Kim Shelton: Hey. Welcome, everybody. We are going to work on, we'll continue on the House of Cadmus today, finishing out the very tragic story of Oedipus and the generations that follow in this very, unfortunately, cursed family. I also want to remind folks about, again, their term paper topics. Make sure you're getting those approved by your TAs. Make certain that you are working on finding sources and making sure of the guidelines. The first basic most important thing to do on any project is make sure you read the directions very carefully and be aware of what you need and when you need it by. So please be attentive to that and know that the annotated bibliography is coming up fairly soon. I've found, over the years, one thing that people lose lots of points on for in writing assignments is on the bibliography. The way that it is even formatted can be an issue so pay attention to that, pay attention to formatting. And also, hopefully set yourself up for success by making sure you have a sense of your sources early on, and if not, that there can be some guidance and assistance if you need it. So that's what I mostly wanted to point out and remind people, that that's the next big thing to come. Exam number two is in the middle of March, so a couple of weeks away, but that's going to be here before you know it. I again want to remind you of the resources that are on bCourses, including obviously these lectures recorded, but also PDFs of the images. Once I have finished with one of the lectures, I will post that. You can get to it either through the files section of bCourses, or even more easily through links on the syllabus. The syllabus is your friend, go back and see it over and over again. Also, of course, on the syllabus are links to the word lists. And again, the word lists are really handy for taking notes during lecture and being able to recognize the different names and how they're spelled and the different terms, which you will need to know and we'll see again. And of course, in this middle third of the semester where we're working on sagas, where family trees are so important, I remember that I have included on the word list these little genealogies. This is my old-school version that I used to show on an overhead projector. No one knows what that is anymore. But I've included these scans and put these on the word list so you can have them as well. I even use them during lecture to help me remember who is who and who is connected to each other and how the different generations work. And of course, in a story like Oedipus where the generations are a little mixed up, it can be really, really helpful to see this and to see, in the many, many places, where this family went wrong. And at the heart of that is very much, as we've seen connected to an internal Greek struggle, is the will of the God versus fate, and whether fate is what rules everything, including the gods, or if fate is in fact the will of the gods, and the tension between those two things. And ultimately, just as you never dishonor and disobey the gods because that's just incredibly dangerous and stupid, the Greeks also tell us, and this is the archetypical story, that you cannot avoid fate, that by trying and purposely trying to avoid fate, you just run slam face into it, that it almost comes back worse. So, and in this case, it's so overly amplified and generation to generation, and we see that ultimately this causes havoc, plague, destruction not only for the immediate characters, but everyone around them, including their citizenry in their city because they're aristocracy, they are the representatives of that city, so what they do has an overall effect. Okay. When we last met, we were at the end of the play, Oedipus the King. Of course, we get the most complete version of the story which we know existed in other places as well, including a lost epic from the Iron Age or the Archaic period. And we also, of course, see that it's not concluded at the end of this, that there is all of this dramatic violence and death and self-infliction both of death and of wounds, Jocasta, of course, killing herself, Oedipus blinding himself, which we'll think about that in a minute as far as the plot goes too. But I just want to remind people that, unlike many of the movies that we see today, it was not thought proper, it was not part of the tradition of Greek theater for that kind of violence to happen on stage in front of the audience, even though the audience was in many ways there participating in the catharsis, in what the tragedy brings you, this depths of fear and despair that can just clean out the system. There was a line, there was a distinction and so, all of this type of action happened off stage, but it happened with sounds. It was the origin of special effects. But in the Greek theater, in many ways, there's this wonderful device, deus ex machina, the appearance of the gods in this wonderful machine that was invented for the theater, but also the idea that you were in fact, more horrified in a way from what your mind saw based on sounds and story rather than actually in the interpretation of it that you saw and then it was just that one version that you saw that, in fact, each individual might see something very different and equally or more horrifying. And so, this

