

THE GRINNELL COLLEGE DEPARTMENT
OF THEATRE & DANCE PRESENTS

The Burial at Thebes

By Seamus Heaney
Directed by Ellen Mease



YOU'VE CONFUSED THE UPPER AND LOWER WORLDS.
YOU SENT A LIFE TO SETTLE IN A TOMB;
YOU KEEP UP HERE THAT WHICH BELONGS BELOW,
THE CORPSE UNBURIED, ROBBED OF ITS RELEASE.
NOT YOU, NOR ANY GOD THAT RULES ON HIGH,
CAN CLAIM HIM NOW.
YOU ROB THE NETHER GODS OF WHAT IS THEIRS.

October 11-13, 2019
Friday-Saturday 7:30 p.m. & Sunday 2:00 p.m.
Roberts Theatre, Bucksbaum Center for the Arts



GRINNELL COLLEGE

There will be no intermission.

Please turn off all cell phones and pagers.
No texting or photography permitted during performance.

Please be advised:
This production includes theatrical haze, scenes of
violence, and reference to offstage suicide.
(Resources available and listed on back page.)



Seamus Heaney's

The Burial at Thebes

A version of Sophocles' *Antigone*
Commissioned for the centennial of
Dublin's Abbey Theatre in 2004

Directed by Ellen Mease

Scenic and Lighting Designer	S. Benjamin Farrar
Costume Designer	Erin Howell-Gritsch
Technical Director	Erik Sanning '89
Assistant Technical Director	Kate Baumgartner '15
Stage Manager	Sam Stein-De Turck '22

**Cast in order of appearance**

Antigone	Sophie Noyes '23
Ismene	Katherine Kopp '21
Chorus	Lucy Polyak '23
	Frank Madsen '23
	Elle Lewis-Eme '23
	Emmarose Mills '23
	Lexy Schusterbrown '23
	Wheaton Kearney '23
	Carissa Lehning '22
Creon	Caulden Parkel '22
Guard	Carissa Lehning '22
Haemon	EJ Schultz '23
Tiresias	Letícia Monteiro '23
	Youtong Wang '20
Messenger	Elle Lewis-Eme '23
	Lexy Schusterbrown '23
Eurydice	Emmarose Mills '23

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Music from Sierra Crossing by John Higham

Special thanks
Mike Burt, John Higham, Maya Larson '22



Frequently adapted over two millenia, *Antigone* has enjoyed a privileged place in political consciousness for its depiction of a defenseless woman speaking truth to power. In the face of her uncle King Creon's edict denying her dead brother proper burial rites, Antigone defiantly resists the authority of the state to honor blood-kin and the unwritten laws of the gods. She sacrifices her life, an heroic exemplar of the independence of the moral life. We admire Antigone now because we are the children of principled civil disobedience, from the Romantic Thoreau, through Gandhi and M.L. King, to protests against the Vietnam war and today's countless movements on behalf of social and environmental justice. Written for the 2004 centennial celebration of the Abbey Theatre's founding, *Burial at Thebes* was Heaney's response to the American invasion of Iraq.

The autocrat thinks he is the state; the law is his will. Where Sophocles, and even Heaney, recognize that partisan extremity, on both sides, can only lead to tragic catastrophe, it is difficult at this moment to fault the Antigones for intransigence. Intransigence—or resolve—is the only recourse of a Greta Thunberg. She made that clear at the UN's Climate Action Summit.

E.M.



Heany's note on *THE BURIAL AT THEBES*

The invitation to translate *Antigone* for the Abbey's centenary programme was an honour, but at first I wasn't sure whether to accept. How many *Antigones* could Irish theatre put up with? Round about the time the idea was floated, Conall Morrison was touring his adaptation, setting the action in a Middle Eastern context, and a little earlier I had read in manuscript a scholarly and illuminating translation by Professor Marianne McDonald. And if that weren't enough, I had to face the fact that Brendan Kennelly, Tom Paulin and Aidan Carl Mathews had all done their own versions of this particular tragedy, so why take it up again?

One person who had not done a version was W. B. Yeats. Yeats had indeed made for the Abbey Theatre prose translations of Sophocles' other two Theban plays, but with the exception of a few lines entitled 'From the "*Antigone*"' (included in his sequence 'A Woman Young and Old'), he had not put his trademark on this one. So to that extent at least the road was open. But what gave me the poetic go-ahead was the sudden discovery of a note that connected the distressed heroine of Sophocles' tragedy in the fifth century BC and the author of the great eighteenth-century lament we know by its Irish title, *Caoineadh Airt Uí Laoghaire*.

Meanwhile, there was a third, more general consideration. Early in 2003, the situation that pertains in Sophocles' play was being reenacted in our own world. Just as Creon forced the citizens of Thebes into an either/or situation in relation to *Antigone*, the Bush administration in the White House was using the same tactic to forward its argument for war on Iraq. Creon puts it to the Chorus in these terms: Either you are a patriot, a loyal citizen, and regard Antigone as an enemy of the state because she does honour to her traitor brother, or else you yourselves are traitorous because you stand up for a woman who has broken the law and defied my authority. And Bush was using a similar strategy,



asking, in effect: Are you in favour of state security or are you not? If you don't support the eradication of this tyrant in Iraq and the threat he poses to the free world, you are on the wrong side in 'the war on terror'.

Creon, of course, has a point, and a responsibility. His tragedy, as the Chorus and others repeatedly point out, has to do with his overbearing rather than his basic position. In fact, the tragedy as a whole arises from the passion and extremity of the two main protagonists. Modern audiences are more sympathetic to Antigone's defiant embrace of the law of the gods, her instinctive affirmation of what we might now call a human right against the law-and-order requirements of the state, but in the dramatic balance that Sophocles achieves, Creon's sufferings weigh heavily and evenly in the scales.

Still, although there was a meaningful political context for a new translation, what was missing was an immediate writerly urge. And then all of a sudden it arrived. Theme and tune coalesced. I remembered the opening lines of Eibhlín Dhubh Ní Chonaill's lament, an outburst of grief and anger from a woman whose husband had been cut down and left bleeding on the roadside in County Cork, in much the same way as Polyneices was left outside the walls of Thebes, unburied, desecrated, picked at by the crows. But it was the drive and pitch of the Irish verse that clinched it: in the three-beat line of Eibhlín Dhubh's keen I heard a note that the stricken Antigone might sound in the speedy, haunted opening movement of the play:

*Mo ghrá go daingean thú!
Lá da bhfacá thú
Ag ceann tí an mhargaidh,
Thug mo shúil aire dhuit,
Thug mo chroí taitneamh duit,
D'éalaios óm charaid leat
I bhfad ó bhaile leat.*



In Frank O'Connor's translation this goes:

*My love and my delight
The day I saw you first
Beside the markethouse
I had eyes for nothing else
And love for none but you.*

*I left my father's house
And ran away with you,
And that was no bad choice. . .*

Gradually, then, this voice of a woman in mourning becomes the voice of a woman outraged, as she finds the body of her beloved lying beside a little furze bush, dead, without the last rites, without anyone close except 'an old, old woman / And her cloak about you'.

