy hat and his shepherding staff. It's Euphorbus, and then we have a child, here, more grown up than an infant, but Greek vase painters really can't really draw babies very well at all. So this is meant to be the baby, and it says Oedipus. Now, of course, his name, I forget to mention that, his name, Oedipus, means swollen foot. And it seems to be that his feet will be deformed or have serious scars from the pinning of the feet, and that that's how his name came about, was really characterized him and should almost have been a reveal of who he was, but of course, again, we can't avoid fate. All of this is going to have to come out in the most dramatic of ways. The shepherd decides not to expose the child. Instead, he gives the shepherd to another shepherd, friend shepherd, but one that is not from this area, but is from further away, in fact, across the bay of Corinth, from the city of Corinth, an area of Corinth, a shepherd belonging to kind Polybus, who is the kind of Corinth. The reason why the two of them know each other and meet is that there's shepherding that goes on long distance, and in certain times of the year, up in the heights of the mountains can transcend one region to another. So it's most likely that that's what we see here in this reflection. But of course, Euphorbus believes that this this is safe, this makes him feel better. The child is alive, but is now long away from home and would never cause any trouble. We find out that the wife of King Polybus, Merope, is responsible for healing the wounded infant and that in fact she is unable to have children of her own, so adopts the child and raises him as her own. And she's the one that gives the name to the child swollen foot, Oed-, -pus, Oedipus. So then we have part two of our story, where the process repeats itself. Oedipus is -- some of these, I love these myths that just are almost too realistic. We're told that essentially Oedipus is made fun of at school. He's bullied because his friends find out that he's adopted, which he didn't know that he was adopted, so he goes, of course, to his mother. She won't confirm or deny, and part of this, and it's great anxiety and a source of bullying for the people that Oedipus was with at school in Corinth, because in Greek society and as reflected in Greek myth, you are defined by who your father is. And so if you father isn't your father, that challenges your entire identity, and your identity informs your status and secures your future. So if all of that is brought into question, so are you -- you as a person are brought into question. And we see some anxiety of this throughout Greek myths and Greek literature and even Greek history. So it was something, it's important, of course, to see many layers of this when we read the Homeric epics as well. So what is a good young man to do when he's not sure if he was adopted or not? He goes off to the Delphic oracle to find out the answers to his questions. And he receives the oracle, of course, that he will kill his father and marry his mother. Heard it before. Now, the irony of this, really, is that in both generations, trying to circumvent the destiny or the fate brings it all to culmination and makes it happen regardless. So Oedipus, believing that he is the child of the King and Queen of Corinth does not return there, because he doesn't want to kill his father and marry his mother, so he instead keeps going and runs off into the next region, the more distant region of Thebes, bringing himself, coming towards Thebes, bringing himself into direct contact. I'm going on put on this, this is from later, later part of the story, but one of the quintessential images of Oedipus, and we see him here as the traveler with his floppy traveling hat, his special traveling cloak. He has boots as well. The staff that he carries, it's more like a cane, is meant to indicate likely the swollen foot, that he has a kind of disability perhaps. He doesn't walk normally, although, you know, nothing like that is indicated in his physiognomy, but we have the indication of the cane that he maybe needs some kind of assistance. So, again, lots of clues in this image in which he is not immediately identified but both because of the context of the story, the other character in this image, and then the way he's portrayed, we understand it to be Oedipus. But anyway, before we get to this point, there is a very important road system that leads between the upland areas where the Sanctuary of Delphi is and the area of Thebes and