was an incredibly effective way that, of course, we still see today in many of our modern murder mystery storytellers, and why often the book is better than the movie because you can see those things in your head. You create your own situations, your own views that are different from what a director or even a playwright might have originally designed. So I just wanted to emphasize that again because it's just such a very interesting part that has affected all the arts that we've been produced ever after. And this is such a great instance of that as we are told what happens, we hear of the tragedy, we hear sounds of tragedy. And then, for Oedipus, of course, we actually see him, like I showed you last time, with the vision from various different productions, including the most recent Theater of War Production with Oscar Isaac, that Oedipus comes back and he has blood streaming down his face and stage blood streaming down his face, and that he has blinded himself. Often, it's described as well that he used his dress pins, he stuck his pins in his eyes, so we can all imagine what that would have been like. And it creates this very, very strong visual when he does come back and we see the result in the outside of the man, but we also learn about the result on the inside of the man. And that goes on. That's a cliffhanger because then, we don't know what's going to happen. He is going to go on and other things are going to happen in his life. And interestingly, we have the whole, what we might call, the Theban cycle, the stories of Oedipus and his children told by the playwright Sophocles in the 5th century BC. And of course, you read two of these, the Oedipus the King and the Antigone. And of course, I'm talking about them in chronological order, in other words, how they happened in the story. So, obviously Oedipus the King first, then we have Oedipus at Colonus with spoiler alert, he dies, and then we have the Antigone talking about what then happens after his death and what happens to ultimately that generation, the other members of the family that are now ruling Thebes, and of course, what happens to the city itself. So that's particularly interesting that there were other versions, but this in many ways is the best preserved and the most fullest account, and one that does, by the 5th century, change up a little bit of some of the details, which is why we do have alternate versions. Obviously, Sophocles had a lot to put into this, including commentary and things that he was trying to say to his fellow Athenians when these plays were produced and performed as part of the festival in Athens. So just a little bit more about Sophocles, just to file that away. He was one of the most prolific playwrights and very successful playwrights. He is said to have written over 125 plays. He won first place in the festival 20 times, but unfortunately, we have only seven plays that survived. You mourn the loss of what might have been. The other interesting thing is, although we discuss these plays and we read them often in the order that tells the story, the chronological order of the story, that is not how they were produced. And in fact, the way they are presented in this textbook and some others as well is actually by the date when they were written and produced. So, ironically, the last one, the Antigone, is the first one of the three that Sophocles wrote. In 441, it was performed. Then we have Oedipus the King that seems to have been performed around 425. And the final one, Oedipus at Colonus, was performed potentially posthumously 406, 405. And we believe that Sophocles died in 406, so it was really the last play that he wrote. And when you were -- I didn't have you read it, but I'm going to talk about it today. And knowing the context of it in Sophocles life in his advanced age and the gist of the story with Oedipus dying and the questions of what's going to happen after death, it makes it all the more poignant because it does make you think about a person thinking about death, writing about the oncoming of death. So that's a particularly good thing, I think, to know about that. So I want to just mention some major themes in Oedipus before we move on to the next part of the story, but things to think about because they do kind of continue on, but they're most well presented in this play. And the first on the very large-scale is the contrast of light and dark and good and bad and really seeing and not seeing, and the play on that, the interaction of that, and very much embodied in the two characters of Oedipus and Tiresias. Tiresias, of course, the seer, the prophet, the one who can see and see the future and, of course, reveals what's going to happen and knows what's going on and sees the difficult parts of the story before anyone else does. But of course, that character is in every instance that we have him, including, when we met him in the underworld, Tiresias is blind. So he who can see the future can't actually see. And Oedipus, although he can see, has vision, is actually blind to these things that are going on around him, including having killed his father and seeking out the murder, he is seeking out himself, having married his mother. All of that, it just seems overwhelming that he should be able to see what's happening and of course he doesn't, he's blinded to that. So we have this wonderful back and forth between, again, seeing and

not seeing, revelation and hiddenness and all of these contrast. And that makes it particularly interesting for the audience as well since we see in a lot of cases where the characters do not see. And that gives us a status, a Tiresias kind of status in our viewing of the play as we physically see. We also intellectually see so we get to be the omniscient one in this circumstance. And then of course, ultimately, when Oedipus blinds himself, he is making physical what was his state previous to that. He was in essence blind to what was going on, now he has physically blinded himself to make those two things match in a way. But yet it doesn't because everything has been revealed. He now sees the situation, understands the situation and all of the implications, and yet physically has now made himself blind. So that's another step in this wonderful, terrible theme that goes on and woven in and out of the play. So we also know quite a lot of the play is about negotiating the dangerous paths of life and choices in life and again, these struggles between what humans know, what the divine knows, whether there's skepticism of divine intent and divine knowledge or everything, is it fate? But there's definitely a skepticism of prophecy that there's this wonderful person that tells you everything that's going on and yet you're skeptical, you don't know. And that ultimately can bring on hubris, that excessive pride which can also extend into a kind of violence, and is amplified here in this story as a fatal