Because of the pitch of that voice, however, I made a connection between the wife traumatized by the death of her husband at the hands of the English soldiery in Carriganinima and the sister driven wild by the edict of a tyrant in Thebes; and through that connection I found the metre for the first dialogue between Antigone and Ismene:

*Ismene, quick, come here!
What's to become of us?*

Admittedly, there's nothing very distinct about this speech, but the three-beat lines established a tune. And with a first tune established, it was then easy enough to play variations, making the Chorus, for example, speak a version of the four-beat, alliterating, Old English line:



*Glory be to brightness, to the gleaming sun,
Shining guardian of our seven gates,
Bum away the darkness, dawn on Thebes,
Dazzle the city you have saved from destruction.*

This was an echo of the metre that Anglo-Saxon poets used for their grim old pagan wisdom and their new Christian hymns of praise, and it therefore seemed right for a Chorus whose function involves both the utterance of proverbial wisdom and the invocation of gods. Just as the traditional iambic pentameter, with its conventional tee-tum, tee-tum, tee-tum seemed right for Creon, who needs to hold the line in every sense, 'to honour patriots in life and death'.

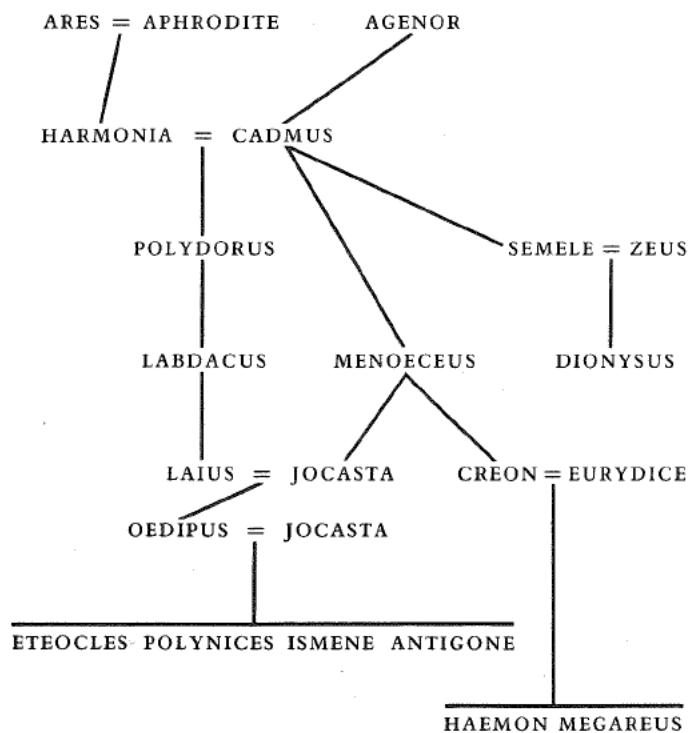
Greek tragedy is as much musical score as it is dramatic script. I wanted to do a translation that actors could speak as plainly or intensely as the occasion demanded, but one that still kept faith with the ritual formality of the original. I was glad, therefore, to find corroboration for this effort at a middle style in Yeats's sonnet 'At the Abbey Theatre' where he expressed the conflicting demands placed upon his theatre as follows:

*When we are high and airy hundreds say
That if we hold that flight they'll leave the place,
While those same hundreds mock another day
Because we have made our art of common things.*

Reprinted from Seamus Heaney, *Burial at Thebes* (NY: Farrar, Straus and Giroux, 2004)



THE GENEALOGY OF OEDIPUS ACCORDING TO SOPHOCLES





B.M.W. Knox, Introduction to Robert Eagles' translation of Sophocles' *Antigone*, reprinted from Sophocles, Three Theban Plays: *Antigone*, *Oedipus Rex*, *Oedipus at Colonus*.

Introduction to *Antigone*

This play, it is generally agreed, was produced before and fairly close to the year 441 B.C. Sophocles, as we know from a reliable contemporary source, was one of the nine generals elected, with Pericles, for a campaign against the revolt of Samos in that year. The ancient introduction to the play, found in most of the manuscripts, records a tradition that Sophocles owed his election to office to the popularity of *Antigone*. True or false, this story could only have been based on a widely accepted belief that the play was produced before the year 441.

The story also, by setting *Antigone* in a political context, draws attention to the political content of the play, its concern with the problems of the *polis*, the city-state. *Antigone* resurfaces in a highly political context once again in the fourth century, some sixty years after Sophocles' death; it had by that time become a classic. The orator and statesman Demosthenes had the clerk of the court read out Creon's speech on the proper loyalties of a citizen (lines 194-214 of the translation) as a lesson in patriotism to his political opponent Aeschines (who had once been a professional actor and had played the part of Creon). And in that same century Aristotle quoted the play repeatedly in his treatise the *Politics*.

To the modern world, particularly the world of Victorian England, with its comfortable belief in progress and its confidence that such barbaric acts as exposure of an enemy's corpse were a thing of a distant past, the subject matter of the play seemed academic. Matthew Arnold wrote in 1853 that it was "no longer possible that we should feel a deep interest in the *Antigone* of Sophocles." The twentieth century has lost any such illusions. Two modern adaptations of the play, both of them alive with political urgency, are highlights in the history of the modern theater. In February 1944, in a Paris occupied by the German army, four months before the Allied landings in Normandy, Jean Anouilh produced his *Antigone*, a play in which Antigone is unmistakably identified with the French resistance movement. This is clear from the frequent threats of torture leveled at the heroine (not to be found in Sophocles but characteristic of Gestapo interrogations); the fact, well known to everyone in the audience, that the German Nazi



military police often exposed the corpses of executed resistance fighters as a deterrent; and finally from the brilliant characterization of Creon's guards, whose low social origins, vulgar language and callous brutality accurately recall the contemporary *miliciens*, the French fascist terror squads, which were more feared and hated than the Gestapo itself. The reason the German authorities allowed the production of the play is its treatment of Creon. Anouilh presents him as a practical man whose assumption of power faces him with a tragic dilemma: his desire to rule firmly but fairly, to restore and maintain order in a chaotic situation, is frustrated by a determined, fanatical, apparently irrational resistance. These are exactly the terms in which the German military authorities would have described their own position in occupied France. At the first performance the play was greeted with applause from both the French and Germans in the audience.

The other modern adaptation, Bertolt Brecht's radical revision of Holderlin's translation, staged at Chur in Switzerland in 1948, was less ambivalent. The prologue is a scene in a Berlin air-raid shelter, March 1945, and it is all too clear what Creon is meant to suggest to the audience: he has launched Thebes on an aggressive war against Argos, and Polynices (conscripted by Creon in Brecht's violent reworking of the legend) has been killed for deserting the battle line when he saw his brother Eteocles fall. At the end of the play the tide turns against Thebes as Argos counterattacks; Creon takes Thebes down with him to destruction rather than surrender. Against this Hitlerian black, Antigone is all white; she is the image of what Brecht longed to see—the rising of the German people against Hitler, a resistance that in fact never came to birth. The poem Brecht wrote for the program of the production, an address to Antigone—

Come out of the twilight
and walk before us a while,
friendly, with the light step
of one whose mind is fully made up . . .