Boeotia in general and other city states that are in Boeotia. And within the western edge of Boeotia, there's an important crossroads with major roads east-west of Delphi, but also north-south, going up towards more central Greece and south into western Attica. And it's at this crossroads, which crossroads are always fraught, because you never know what's going to happen, who is going to be coming from the other direction, lots of stories of being mugged, you can get mugged at crossroads very easily. It's a place of liminality in places of nonsafety, and it's why there are usually sanctuaries of some kind, even if it's a heap stones with a herm or something like that that signifies that try to avoid some of the dangers of the crossroads. If we weren't worried about crossroads already, this story puts an exclamation mark on it. Oedipus runs into Laius, right, his real father, neither one of them knowing it, at this crossroads in this major route. He meets a whole contingent, Laius and his servants. They run him off. They think that he's a brigand. They think he's a thief of some kind. They argue, and Oedipus kills them. And in fact, not only kills Laius, his father, but others in the party, except for one, who of course, is going to run back to Thebes and tell what's been happening. So then we learned, the other important part of the story involves the other character in this image from, again, a red figure, Kilix, inside part where you look in, where the wine would have been, and maybe you're shocked by the monster, the story that you see here. So on the right, sitting on top of this little column is the sphinx. And we learned that the sphinx, a monster, is the daughter of Typhon, and has been killing Thebans, monsters often do that kind of thing, probably also killing their livestock, especially their cattle, which is also something monsters do a lot, and heroes are often asked to deal with. But in this case, specifically, they're losing people. And were told that the sphinx gives people a chance, asks riddles, and only with the correct answer could, you know, people be sick or freed, and this is true for the entire city. And ultimately, Oedipus is sent to do this. He is -- he confronts the sphinx, and he is asked the riddle. The riddle, which many of you may have heard before in different forms, is what has one voice, is four-footed, two-footed, and three-footed. So that's one version. Other authors say what is four-footed in the morning, two at noon, and three in the evening. People can pop in the chat what they think the answer is, if they know the answer. Most people, probably, again, have heard this before, and that the answer, of course, right, is man. And the idea being that, again the one voice shows that it's a single individual, but the four-footed, the two-footed, and the three-footed refers to the different stages of life, that as children, as babies we crawl. We are on four feet. As grownup adults, we are on two feet, but in old age, like possibly Oedipus in this image, when we need a cane to be able to walk around, we are then three-footed. And then also refers to then, in the version where you have the morning, the noon, and the evening, suggest, again, the beginning of one's life, the height of one's life, and then the evening of one's life, the sunset of one's life. So that's the, you know, Oedipus, smart Oedipus knows the answer, defeats the sphinx, and frees Thebes. We also find out that Laius, in fact, when this whole, you know, run in with Oedipus occurred at the crossroads, this happened because he was on his way to Delphi as Oedipus was coming form Delphi, and he was going, in fact, to seek help from the oracle to find out how to defeat the sphinx. Back at Thebes, we're told that Creon, his brother, hears about the death by bandit. This is the way it's described by the one survivor that comes back and makes the decree that whoever solves the riddle will rule Thebes, become the kind of Thebes, and of course marry the existing queen, since she is now a widow. So we have Oedipus defeating the sphinx by answering the riddle, becomes the king of Thebes, marries Jocasta, his mother, and then they proceed to have four children, Eteocles and Polynices, their sons, Ismene and Antigone, their daughters. And we can see that here on the family tree, of course, where we have essentially the two lines coming together as should not, of course, happen. And we also see Creon here, the brother-in-law, and cousin, off in this direction. So that was that. The story, of course, will repeat itself again, and it's this part of the story that was the famous, the most famous. Some authors skip over this next part altogether because it was so well known, but of course, the most famous version of it is found in the play by Sophocles, Oedipus Rex, or Oedipus the King. And, of course, it starts with a plague that falls on all the land. And we have, again, the participation of the oracle. Oedipus sends an oracle to Delphi to discover the cause of the plague, because he doesn't understand what's happening, why is there a plague in the land. Have I not freed the land of the sphinx and rightfully won the hand of the queen or sometimes it's the hand of the princess, but in this case, the hand of the queen. And he is told that it's because of miasma and that there is murder Oedipus, of course, doesn't know that he's the one who killed the former king, and of