flaw. But there is fate. In this sense, very much Sophocles seems to put down his version, is that, by avoiding the will of the gods, you are reduced to fate. The fate is the mop up afterwards. If nothing else is going to convince you, fate is going to make it happen. That's just the way it is. And then the whole sense of your own hubris not only affects you, but then of course affects others and the people around you, depending on your status and responsibility. So we started out by saying that Oedipus is a tragic hero. Why is he a hero? Is he a hero? He's a different kind of hero. He does many of the things that heroes do, including he's a king, he has in fact been involved with two royal families, he has these amazing powers, being able to fight monsters, the sphinx and all that and yet, he brings on tragedy, that he is almost a cautionary tale. And we'll see that and there's a few others. Jason's another good example where sometimes they follow the positive path of the hero, but there are things that are a negative path of the hero that can sometimes be overwhelming. And one of those is, I think, skepticism, hubris that you know better or you see what's happening when you really don't. He does very much have that dogged desire to discover the truth no matter what, even when we want to say, "Don't ask, don't ask, you don't want to know, don't curse yourself," which he does, of course. But it does set him up to be a tool of the gods, in this case though, for punishment really across generations. So that is something that heroes do, but he's doing it in a specifically tragic way. So he's often referred as a tragic hero for that reason. Now, I should also mention, although I'm not going to go into great detail, that of course, this play is the basis for Sigmund Freud's famous psychoanalysis, and for the definition of what he called the universal Oedipus complex, which the nuts and bolts is the desire of every boy to kill his father and marry his mother, that that's somehow universal in all mankind. Truthfully, the ancient Greeks were unaware of a subconscious, which is the level that Freud says this is happening. But there are elements in this play where we can see that Freud very much read into and pulled out of like Jocasta's description of the dreams that all have sons marrying their mothers. And this, again, suggests that it's more universal than this particular story and this is what Freud based his work on. And then of course, eventually, he also develops the Electra complex, which is basically that the girls want to marry their fathers. And we will visit all of that again when we read the Agamemnon and learn about that family. So the story of Oedipus is an archetypal myth for numbers of things, but one is also personal identity. It is really the ultimate par excellence myth of self-knowledge, of human power and human weakness, of the determining forces of the accidents of birth that we can neither change nor escape. So we can examine this character who, in many ways was faded. Before he was born, his fate was already decided. And the fact that his father tried to skirt fade, just rolled everything into motion. And then, generation after generation, we see the same kinds of conflicts and struggles. So that's what I wanted to tell you about that. Then, like I said, I'm going to do chronologically the story as it takes place rather than try to do it in the other order. So let's look at Oedipus at Colonus briefly before we go on and discuss the things we learn about this family and Greek thought and Greek narrative from the Antigone, one of the really amazing work. So Oedipus at Colonus, as I mentioned, 406, maybe 405 performed. We are told that having been exiled, really putting himself into exile, which he did, exiled himself out of Thebes. And I had mentioned before that this is often the case when we have aristocrats being exiled. They go to another

place with an aristocracy where they can actually live in the manner that they've been accustomed. So we saw Laius, for instance, go to Pelops's kingdom in Elis and there are other versions of this as well. So he doesn't just go off into nowhere, he actually goes towards Athens where the king is Theseus. Yes, that Theseus. And so he and his daughters end up in the area of Colonus. Colonus, as you can see on the map here, this is an old medieval period map that shows what it looked like. Not very populated, but there were sanctuaries there. It was a deme in the 5th century, so a voting region of Attica, the overall region of Athens. And it happened to be, I'm sure not ironically at all, Sophocles hometown. So he set this in his hometown. There may well have been versions of this, but this is really the one where we get the places and the descriptions of what's said to happen here. So it may be really, really fleshed out and the setting may be contemporary to the writing of the play. But just so you have an idea of where these areas are and how they're, all things considered, not terribly far, but walking distance or riding in a cart distance significant enough. But also, he doesn't take himself right into downtown Athens. He doesn't go right into the palace as it were. He's in an outskirt in northern suburb. They do go to a sanctuary which is already a common factor in ancient Greek religion and thought, that the idea of taking sanctuary, of being in a sanctuary protects you from certain things, including potentially legal action. And certainly, you're appealing to the gods so you're also trying to build in a protective force around what retribution from the gods could be as well. So that's why we are in this place. I've given for you both an ancient vase that shows very likely the production of this play or a version of it anyway with Oedipus being the old man here. It's hard to see in this image, but he's not shown blind exactly, but his eyes are showed cross-eyed, which may be a convention to suggest that he's not seeing the way everyone else is seeing. And then, this is obviously a more modern production, but I love that it's built around an actual live olive tree to give you that