--reminds us that Brecht was a lyric poet as well as a dramatist, but it is a dream poem, a lament, a regret for that rising of a whole people against fascism, which Brecht's political creed urgently demanded but which never came "out of the twilight."

Of these two modern adaptations, Anouilh's, which



presents the conflict between the protagonists as a real dilemma, is closer to the spirit of the Sophoclean play than Brecht's passionate advocacy of one side against the other. For in the opening scenes of the Sophoclean play Creon is presented in a light that the original audience was certain to regard as favorable: he is the defender of the city, the eloquent champion of its overriding claim on the loyalty of its citizens in time of danger. His opening speech, a declaration of principles, contains echoes of Pericles' Funeral Speech; since that speech was delivered in the winter of 431-30 B.C., long after the first performance of *Antigone*, it seems likely that these phrases come from the common stock of democratic patriotic oratory. The particular action that Creon tries to justify by this general appeal, the exposure of Polynices' corpse, may have caused the audience some uneasiness, but on his main point, that loyalty to the city takes precedence over any private loyalty, to friend or family, they would have agreed with him.

As the chorus obviously does. They express sympathy for Antigone only in the scene where she is led off to her death, and even then in such grudging terms that she takes their declaration as derision. Only when they hear from Tiresias the verdict of the gods and realize from his prophecy of wars to come that Creon's action threatens the city with disaster, do they advise him to countermand his edict. For them the interests of the city are paramount. In the magnificent ode that they sing after the sentry comes to tell Creon that his orders have already been defied, they celebrate the progress of the human race from savagery to civilization: its culmination is the creation of the city. Man has become master of the sea and land, caught the birds of the air and tamed the beasts of the wild and taught himself speech and "the mood and mind for law that rules the city" (396). They end the song with a caution that man's ingenuity and resourcefulness may lead him to disaster unless he "weaves in / the laws of the land, and the justice of the gods" and they repudiate the man of "reckless daring" (409-10, 415). By the end of the play the audience, if they remember these words, will think of Creon, but at this point the chorus is clearly thinking of the unidentified rebel who has defied the city's ruler and thrown a symbolic handful of dust on the corpse of the city's bitter enemy who was once her friend. They accept, as most of the audience did, Creon's manifesto: "our country is our safety. / Only while she voyages true on course / can we establish friendships. . ." (211-13).

This is not to say that Creon is right to order the exposure of the corpse; in fact, by the end of the play it is made clear that his action is a violation of divine law, and



besides he has by then long since abandoned any claim to speak for the citizen body as a whole and in their best interest. "Am I to rule this land for others—or myself?" (823) he asks his son Haemon. There is no doubt about what he thinks is the correct answer to that question. But before he is driven by the consequences of Antigone's defiance to reveal his true and deepest motives, he represents a viewpoint few Greeks would have challenged: that in times of crisis, the supreme loyalty of the citizen is to the state and its duly constituted authorities.

It is important to remember this since the natural instinct of all modern readers and playgoers is to sympathize fully with Antigone, the rebel and martyr. This is of course a correct instinct; in the end the gods, through their spokesman, the prophet Tiresias, uphold her claim that divine law does indeed prescribe burial for all dead men. But though she appeals to this law—"the great unwritten, unshakable traditions" (505)—in her magnificent challenge to Creon, she has other motives too. She proclaims again and again, to her sister Ismene as to her opponent Creon, the duty she owes to her brother, to the family relationship. "If I had allowed / my own mother's son to rot, an unburied corpse" she tells the king, "that would have been an agony!" (520-22). "He is my brother," she tells her sister Ismene, "and-deny it as you will—/ your brother too" (55-56). Creon's denial of burial to the corpse of Polynices has assaulted this fierce devotion to blood relationship at a particularly sensitive point, for the funeral rites, especially the emotional lament over the dead, were, in an ancient Greek household, the duty and privilege of the women. (In the villages of Greece today they still are.) Antigone and Ismene are the last surviving women of the house of Oedipus; this is why it seems to Antigone that Creon's decree is aimed particularly at them—"the martial law our good Creon / lays down for you and me" (37-38)—and why she takes it for granted Ismene will help her and turns so contemptuously and harshly against her when she refuses.

Antigone's dedicated loyalty to the family is, however, more than a private code of conduct; in the context of fifth-century Athens her challenge to the authority of the city-state and defense of a blood relationship had strong political overtones. Athenian democratic institutions were egalitarian beyond anything conceivable in modern societies (many important magistracies, for example, were filled by lot, not election), but Athens had for centuries before the establishment of democracy been ruled by the great aristocratic families that traced their descent from heroic or divine ancestors, and these families were



still, under the democracy, powerful, cohesive, exclusive groups, which maintained their separate identities through religious cults and family priesthods. They were powerful concentrations of patronage and influence, and they worked, within the democratic institutions, openly or through unseen connections, for the advancement and interests of their members (a phenomenon not unknown in modern Greece as well).

The political aspect of Antigone's loyalty is emphasized at once in Creon's inaugural address: "whoever places a friend [the Greek word *philos* also means "relative"] / above the good of his own country, he is nothing" (203-4). And when he realizes later that this is in fact the issue between him and his niece, he reconfirms her death sentence with a sarcastic reference to Zeus *Homaimos*, the divinity especially associated with the family worship: "let her cry for mercy, sing her hymns / to Zeus who defends all bonds of kindred blood" (735-36).

Antigone appeals not only to the bond of kindred blood but also to the unwritten law, sanctioned by the gods, that the dead must be given proper burial—a religious principle. But Creon's position is not anti-religious; in fact he believes that he has religion on his side. The gods, for him, are the gods of the city, which contains and protects their shrines, celebrates their festivals and sacrifices, and prays to them for deliverance; Creon finds it unthinkable that these gods should demand the burial of a traitor to the city who came with a foreign army at his back

to burn their temples ringed with pillars,
 . . . scorch their hallowed earth
 and fling their laws to the winds. (323-25)

Once again, there would have been many in the audience who felt the same way. These vivid phrases would have recalled to them the destruction of Athens and the desecration of its temples by the Persian invaders in 480; they would have had no second thoughts about denying burial to the corpse of any Athenian who had fought on the Persian side. Denial of burial in their homeland to traitors, real or supposed, was not unknown in Greece. Themistocles, for example, the hero of the Persian War, was later driven from Athens by his political enemies, who accused him of pro-Persian conspiratorial activity. Hounded from one Greek city to another he finally took refuge in Persian-controlled territory, where he died. When his relatives wished to bring his bones back to be buried in Athenian soil, permission was refused. Creon's decree of course goes much further and



forbids burial altogether, but the Athenian attitude toward Themistocles shows that for Sophocles' audience the decree did not sound as outlandishly barbaric as it does to us. In the play, the opening song of the chorus gives tense expression to the terror inspired in the Theban people by Polynices' treacherous attack, their hatred of the foreign warlords he has marshaled against them, and their joy at their own deliverance and his defeat and death.