course, definitely doesn't know that this is where he is from and that these people are his family. And he's also told that what he's looking for, the looked for thing is found, the unheeded thing escapes, which really foreshadows this amazingly interwoven, really generational complex of, again, seeing but not understanding, knowing but not understanding that this whole, everyone should know each other and know what's going on, and no one does. Then that is the cause of the plague. And he's told that in order to free the city, he must find the murderer of old King Laius. Oedipus totally, you know, he agrees, he follows what the oracle says. He gives a decree, potentially also described as a curse, that the guilty person who was responsible for killing King Laius, must be denied Cynea should not be hosted by this city, could not be a guest in city. And, of course, in doing so curses himself, puts a curse on himself. And this is giant curse number two in this family. And then, ultimately, of course, Oedipus solves the mystery of who killed Laius. And how does he do that? Well, we have the role of the messenger, who again, is a wonderful character in Greek myth and in Greek plays, who is able to bring in information just like the white raven turning into the black raven, sometimes the messenger comes away all right, sometimes they do not. But a messenger arrives and announces the death of the King of Corinth, Polybus, who Oedipus believes to his father. Oedipus, therefore, the messenger says, is king of Corinth and that he should, you know, return and deal with that. Oedipus, of course, feels amazing. He says, I didn't kill my father. I wasn't there. I didn't do it. I have avoided the oracle, the hubris of that, right, thinking that you can avoid the oracle, you can avoid fate. He says, though, you know, no thank you, I'm not going to go back. I really need to avoid this prophecy, right. He understand he, you know, what he's doing and that he's doomed to have that happen, of course. Just in case it's still ongoing, I do not want to accidentally marry my mother. So you know, and the messenger says, oh, that's cool. Don't worry. You're adopted. And I know this because I got you from another shepherd, who in fact calls him Laius' man, so the shepherd that belonged to King Laius, the same way that this guy was the shepherd of King Polybus. And he's also a witness to Laius' murder. So suddenly, we have what's considered in literature a Sophoclean irony, which is, of course, what the character thinks is happening versus what the audience already knows. We, the audience sit on this sort of perch of knowing all of omniscient, watching a man famous for his insight, make one mistake after the other. So he's so smart. He figured out the riddle. He solved the sphinx, and yet, everything he does is wrong, is within vision, without any insight at all, and he feels like it's just been robbed from him over and over again. And we see that through the play. It's very, very impactful, knowing the end of the mystery book before the characters within the book themselves, a very longstanding approach to this kind of literature. So this whole story really emphasized both the irony, the inescapability of one's destiny, and it transcends what's happening in the theaters. It's very much a reflection on or even a lesson for life that you can be too prideful, too, yes, really prideful, to be able, to not be able to see what's right in front of you, and what is obvious to even those sitting in the theater, but yet, not obvious to him. When the truth comes to light, Jocasta, you know, he reveals it to Jocasta what's happened. She, of course, kills herself because of the realization of the oracle coming true and the fact that not only has she married her son, who murdered her husband but has also produced children with him. That incest is one of the worst problems in Greek society, you know, taboos. And then after her suicide, which of course, all happens off stage, Oedipus blinds himself with pins and is banished from Thebes. Or as in a Sophoclean tragedy, he goes into exile himself. So it's either imposed on him or he's doing it by himself, and we see this masterful unfolding of how the events came about, and of course, reports of the suicide and the blinding, violence not to be seen directly by the audience, but we see the results, which is really more effective, and the end of Oedipus is very much gore. I have a couple of examples, one from a very old production in the early 20th Century, but also one produced right on My TV during the pandemic. This is a Theater of War production of Oedipus, Oedipus Rex, with Oscar Isaac starring as Oedipus. Did an amazing job. I'm going to play a little bit of it in our last few minutes. You can see it and hear it. >> Those who refuse to heed my words, I invoke this curse. May your crops dry up and die and your women's womb's be barren forever and may all be waste [INDISCERNIBLE] by the hateful plague of something worse. Ode to obey. >> So anyway, I think you can potentially find this out there on the internet. I highly recommend. It was obviously in the pandemic, and this was the way to do theater. It was very well done, and we see both this is the curse-giving Oedipus, but then we also see the post-blinding Oedipus as well, done very, very effectively, not only with the makeup but the hair and the whole nine yards.

So this is a good place for us to stop with the end of the play and the end of the gory Oedipus in front of us, and we will, again, no lecture on Thursday. Our next lecture will be next Tuesday. We will continue with the House of Cadmus at that time. Don't forget about selecting your topics and getting those approved, and I will see everyone next week. Thank you.