full sense of being in a grove. Eventually, the sanctuary areas that were part of the historical landscape in the 5th century would have had buildings, but very much where the play takes place, ideas that it's not architecturally demonstrative that it's in fact a sacred grove. And there's a sacred boundary, maybe even a walled precinct, but it's slightly different from the way the scene in the play has been shown here. So it's a nice contemporary interpretation of that sacred grove. Now, the problem with the grove is that, we learn that the grove is in fact sacred to the Furies or the humanities, as we also call them. And they are the ones who are responsible for avenging acts of murder, and especially murder against one's own family. We will meet them away. So they were automatically set in a fraught situation since that's really how Oedipus started off this mess, was by killing his own father. So, and he spoils for us in some ways, he realizes this is where he's going to die so now we just have to see how we get there. And the chorus is made up of old men from Colonus, from this area. They call him out and learn who he is and talk to him. And we hear again the story of what happened to Oedipus, how he came to be in exile and how he came to blind himself and all of the terrible situations and the things, the acts that he had done, even though potentially unknowingly. Theseus, the king of Athens, is called and brought in and he, as the king, agrees to protect Oedipus. And that's important for what goes on in this story. We also hear of an oracle that the bones of Oedipus -- so after he's died, his relics, as it were, we might call it today, that the bones of Oedipus, anywhere that they would be held, that city would not be able to be captured, it would be invincible. So there already seems to be a bit of a motive in the protection of Oedipus, but also the possession of Oedipus is also going to be important and fraught and controversial. We'll find out through the course of this play. We meet Creon, his brother-in-law, as it works, uncle and his brother-in-law, both of those things together, who has of course become king since Oedipus put himself into exile. And he tries to persuade Oedipus to come back to Thebes. He drags the daughters away, Antigone and as many, to try to entice Oedipus. He ultimately tries to entice Oedipus away as well or to drag him away by force, but Theseus protects him and then gets the daughters back as well. Then we go on to learn about the sons, and we learn this from Polynices. So we know that Oedipus with his mother had two sons, Polynices and Eteocles. And their names mean, Polynices is many difficulties or much strife and Eteocles means true fame, suggests that he's the chosen one, he's the better one, if we're going to just recount from their names. We find out, and we'll learn more from other stories as well, that the two sons attempt a coregency alternating one year at a time, but that this doesn't work. They start to fight and Polynices is banished by his brother. So Eteocles takes over ruling Thebes and Polynices has to go into exile. So what Polynices does though is, he gathers an army to recapture the city led by seven leaders or generals, one for

each of the seven gates of Thebes. In this play, on his way to Thebes, he seeks the blessing of his father who curses him instead. And he is very taken back by that, that he wouldn't get his father's blessing. He's unable to persuade Oedipus to help him in any way and Oedipus, in fact, he should have known better, he should have learned his lesson by now, but puts a curse on his sons for, first of all, failing to protect him and to protect his exile, even though we're like, "Come on, dude, you put yourself into exile so you can't blame the next generation." But it feeds into the story and the history of this family generation after generation. Then we have big sound effects, big sounds of thunder, approaching storm. Maybe Zeus says, "Get on with it, see what's happening." Oedipus summons Theseus and tells him that he's going to die here, that he's not leaving, that he's going to die. And he dismisses Theseus and his children. The chorus has a big episode talking about different chthonic deities and praying to them on Oedipus' behalf. And then we have a messenger up here and tell us that Oedipus has died. So the daughters mourn for their father. And we have, in the end of the play interestingly, that the girls are comforted and this is the best thing that can happen. But that Theseus will not tell them where Oedipus is because, of course, the bones of Oedipus, if they stay in Athens, that will protect Athens based on this story. And there's the possibility of an apotheosis as well so then, what do you do with that? So there's different possibilities, but that's how this play ends. So a little bit about the Seven against Thebes. So this is a battle. Well, what have come to be called the Seven against Thebes, in which a battle was fought between Polynices and Eteocles and the forces and generals that they had amassed on their sides. And ultimately, basically almost everyone dies, including the two brothers. It's important in the overall mythological timeline because it's often referred to, it's called back to as a major event that happens in the generation before the Trojan War. So the Trojan War becomes this signpost around which many other stories happen and things are talked about generationally, how many generations before and generations after and how that affects all of the houses of the Greek world, all of their aristocrats and so on and so forth. So, and there's a couple like this, the Calydonian boar hunt is another one which we'll talk about, but the Seven against Thebes is often referred to, in myth itself, as this major event and one that that is set down in a time relative to the Trojan War being the previous generation. And in fact, many of the fathers of the heroes of the Trojan War that we read in the Iliad participated or fought in Seven against Thebes. So we have that comparison of the two and some interesting comparisons about the