The opening scenes show us the conflicting claims and loyalties of the two adversaries, solidly based, in both cases, on opposed political and religious principles. This is of course the basic insight of Hegel's famous analysis of the play: he sees it as "a collision between the two highest moral powers." What is wrong with them, in his view, is that they are both "one-sided." But Hegel goes much further than that. He was writing in the first half of the nineteenth century, a period of fervent German nationalism in which the foundations of the unified German state were laid: his views on loyalty to the state were very much those of Creon. "Creon," he says, "is not a tyrant, he is really a moral power. He is not in the wrong."

However, as the action develops the favorable impression created by Creon's opening speech is quickly dissipated. His announcement of his decision to expose the corpse, the concluding section of his speech, is couched in violent, vindictive terms—"carrion for the birds and dogs to tear" (230)—which stand in shocking contrast to the ethical generalities that precede it. This hint of a cruel disposition underlying the statesmanlike facade is broadened by the threat of torture leveled at the sentry (344-50) and the order to execute Antigone in the presence of Haemon, her betrothed (852-54). And as he meets resistance from a series of opponents—Antigone's contemptuous defiance, the rational, political advice of his son Haemon, the imperious summons to obedience of the gods' spokesman, Tiresias—he swiftly abandons the temperate rhetoric of his inaugural address for increasingly savage invective. Against the two sanctions invoked by Antigone, the demands of blood relationship, the rights and privileges of the gods below, he rages in terms ranging from near-blasphemous defiance to scornful mockery.

Sister's child or closer in blood
than all my family clustered at my altar
worshiping Guardian Zeus-she'll never escape,
. . . the most barbaric death. (543-46)



He will live to regret this wholesale denial of the family bond, for it is precisely through that family clustered at his altar that his punishment will be administered, in the suicides of his son and his wife, both of whom die cursing him.

And for Antigone's appeals to Hades, the great god of the underworld to whom the dead belong, Creon has nothing but contempt; for him "Hades" is simply a word meaning "death," a sentence he is prepared to pass on anyone who stands in his way. He threatens the sentry with torture as a prelude: "simple death won't be enough for you" (348). When asked if he really intends to deprive Haemon of his bride he answers sarcastically: "Death will do it for me" (648). He expects to see Antigone and Ismene turn coward "once they see Death coming for their lives" (655). With a derisive comment he tells his son to abandon Antigone: "Spit her out, / . . . Let her find a husband down among the dead [in Hades' house]" (728-30). And he dismisses Antigone's reverence for Hades and the rights of the dead with mockery as he condemns her to be buried alive: "There let her pray to the one god she worships: / Death" (875-76). But this Hades is not something to be so lightly referred to, used or mocked. In the great choral ode which celebrated Man's progress and powers this was the one insurmountable obstacle that confronted him:

ready, resourceful man!

Never without resources

never an impasse as he marches on the future—
only Death, from Death alone he will find no rescue.(401-4)

And Creon, in the end, looking at the corpse of his son and hearing the news of his wife's suicide, speaks of Hades for the first time with the fearful respect that is his due, not as an instrument of policy or a subject for sardonic word-play, but as a divine power, a dreadful presence: "harbor of Death, so choked, so hard to cleanse!— / why me? why are you killing me?" (1413-14).

Creon is forced at last to recognize the strength of those social and religious imperatives that Antigone obeys, but long before this happens he has abandoned the principles which he had proclaimed as authority for his own actions. His claim to be representative of the whole community is forgotten as he refuses to accept Haemon's report that the citizens, though they dare not speak out, disapprove of his action; he denies the relevance of such a report even if true—"And is Thebes about to tell me how to rule?" (821)—and finally repudiates his principles in specific



terms by an assertion that the city belongs to him—"The city is the king's—that's the law!" (825). This autocratic phrase puts the finishing touch to the picture Sophocles is drawing for his audience: Creon has now displayed all the characteristics of the "tyrant," a despotic ruler who seizes power and retains it by intimidation and force. Athens had lived under the rule of a "tyrant" before the democracy was established in 508 B.C., and the name and institution were still regarded with abhorrence. Creon goes on to abandon the gods whose temples crown the city's high places, the gods he once claimed as his own, and his language is even more violent. The blind prophet Tiresias tells him that the birds and dogs are fouling the altars of the city's gods with the carrion flesh of Polynices; he must bury the corpse. His furious reply begins with a characteristic accusation that the prophet has been bribed (the sentry had this same accusation flung at him), but what follows is a hideously blasphemous defiance of those gods Creon once claimed to serve:

You'll never bury that body in the grave,
not even if Zeus's eagles rip the corpse
and wing their rotten pickings off to the throne of god!
(1151-53)

At this high point in his stubborn rage (he will break by the end of the scene and try, too late, to avoid the divine wrath), he is sustained by nothing except his tyrannical insistence on his own will, come what may, and his outraged refusal to be defeated by a woman. "No woman," he says, "is going to lord it over me" (593). "I'm not the man, not now: she is the man / if this victory goes to her and she goes free" (541-42).

Antigone, on her side, is just as indifferent to Creon's principles of action as he is to hers. She mentions the city only in her last agonized laments before she is led off to her living death:

O my city, all your fine rich sons!
. . . springs of the Dirce,
holy grove of Thebes . . . (934-36)

But here she is appealing for sympathy to the city over the heads of the chorus, the city's symbolic representative on stage. In all her arguments with Creon and Ismene she speaks as one wholly unconscious of the rights and duties membership in the city confers and imposes, as if no unit larger than the family existed. It is a position just as extreme as Creon's insistence that the demands of the city take



precedence over all others, for the living and the dead alike.

Like Creon, she acts in the name of gods, but they are different gods. There is more than a little truth in Creon's mocking comment that Hades is "the one god she worships" (875). She is from the beginning "much possessed by death"; together with Ismene she is the last survivor of a doomed family, burdened with such sorrow that she finds life hardly worth living. "Who on earth," she says to Creon, "alive in the midst of so much grief as I, / could fail to find his death a rich reward?" (516-18). She has performed the funeral rites for mother, father and her brother Eteocles:

I washed you with my hands,
I dressed you all, I poured the cups
across your tombs. (989-91)

She now sacrifices her life to perform a symbolic burial, a handful of dust sprinkled on the corpse, for Polynices, the brother left to rot on the battlefield. She looks forward to her reunion with her beloved dead in that dark kingdom where Persephone, the bride of Hades, welcomes the ghosts (980-82). It is in the name of Hades, one of the three great gods who rule the universe, that she defends the right of Polynices and of all human beings to proper burial. "Death [Hades] longs for the same rites for all" (584), she tells Creon—for patriot and traitor alike; she rejects Ismene's plea to be allowed to share her fate with an appeal to the same stern authority: "Who did the work? / Let the dead and the god of death bear witness!" (610-11). In Creon's gods, the city's patrons and defenders, she shows no interest at all. Zeus she mentions twice: once as the source of all the calamities that have fallen and are still to fall on the house of Oedipus (3-5), and once again at the beginning of her famous speech about the unwritten laws. But the context here suggests strongly that she is thinking about Zeus in his special relationship to the underworld, Zeus *Chthonios* (Underworld Zeus). "It wasn't Zeus," she says,

who made this proclamation
Nor did that Justice, dwelling with the gods
beneath the earth, ordain such laws for men.