siege of a city, the attack of the city, fighting for a city, those that are on the inside, those on the outside, who has the right, who is wrong, the vast destruction and death that occurs. So it's allied in many ways. So what are some of the basic things to know about that episode and how it affects this family? As I mentioned already, the two brothers very democratically agreed to rule one year at a time. And we know that, in fact, this was the model in some Greek cities of the early protohistorical and historical period, Sparta is a good example, where their own history suggested that the city developed from two smaller towns or villages and each have their own ruler. And so, in order to successfully create a city of a combination of those groups, that they would alternate being the king and making the decisions and the other would not be able to interfere in that until it was their turn to rule. So this, it sounds a little crazy, but it is something that on occasion we know of, even from the historical period. The problem of course is when one of the brothers refuses to switch out, refuses to give up the throne, and that's what happened with Eteocles, and then obviously has to exile his brother. So Polynices goes to Argos in southern Greece where he allies with their king, Adrastus, and they gathered together the seven generals or warriors and the armies connected with them to attack Thebes. Tiresias plays an important part in this, again, saying, prophesying that the city can only be saved by some type of remarkable sacrifice. And I think we've talked about this. It's usually the ladies that get sacrificed. But in this case, Creon's son, Menoeceus, actually kills himself, takes it upon himself to save the city. So we find out, of course, it doesn't work, it doesn't help to some extent, but ultimately you lose so much of the city and the leaders. So we're told there are seven leaders inside, seven leaders outside, one pair for each gate, one attacking, one defending. These were decided by lot, a nice democratic form of choice that we see inserted into this story. But of course, fate pairs the two brothers against each other and of course, they end up killing each other. Ultimately, the seven attacking are defeated and Creon again steps up as the person to save the day and take over. He refuses to let Polynices be buried. And we'll see, of course, then what happens. And the Antigone goes on and tells the story of that. Ultimately though, we should say that, following many deaths connected with this

story, Adrastus will flee to Athens. He's the only survivor of the Seven against. He's the only survivor. He flees to Athens. And with Theseus's help, again, another bringing Athens and Theseus into the story, he will lead an army to force Thebans to bury their dead, which again highlights one of the major themes that provokes other important things during the Antigone, and in general, in more important discussion. So just quickly, the seven are Polynices, Adrastus, which I already mentioned, the King of Argos, the only survivor, Amphiaraus, who is another seer and he joins the group because his wife convinces him to. She was bribed by Polynices with the Necklace of Harmonia, which remember goes all the way back, comes from Aphrodite. And he is in fact swallowed up in the earth during the battle. Capaneus who says nothing can stop him from taking Thebes and of course is struck down by Zeus because you never compare yourself to the gods or putting that kind of bold statement out there. Tydeus loses a chance at immortality because he eats the brains of his enemy as part of the battle. And then we have two who we don't have tremendous tradition about, Hippomedon and Parthenopaeus. So those are the seven. And then, much later on, we have the story of the Epigoni or the return, which includes, and I can look here at my family tree, Laodamas, who is the son of Eteocles, the guy on the inside of the gate. And the sons of the seven attack Thebes seven years later, a good number repeating over and over again, seven sons of the original seven attack seven years later. And in fact, Tiresias' suggestion the city is abandoned so that it isn't totally destroyed and they don't lose the whole population. And then, we have the next series of tragic events that go on after that. So let's look at the Antigone. So the gist of the story is the fact that there has been this decree by Creon that the attackers, including Polynices, are not to be buried. And as we learned from our reading of the Book 11 of the Iliad -- I'm Sorry, of the Odyssey, and then also what we talked about the Greek concept of death and what we've learned from literature about that, that was one of the essential things that had to happen, was that dead bodies needed to be buried. And there's all the explanation how they would run the earth and they couldn't get to Hades and they would potentially be ghosts, it would haunt you, they'd be detrimental in this case to the city, the countryside, everyone around because of what they represented. Now, of course, in reality, you don't leave dead bodies unburied for health more than anything else. But of course, this is couched in ritual, it is a necessity for many, many reasons. And for the Greeks, it was such an important part of their society and culture, that the treatment of the dead, the care of the dead, the memory of the dead, the commemoration of the dead, that all of these ritualized acts and stages of funerals and burial and revisiting. And even in literature where we see the impossible happen when a hero can go into the end of world and talk to the ghost of the dead, we still hear and understand what happens with death and how complicated it is, and how -- this is just, it's literally in their bones, it's in their essence, it's what they know that they must do. So the idea that there is a legal decree of law, this is what has to happen, that is absolutely diametrically opposed to what anyone would normally consider normal proper behavior and tradition, that this immediately sets everything at odds. And that's really what this play is about. It is absolutely appropriate in this family with all of these emphasis on life and death and struggle and aristocracy and ruling and all of these things, it fits perfectly well. But we know that Sophocles was also providing commentary and examples that thought about political debate in contemporary Athens and really the nature of democracy, as democracy was developing at the time, versus that sense of tradition. So democracy, in the sense of everyone, has a view and a vote and that, but also that people are governed by a legal system as opposed to being governed by the way we do things culturally, socially in our lives, in our households over generations. So those two things, they can be very happy together, but they can also come into conflict. And that's really, really at the heart of this story, what it's really about. There's no right or wrong in a sense that both sides are right, both sides are wrong, it's the insistence that it has to be my way or the highway that really brings everything crashing down. That is, the excess of any one idea or the imposition of any one thing at the expense of the other is what brings chaos and destruction, nice, good tragedy. So we find out that Antigone, who represents tradition, who represents -- we mentioned her before. She will end up being a bride of death because again she dies. But, and while she was still a maiden, was not able to fulfill her for proper destiny as a woman. But she, of course, is also a wonderful helper maiden, and it takes over. At first, she's a helper maiden for her father, and we've already seen that in the other traditions. She's the helper maiden for the memory of her father also. But in this case, she's the helper maiden for her dead brother and steps in the role of what might be the mother or the wife. So

she's the sister, and that's good too, but usually, these kinds of burial rights, more likely fall to the wife or to the mother. So she's doing lots of duties here. She's representing lots of women's roles in the family and in the community. So that alone is a big burden for her to bear but she feels, of course that she must follow tradition and custom and bury her brother. We of course see that this immediately causes conflict. We learn a little bit about the defeat of the seven, a little bit about that story. We hear a little bit about Creon as a ruler and his announcing the decree that Polynices is not to be buried. So this makes it illegal for her to do what her custom tells her she must do. She of course does it anyway, and we find out that Polynices has been buried. And I've got a few -- these are some images. You can see one with Old Oedipus here possibly from also the Oedipus at Colonus. It's unclear or earlier. And then a later statue, probably a Roman copy of a statue that is sometimes identified with Antigone. And since I told you, I love these medieval illustrations from translated manuscripts and the like, that this is another going out and retrieving the bodies to bury them. And then also, a more contemporary Greek artist, Nikiforos Lytras is his name, also the story of this is Antigone going out to get Polynices's body to be buried. So we hear about, she's caught doing what she believes she must do. She comes into verbal conflict with Creon, her uncle and grand uncle at the same time. She shows herself to be a very strong-willed independent, self-reliant woman, which those are all scary things for men in these contexts. So, and it begs that argument again, which we will see recurring over and over again, who is in the right, what should be done, who has the right to do what they do? Antigone, she's going to be punished. Her sister seeks to also be punished, even though she represents the -- she's the word of caution. She's the one that's always trying to keep Antigone from going too far, to stay within what's legally necessary and is also then the person that Antigone can dialogue with to talk about their family and their traditions and what is custom and what society demands from her. And her family mourns for her. We hear again about, in this case, the really the House of Labdacus, but we know it's going even further back than that. And of course, we have the complication of Creon and his own family. He's already lost a son to suicide. So even though -- and again, if you look at the family tree, he is Jocasta's brother, and therefore, a sideline, side story once removed, as it were, from the main tragic story that we have going on. And yet, if you look back in the generations, that he comes directly from the line of Pentheus and Agave. So he is a product of those early problems, those early inter-family murders and curses that come down on him. Sohe's not as removed really as we would maybe like to think of him. He is really in the mix of it as well. So his own family is also then, of course, going to suffer tragedy. And it makes it all the more poignant when we have this little Romeo and Juliet story going on where Creon's son, of course, is in love with Antigone, and that's going to of course bring the downfall. But Haemon, he's the wise word for Creon. He serves that purpose as many serves for Antigone. So we are able to then explore those ideas as he appeals for Antigone's life, for her to be spared. And we hear about their love, but also learn, of course, about Antigone's own thoughts. She bemoans her fate, but justifies her actions and believes that she is in the right, no matter if that means the cost is her life. Creon has her taken away to be buried alive. She's sealed in a tomb. And it's interesting because the whole description of what this is like and when the tomb is visited and all that, it's not the kind of contemporary tomb that they were using in Athens at all. It seems to be a very distant memory of a much older kind of tomb that was like a big chamber, that was like a room, which we know was actually used in the Bronze Age and would have been occasionally found and probably visible around Thebes and in Athens and in other Greek cities. So it's like a cave. It seems very much like a cave, and that's what we have