(499-502)

From first to last her religious devotion and duty are to the divine powers of the world below, the masters of that world where lie her family dead, to which she herself, reluctant but fascinated, is irresistibly drawn.



But, like Creon, she ends by denying the great sanctions she invoked to justify her action. In his case the process was spread out over the course of several scenes, as he reacted to each fresh pressure that was brought to bear on him; Antigone turns her back on the claims of blood relationship and the nether gods in one sentence: three lines in Greek, no more. They are the emotional high point of the speech she makes just before she is led off to her death. ‘

Never, I tell you,
if I had been the mother of children
or if my husband died, exposed and rotting—
I’d never have taken this ordeal upon myself,
never defied our people’s will. (995-99)

These unexpected words are part of the long speech that concludes a scene of lyric lamentation and is in effect her farewell to the land of the living. They are certainly a total repudiation of her proud claim that she acted as the champion of the unwritten laws and the infernal gods, for, as she herself told Creon, those laws and those gods have no preferences, they long “for the same rites for all” (584). And her assertion that she would not have done for her children what she has done for Polynices is a spectacular betrayal of that fanatical loyalty to blood relationship which she urged on Ismene and defended against Creon, for there is no closer relationship imaginable than that between the mother and the children of her own body. Creon turned his back on his guiding principles step by step, in reaction to opposition based on those principles; Antigone’s rejection of her public values is just as complete, but it is the sudden product of a lonely, brooding introspection, a last-minute assessment of her motives, on which the imminence of death confers a merciless clarity. She did it because Polynices was her brother; she would not have done it for husband or child. She goes on to justify this disturbing statement by an argument which is more disturbing still: husband and children, she says, could be replaced by others but, since her parents are dead, she could never have another brother. It so happens that we can identify the source of this strange piece of reasoning; it is a story in the *Histories* of Sophocles’ friend Herodotus (a work from which Sophocles borrowed material more than once). Darius the Great King had condemned to death for treason a Persian noble, Intaphrenes, and all the men of his family. The wife of Intaphrenes begged importunately for their lives; offered



one, she chose her brother's. When Darius asked her why, she replied in words that are unmistakably the original of Antigone's lines. But what makes sense in the story makes less in the play. The wife of Intaphrenes saves her brother's life, but Polynices is already dead; Antigone's phrase "no brother could ever spring to light again" (1004) would be fully appropriate only if Antigone had managed to save Polynices' life rather than bury his corpse.

For this reason, and also because of some stylistic anomalies in this part of the speech, but most of all because they felt that the words are unworthy of the Antigone who spoke so nobly for the unwritten laws, many great scholars and also a great poet and dramatist, Goethe, have refused to believe that Sophocles wrote them. "I would give a great deal," Goethe told his friend Eckermann in 1827, "if some talented scholar could prove that these lines were interpolated, not genuine." Goethe did not know that the attempt had already been made, six years earlier; many others have tried since---Sir Richard Jebb, the greatest English editor of Sophocles, pronounced against them---and opinion today is still divided. Obviously a decision on this point is of vital significance for the interpretation of the play as a whole: with these lines removed, Antigone goes to her prison-tomb with no flicker of self-doubt, the flawless champion of the family bond and the unwritten laws, "whole as the marble, founded as the rock"—unlike Creon, she is not, in the end, reduced to recognizing that her motive is purely personal.

There is however one objective piece of evidence that speaks volumes for the authenticity of the disputed lines. Aristotle, writing his treatise on rhetoric less than a century after the death of Sophocles, summarizes this part of Antigone's speech and quotes the two lines about the irreplaceability of a brother. He is telling the would-be orator that if, in a law-court speech for the defense, he has to describe an action that seems inappropriate for the character of his client and hard to believe, he must provide an explanation for it "as in the example Sophocles gives, the one from *Antigone*"—the phrasing suggests that the passage was well known to Aristotle's readers. Evidently he does not find the passage as repellent as Goethe and Jebb did; he recognizes that Antigone's initial statement is, in terms of her character, "hard to believe" (*apiston*), but apparently he finds her explanation rhetorically satisfactory. He does not, however, for one moment suspect the authenticity of the lines. And this should make modern critics think twice before they make another attempt to oblige the shade of Goethe. Aristotle was head of a philosophical school which, under his



direction, investigated the origins and early history of drama and drew up its chronology, based on official documents; he was himself the author of the most influential critique of the drama ever written, the *Poetics*; he was an acute critic of poetic style, with a keen eye for improprieties of diction and syntax; and, finally, he was perfectly conscious of the possibility of really damaging inconsistency of character, for in the *Poetics* he criticized Euripides' *Iphigenia in Aulis* on precisely that score. His acceptance of Antigone's speech as genuine demands that rather than suppress it we should try to understand it.

This is Antigone's third and last appearance on stage; in the prologue she planned her action, in the confrontation with Creon she defended it, and now, under guard, she is on her way to the prison which is to be her tomb. In lyric meters, the dramatic medium for unbridled emotion, she appeals to the chorus for sympathy and mourns for the marriage hymn she will never hear (this is as close as she ever comes to mentioning Haemon). She gets little comfort from the Theban elders; the only consolation they offer is a reminder that she may be the victim of a family curse—"do you pay for your father's terrible ordeal?" (946)—a suggestion that touches her to the quick and provokes a horror-struck rehearsal of the tormented loves and crimes of the house of Oedipus.

There is, as she goes on to say, no one left to mourn her; the lyric lament she sings in this scene is her attempt to provide for herself that funeral dirge which her blood relatives would have wailed over her corpse, if they had not already preceded her into the realm of Hades. This is recognized by Creon, who cuts off the song with a sarcastic comment: "if a man could wail his own dirge *before* he dies, / he'd never finish" (970-71). And he orders the guards to take her away.