described here as well. It's my own interest of those kinds of connections. We hear about others that have suffered Antigone's fate, of course, bringing that forefront into our minds, understanding that this is not the only occasion, again, for right or wrong, but understanding what's going to happen. Creon is warned by Tiresias, again, the seer that no one will listen to even though he always seems to be giving the best advice and seeing the future. Of course, Creon eventually will change his mind and decides to go ahead and have Polynices buried and free Antigone. And the chorus prays to Dionysus for help, again, bringing in Dionysus's, on the one hand, connection to Thebes and back to those early generations of the women and the Dionysus and going back absolutely to that level. But also bringing in, since this is a play being performed, lets us not forget that we're doing this in the Theater of Dionysis, the god of theater. So he's great bringing in and connecting the home city, that tradition, The Bacchae, and then also bringing in the theater tradition as well. Unfortunately then of course, Antigone kills herself, takes her

life. It's inevitable. The martyr is going to be the way she goes. She's going to fulfill her own destiny as the bride of death. And then of course, Haemon in love with her learns of her death, curses his father -- again, we don't need another one, but we get another one, and then kills himself. A messenger reports the deaths of both Antigone and Haemon to Eurydice, Creon's wife, who quietly exits off of the stage. We know what's going to happen. Creon returns with the dead bodies of his son and then mourns with the chorus. And then we also learn of his wife's suicide and mourning continues. Again, this feels like the end even though it wasn't the total end and we know that it was the first play. So whether it was obviously to really appreciate this story, the mythological side of this play, when it was produced, the viewer had to have the knowledge, had to know the stories that were already known and circulating. So it wasn't necessary to see Oedipus the King before because those stories were already being told for a couple of centuries before the plays themselves. So it's interesting again that this is the first one that's really the end of the story and the end of the tragedy, but it was probably the least well-known of the parts of the story. There's the most philosophically to work with here, to flesh out the characters and have them do more and say more, at the same time providing this debate that seems to have had contemporary relevance in his own lifetime in Athens. And so, as I said, ultimately, the message seems to be that a single person in power, if he persuades or frightens enough people, can cause suffering of innocent people and the loss of institutions and customs on which civil order relies. So you can have democracy, but without these customs and institutions that have always been around, democracy will collapse and fall and many will suffer. So that's the overall idea of it. Of course, what also the Antione tells us is that, it's really hard to be a heroine in Greek myth. As we learned before, they do not fare well. We will look at many going forward as they come in and out and are woven in and out of the hero stories. But some like Antigone, who is a very strong female character, it makes it almost worse for her in the frustration of what she stands for and then ultimately dies for. And she's not the first in her family either, there are others that were important and powerful and mothers of gods and mothers of kings who were destroyed or destroyed themselves at every turn. So that's just something to keep in mind as we go forward, really focusing on heroes, but we will note to ourselves to really understand the female experience as again told by men for men. So their interpretation and seeing in it, even though they sometimes represent the societal fears of the potential power of women, the givers of life, but also the sustainers of life and custom and family, that's really what's at the heart of this. Even though women in Athens didn't have rights and were nowhere near equal to men and were treated very, very differently, it acknowledges that they are so essential for life, for the future. Even for a city with democracy, there was an important role for these individuals, even had the wherewithal to die for these convictions. So that's the big thing to come out of it. I would say also that, through this play in particular, Sophocles very much expresses all of the principle conflicts in the human condition, but we see them in the other plays as well. So, the nature and roles, as prescribed by society, of women and men and how those are defined against each other and struggle and how those definitions are put into conflict in a lot of cases. The differences between young and old and generationally, how that affects families, cities, longstanding institutions. Also, of course, the idea of the state versus the family. The family that is the basis for everything and the state being this invention coming in and tapping off and trying to control what has always been the way and what is always the household and where everything starts and comes out of, and how that is in conflict. But it has to be resolved for there to be development, progress, expansion, growth of population and wealth, all of those things that the state represents, stability, protection, the senses that they do need to -- everyone dying at the end of the play is not actually going to be the answer. That there needs to be the recognition of compromise of making those things work together by showing us how it doesn't work together, what the worst case scenario is. We can work on something better. Another would be state and religion because, it's not a concept that in the ancient Greek world was thought of as really separate. It's part of life, it's part of society, part of culture. It's ingrained in what you do. And that's so important when we're looking at the mythological record and we're thinking about the stories that are told, retold, written, rewritten, and of course visualized all around them. These were the reasons why they did what they did, why they believed what they believed. To understand the supernatural and history for them, the deep past, their lives, the successes and failures in their lives, all of that is connected to what we call religion. And that often again is family. It's ingrained in you. It's custom. It's what you always do. Why do you break a cup

on the outside of the grave? Well, because we always have done that. That's sense of deep tradition and what's proper and what's so ingrained and ritualized in you. And the state, who decides to make laws for many different reasons, doesn't always follow those same thoughts and same morals. And they need to in some instances because they will naturally come into conflict and that's not going to be good for anyone in the long run. And then I would say, also, we think about the living and the dead because, once the dead are dead, they're different. They've gone beyond what the living can do for them to some extent. But in the Greek mind, there is more, that there is this sense of, even as the dead go off and become these unthinking, unfocused ghosts, the living provide the opportunity for mortality because it is in succeeding generations that your life lives on and goes on. And so, even in this incredibly tragic generational story, it is immortalized. It does succeed and only really comes crashing down at the very end of the story, but everyone is seeking that. So that's something that the living do for the dead. And what do the dead do for the living? They represent ancestry. They represent tradition. They create status and even wealth in some cases that provides for the current, the living generation and for the future. So that also is yet another universal theme that we get. And finally, I would say, humans and the gods. And again, is it only the gods? Are the fates gods themselves or is it fate something that the gods have to follow as well, or again, is it just a concept? And I emphasize and we will continue to discuss this, it was definitely not resolved all at once in the Greek tradition. And it is in many ways also a product of mythological time in the sense that, in the vast corpus of myth that once existed and still to a large extent exists is that, in different times, that concept changed. And so in different sources of literature and different versions of stories, it can be played out a little differently. So even in Homer, in Iliad, there's not total agreement on what the concept is, and we know it changes. Fifth century is another time where it changes quite a bit. So when we ourselves can't figure out what the Greeks thought about this, that there doesn't seem to be one answer, it's because there really wasn't one answer. The traditions changed over time. Different people felt different ways about it, at least through the various literary sources that we get. And this is one great example of that. But this is also the ultimate example of the power of curses and how curses can be inherited, that they don't always end with the person who was cursed. That that is, in fact, handed down, can be from generation to generation. The House of Pelops is exactly the same. We have the same kind of situation. It recurs a lot in these stories. And that feels strange for us in part because we view these stories connected with cities, Thebes, a very, very important city comparable to Athens, and thinks about their foundations in a way that again we would imagine that you have these very glorified stories that make the origin of your city all wonderful and all powerful. And that's not what we have here. And in fact, in quite a number of stories, it's a very different take than what we, in the contemporary world, might imagine if we were doing it for our own cities and doing it for our own tales. But what it's really showing us is that, it's not all bunnies and rainbows and butterflies. It's not, it never is. That's not reality. That life is more complex and gush. If you have a sphinx to add in there to answer the riddles, that just complicates everything. So obviously,, it is a mess. It is over what could be reality. We have monsters and gods and yet we see the struggle of the human existence and the things it has to overcome. And Thebes was still there in the 5th century. It went through all of these terrible things and destruction, but yet came back and built up. Even, archeologically, it's not exactly true, but the story, that's how people thought about their town and how other people thought about Thebes. So it's a very interesting way of setting up your past, of telling your traditions and a place where traditions and generations were so important that it really is this mesh that this is so horrible, our own lives are bound to be better. And we're not going to curse people generation after generation. And no one needs -- you have one, one is enough. You don't need to keep cursing every single generation. But again, that is a pattern that we will also see repeated. And ultimately, I would say that, all of these issues and all of these big universal women, men, young, old state family living in dead humans and gods, these are huge, big topics, especially all to happen in one city and in essence four generations of a family, but they do. Here they are in this story. But what we really learn is in fact, these can never be totally resolved. We can only deal with them. They are at odds with one another, all of these for a reason. And that, this is an example in this play and in this set of stories and in these generations of the House of Cadmus in which they are dealt with very, very badly. So we will all do better. That is the ultimate moral of the story. So that's all I have to say about the House of Cadmus. We have just a few minutes left so we'll go ahead and end

here. We're going to be doing the House of Atreus on Thursday. So we look forward to shifting gears to slightly different stories and looking for very similar patterns. So, thank you guys very much. Have a good rest of your day.