Her song cut off, she turns from the lyric medium of emotion to spoken verse, the vehicle of reasoned statement, for her farewell speech. It is not directed at anyone on stage; it resembles a soliloquy, a private meditation. It is an attempt to understand the real reasons for the action that has brought her to the brink of death. After an address to the tomb and prison where she expects to be reunited with her family she speaks to Polynices (Creon is referred to in the third person). It is to Polynices that she is speaking when she says that she would not have given her life for anyone but a brother; it is as if she had already left the world of the living and joined that community of the family dead she speaks of with such love. Now, in the face of death, oblivious of the presence of Creon and the chorus, with no public case to make, no arguments to counter, she can at last identify the driving force behind her action, the private, irrational



imperative which was at the root of her championship of the rights of family and the dead against the demands of the state. It is her fanatical devotion to one particular family, her own, the doomed, incestuous, accursed house of Oedipus and especially to its most unfortunate member, the brother whose corpse lay exposed to the birds and dogs. When she tells him that she has done for him what she would not have done for husband or children she is not speaking in wholly hypothetical terms, for in sober fact she has sacrificed, for his sake, her marriage to Haemon and the children that might have issued from it.

And in this moment of self-discovery she realizes that she is absolutely alone, not only rejected by men but also abandoned by gods. "What law of the mighty gods have I transgressed?" (1013) she asks—as well she may, for whatever her motive may have been, her action was a blow struck for the rights of Hades and the dead. Unlike Christians whose master told them not to look for signs from heaven (Matthew 16:4), the ancient Greek expected if not direct intervention at least some manifestation of favor or support from his gods when he believed his cause was just—a flight of eagles, the bird of Zeus, or lightning and thunder, the signs which, in the last play, summon Oedipus to his resting place. But Antigone has to renounce this prospect: "Why look to the heavens any more . . . ?" (1014). She must go to her death as she has lived, alone, without a word of approval or a helping hand from men or gods.

Antigone's discovery that her deepest motives were purely personal has been overinterpreted by those who would suppress the passage on the grounds that, to quote Jebb's eloquent indictment, "she suddenly gives up that which, throughout the drama, has been the immovable basis of her action—the universal and unqualified validity of the divine law." This formulation is too absolute. Before the raw immediacy of death, which, as Doctor Johnson remarked, wonderfully concentrates the mind, she has sounded the depths of her own soul and identified the determinant of those high principles she proclaimed in public. But that does not mean that they were a pretense, still less that she has now abandoned them. She dies for them. In her very last words, as she calls on the chorus to bear witness to her unjust fate, she claims once more and for the last time that she is the champion of divine law—she suffers "all for reverence, my reverence for the gods!" (1034).

Unlike Creon, who after proclaiming the predominance of the city's interests rides roughshod over them, speaking and acting like a tyrant, who after extolling the city's gods dismisses Tiresias, their spokesman, with a blasphemous



insult, Antigone does not betray the loyalties she spoke for. No word of compromise or surrender comes to her lips, no plea for mercy; she has nothing to say to Creon—in fact the last words of her speech are a prayer to the gods for his punishment. “But if these men are wrong”—she does not even name him—

let them suffer
nothing worse than they mete out to me—
these masters of injustice! (1019-21)

The chorus is appalled. “Still the same rough winds, the wild passion / raging through the girl” (1022-23). And Creon, in a fury, repeats his order to the guards to take her away, quickly. And this time there is no delay.

Antigone reaffirms the rightness of her action, despite the open disapproval of the chorus and the silent indifference of the gods; she has not changed—“still the same rough winds, the wild passion . . .” The chorus here restates the judgment it has passed on her earlier in the scene: “Your own blind will, your passion has destroyed you” (962). This is of course the verdict of a chorus that is clearly sympathetic to Creon’s political program (and also afraid of his wrath), but it contains an element of truth. This young princess is a formidable being, a combination of cold resolve and fierce intensity. Unlike Anouilh’s Antigone she has no tender emotions; except when she speaks to Polynices, she is all hard steel. Once she has made up her mind to act, no persuasion, no threat, not death itself can break her resolution. She will not yield a point or give an inch: “she hasn’t learned,” says the chorus, “to bend before adversity” (527) and she never does. Those who oppose her will be met with contempt and defiance; friends who try to dissuade her are treated as enemies. Even when she despairs of the gods to whom she had looked for help, she does not waver; she goes to her death with a last disdainful insult to Creon: “see what I suffer now / at the hands of what breed of men” (1032-33).

This is a pattern of character and behavior which is found in other Sophoclean dramatic figures also; not only in the Oedipus of the other two plays of this volume but also in the protagonists of *Ajax*, *Electra* and *Philoctetes*. They are of course very different from each other, but they all have in common the same uncompromising determination, the same high sense of their own worth and a consequent quickness to take offense, the readiness to die rather than surrender—a heroic temper. This figure of the tragic hero, though it had a nonhuman predecessor in the Aeschylean Titan Prometheus and its origin in the great Achilles of the



Homeric *Iliad*, seems, as far as we can tell from what remains of Attic tragedy, to have been a peculiarly Sophoclean creation. In his plays he explores time and again the destinies of human beings who refuse to recognize the limits imposed on the individual will by men and gods, and go to death or triumph, magnificently defiant to the last.

Antigone is such a heroic figure, and this is another of the ways in which she is different from Creon. Not only does Creon, unlike Antigone, betray in action the principles he claimed to stand for; he also, subjected to pressure that falls far short of the death Antigone is faced with, collapses in abject surrender. He was sure Antigone would give way when force was applied; he has seen “the stiffest stubborn wills / fall the hardest; the toughest iron . . . crack and shatter” (528-31)—but he is wrong. He is the one who is shattered. Tiresias tells him that he will lose a child of his own to death in return for the living being he has imprisoned in the tomb and the corpse he has kept in the sunlight. He hesitates: ‘I’m shaken, torn. / It’s a dreadful thing to yield . . . “ (1218-19). But yield he does. “What should I do?” he asks the chorus (1223) and they tell him: release Antigone, bury Polynices. But he arrives too late; Antigone, independent to the last, has chosen her own way to die—she has hanged herself in the tomb. Creon finds Haemon mourning his betrothed; the son spits in his father’s face, tries to run him through with his sword and, failing, kills himself. Creon’s wife, Eurydice, hearing the news, kills herself too, her last words a curse on her husband.

Creon, as we learned from his speech to Haemon earlier in the play, had his own idea of what a family should be. “That’s what a man prays for: to produce good sons—/ households full of them, dutiful and attentive . . . “ (715-16). His savage dismissal of the claims of that blood relationship Antigone stood for has been punished with exquisite appropriateness, in the destruction of his own family, the curses of his son and wife. Tiresias predicted that he would have to repay the gods below with a death—“one born of your own loins” (1184); the payment has been double, son and wife as well. The gods of the city whom he claimed to defend, have, through the medium of the blind seer, denounced his action, and the city he proposed to steer on a firm course is now, as Tiresias told him, threatened by the other cities whose dead were left to rot, like Polynices, outside the walls of Thebes (1201-5). He is revealed as a disastrous failure, both as head of a family and head of state, an offender against heaven and a man without family or friends, without the respect of his fellow-citizens. He may well describe himself as “no one. Nothing” (1446).



Antigone asked the gods to punish Creon if he was wrong, and they have. They have shown to all the world that her action was right. But she did not live to see her vindication. She took her own life and by that action sealed the doom and ensured the punishment of Creon. But the will of the gods remains, as in all three of these plays, mysterious; revealed partially, if at all, through prophets rejected and prophecies misunderstood, it is the insoluble riddle at the heart of Sophocles' tragic vision. The gods told Creon he was wrong, but it is noticeable that Tiresias, their spokesman, does not say Antigone was right, he does not praise her—in fact he does not mention her. Antigone was ready to admit, if the gods did not save her and she suffered death, that she was wrong (1017-18); these words suggest that she hanged herself not just to cut short the lingering agony of starvation and imprisonment but in a sort of existential despair. Why did the gods not save her, since they approved her action? Was it because her motives, even those she openly proclaimed, were too narrow—her total indifference to the city and its rights an offense to heaven? Because, to use Eliot's phrase, she "did the right thing for the wrong reason"? We are not told. Her death, which leads directly to the destruction of Creon's family, is a thread in a tragic web spun by powers who are beyond our comprehension. "Since the gods conceal all things divine," runs a fragment from a lost Sophoclean play, "you will never understand them, not though you go searching to the ends of the earth."

The gods do not praise Antigone, nor does anyone else in the play—except the young man who loves her so passionately that he cannot bear to live without her. Haemon tells his father what the Thebans are saying behind his back, the "murmurs in the dark" (775): that Antigone deserves not death but "a glowing crown of gold!" (782). Whether this is a true report (and the chorus does not praise Antigone even when they have been convinced that she was right) or just his own feelings attributed to others for the sake of his argument, it is a timely reminder of Antigone's heroic status. In the somber world of the play, against the background of so many sudden deaths and the dark mystery of the divine dispensation, her courage and steadfastness are a gleam of light; she is the embodiment of the only consolation tragedy can offer—that in certain heroic natures unmerited suffering and death can be met with a greatness of soul which, because it is purely human, brings honor to us all.



YOU'VE CONFUSED THE UPPER AND LOWER WORLDS.
YOU SENT A LIFE TO SETTLE IN A TOMB;
YOU KEEP UP HERE THAT WHICH BELONGS BELOW,
THE CORPSE UNBURIED, ROBBED OF ITS RELEASE.
NOT YOU, NOR ANY GOD THAT RULES ON HIGH,
CAN CLAIM HIM NOW.
YOU ROB THE NETHER GODS OF WHAT IS THEIRS.

Sophocles' *Antigone*, first stasimon, trans. Robert Fagles

Numberless wonders,
terrible wonders walk the world but none the match for man—
that great wonder crossing the heaving grey sea,
 driven on by the blasts of winter
on through breakers crashing left and right,
 holds his steady course
and the oldest of the gods he wears away—
the Earth, the immortal, the inexhaustible—
as his plows go back and forth, year in, year out
 with the breed of stallions [mules] turning up the furrows.

And the blithe, lightheaded race of birds he snares,
the tribes of savage beasts, the life that swarms the depths—
 with one fling of his nets
woven and coiled tight, he takes them all,
 man the skilled, the brilliant!
He conquers all, taming with his techniques
the prey that roams the cliffs and wild lairs,
training the stallion, clamping the yoke across
 his shaggy neck, and the tireless mountain bull.

And speech and thought, quick as the wind
and the mood and mind for law that rules the city—
 all these he has taught himself
and shelter from the arrows of the frost
when there's rough lodging under the cold clear sky
and the shafts of lashing rain—
 ready, resourceful man!
 Never without resources
never an impasse as he marches on the future—
only Death, from Death alone he will find no rescue
but from desperate plagues he has plotted his escapes.

Man the master, ingenious past all measure
past all dreams, the skills within his grasp—
 he forges on, now to destruction
now again to greatness. When he weaves in
the laws of the land [earth], and the justice of the gods
that binds his oaths together
 he and his city rise high—
 but the city casts out
that man who weds himself to inhumanity
thanks to reckless daring. Never share my hearth
never think my thoughts, whoever does such things.



The Burial at Thebes, first stasimon, trans. Seamus Heaney

Among the many wonders of the world
Where is the equal of this creature, man?
First he was shivering on the shore in skins,
Or paddling a dug-out, terrified of drowning.
Then he took up oars, put tackle on a mast
And steered himself by the stars through gales.

Once upon a time from the womb of earth
The gods were born and he bowed down
To worship them. He worked the land,
Stubbed the forests and harnessed stallions.
His furrows cropped, he feasted his eyes
On hay and herds as far as the horizon.

The wind is no more swift or mysterious
Than his mind and words; he has mastered thinking,
Roofed his house against hail and rain
And worked out laws for living together.

Home-maker, thought-taker, measure of all things,
He can heal with herbs and read the heavens.
Nothing seems beyond him. When he yields to his gods,
When truth is the treadle of his loom
And justice the shuttle, he'll be shown respect--
The city will reward him. But let him

Overstep what the city allows,
Tramp down right or treat the law
Wilfully, as his own word,
Then let this wonder of the world remember:
He'll have put himself beyond the pale.
When he comes begging we will turn our backs.



From Hegel, *The Philosophy of Fine Art [Aesthetik]*:

The principal source of opposition [in the conflict of individuals], which Sophocles, in particular, in this respect following the lead of Aeschylus, has accepted and worked out in the finest way, is that of the *body politic*, the opposition, that is, between ethical life in its social universality and the family as the natural ground of moral relations. These are the purest forces of tragic representation. It is, in short, the harmony of these spheres and the concordant action within the bounds of their realized content, which constitute the perfected reality of the moral life. . . . Antigone reverences the ties of blood-relationship, the gods of the nether world. Creon alone recognizes Zeus, the paramount power of public life and the commonwealth.

. . .

The conception of reconciliation in tragedy is related to the resolution of specific ethical and substantive facts from their contradictions into their true harmony. . . . The most complete form of this development is possible when the individuals engaged in conflict relatively to their concrete or objective life appear in each case essentially involved in one whole, so that they stand fundamentally under the power of that against which they battle, and consequently infringe that, which, conformably to their own essential life, they ought to respect. Antigone, for example, lives under the political authority of Creon; she is herself the daughter of a king and the affianced of Haemon, so that her obedience to the royal prerogative is an obligation. But Creon also, who is on his part father and husband, is under obligation to respect the sacred ties of relationship, and only by breach of this can give an order that is in conflict with such a sense. In consequence of this we find immanent in the life of both that which each respectively combats, and they are seized and broken by that very bond which is rooted in the compass of their own social existence. Antigone is put to death before



she can enjoy what she looks forward to as bride, and Creon too is punished in the fatal end of his son and wife Among all the fine creations of the ancient and the modern world . . . the *Antigone* of Sophocles is from this point of view in my judgment the most excellent and satisfying work of art.

From Hegel, *Lecture on the Philosophy of Religion*:

In tragedy, destiny operates within a sphere of ethical Justice. We find this expressed in its noblest form in the tragedies of Sophocles. In these both fate and necessity are at issue. The fate of individuals is represented as something incomprehensible, but necessity is not a blind justice; it is, on the contrary, perceived to be true justice. Just for this reason, these tragedies are the immortal 'works of Spirit' of ethical understanding and comprehension, and the undying paradigm of the ethical concept. Blind fate is something unsatisfying. In these Sophoclean tragedies, justice is grasped by thought. The collision between the two highest moral powers is enacted in plastic fashion in that absolute exemplum of tragedy, *Antigone*. Here, familial love, the holy, the inward, belonging to inner feeling, and therefore known also as the law of the nether gods, collides with the right of the state. Creon is not a tyrant, but actually an ethical power. Creon is not in the wrong. He maintains that the law of the state, the authority of government, must be held in respect, and that infraction of the law must be followed by punishment. Each of these two sides actualizes only one of the ethical powers, and has only one as its content. This is their one-sidedness. The meaning of eternal justice is made manifest thus: both attain injustice just because they are one-sided, but both also attain justice. Both are recognized as valid in the 'unclouded' course and process of morality. Here both possess their validity, but an *equalized validity*. Justice only comes forward to oppose one-sidedness.



George Steiner writes of *Antigone*:

It has, I believe, been given to only one literary text to express all the principal constants of conflict in the human condition. These constants are fivefold: the confrontation of men and of women; of age and youth; of society and the individual; of the living and the dead; of human beings and god(s). The conflicts which come of these five orders of confrontation are not negotiable. Men and women, old and young, the individual and the community or state, the quick and the dead, mortals and immortals, define themselves in the conflictual process of defining each other. Self-definition and the agonistic recognition of 'otherness' across the threatened boundaries of self, are indissociable. The polarities of masculinity and femininity, of ageing and of youth, of private autonomy and of social collectivity, of existence and mortality, of the human and the divine, can be crystallized only in adversarial terms (whatever the many shades of accommodation between them). To arrive at oneself—the primordial journey—is to come up, polemically, against 'the other.' The boundary conditions of the human person are those set by gender, by age, by community, by the cut between life and death, and by the potentials of accepted or denied encounter between the existential and the transcendent.

But "collision" is, of course, a monistic and, therefore, inadequate term. Equally decisive are those categories of reciprocal perception, of grappling with 'otherness,' that can be defined as erotic, filial, social, ritual, and metaphysical. Men and women, old and young, individual and *communitas*, living and deceased, mortals and gods, meet and mesh in contiguities of love, of kinship, of commonality and group-communion, of caring, remembrance, of worship. Sex, the honeycomb of generations and of kinship, the social unit, the presentness of the departed in the weave of the living, the practices of religion, are the modes of enactment of ultimate ontological dualities. . . (*Antigones*, 231-232)



Sarah Pomeroy describes *Antigone* as representing the effects of the over-valuation of the so-called masculine qualities (control, subjugation, culture, excessive cerebration) at the expense of the so-called feminine aspects of life (instinct, love, family ties) which destroy men like Creon. The ideal, we can only assume, was an harmonization of masculine and feminine values, with the former controlling the latter. Sophocles formulates no solution in *Antigone*.

Recognizing the dangers of over-simplification, Charles Segal (*Tragedy and Civilization*) provides a corollary schematic summary of the gender conflict between Creon and Antigone, differentiated in the social, religious and political spheres:

Creon	Antigone
<i>Philo</i> i as those devoted to city	<i>Philo</i> i as kin ties
Differentiation by political loyalties	Oneness of same womb (undifferentiated)
Separation from mother Patriarchal kinship (phratry)	Return to womb and mother (earth) Matrilinear kinship
Earth as political territory	Earth as locus of blood kinship
Earth as plowed terrain Maintaining the city	Earth as receiver of the dead Common grave of the dead
World above (Olympian religion)	World below (chthonic gods) Apolitical Hades, mortals his citizens
Control over nature	Fusion and sympathy with nature
Use of death as an instrument of political policy, to terrorize	Acceptance of death
Rejection of eros	Tragic death as "Hades' bride"
Logos (mutually exclusive alternatives)	Mythos (paradox)
Future or gnomic present Calculations of time	Past (the dead, the inherited curse) Timeless
Manipulative rationality	Emotionality



Sophocles' prize-winning *Antigone* was written in 442 BCE, in Periclean Athens, a new democracy at the height of its imperial powers following the Persian wars. Many of the plays of the period dealt with the challenges of right rule, our human potential and our frailty, our inability to know our destiny. Sometimes we just get it wrong inadvertently, like Oedipus. The Greeks knew that it is difficult to excel and to avoid hubris; the oaks on mountains invite the lightning bolt. We persist in our misjudgment until the gods smash us.

Antigone was the first of Sophocles' Theban plays, dealing with the Oedipus saga. Oedipus has died, disgraced in exile; his sons quarrel over the throne; Eteocles assumes power; Polyneices mounts an unsuccessful invasion. The siege has just ended. The enemy dead litter the landscape offstage. The city's champion and the rebel brother have slain each other in battle. Their uncle Creon assumes power, issuing an emergency edict to quell further subversion, honoring one brother, denying the other burial. Antigone's already ritually sprinkled the body with dust when the action begins. The "subversive" threatening Thebes is Creon's own niece; he must judge and convict—or change his mind. Creon fails his first test of political authority; he misjudges in word and deed; he fails his family, the city, the gods.

The state's "traitor" is Antigone's brother, born of the same womb. In death, you are no longer "patriot" or "traitor"—a body reverts to the family, its biological origins, and ultimately to the ancestral dead and the earth, its womb and tomb, governed by the nether gods. The conflict between Creon and Antigone pits the power of the state against individual conscience; it is a worst possible case scenario of competing, compelling obligations, to one's family, to one's larger community, to the nether gods or the gods of upper air. Sophocles offers no solution.

Myths aim to clarify human life; Aristotle argued that in tragedy, art confronts life in an effort of interpretation—we struggle to make sense of the apparent senselessness of history, the apparent injustice of it all. The Antigone chorus appeal to Zeus, whose justice may be slow but is inexorable. Their faith is strong. The gods do show up for Antigone, a day late and a dollar short—she's hanged herself, accepting death on her own terms. But Creon suffers even worse, losing everything, reduced to nothing, a scapegoat bearing his pollution with him as he leaves Thebes. —E.M.



Ellen Mease

- 2500-550 B.C. Abydos Passion Play in Egypt; in Asia Minor, texts concerned with seasonal patterns of birth, growth, maturity, death, resurrection (“performative events,” not theatre as an autonomous activity)
- 2100-1200 Mycenaean culture dominates the Aegean Sea area
- 1250 Expansion of Mycenaean Empire under Agamemnon
- 1240 Destruction of Troy
- 1100 Dorian invasions = dark age for Greece
- 850-800 Rise in navigation, trade and colonization = rebirth of Greek cities
- 776 First known Olympiad in Greece--religious festival and competitions in sports and the arts
- 750-700 Greek alphabet, derived from Phoenician models, spreads throughout the Aegean region
- 750-700 **Homer**, *Iliad*, *Odyssey*, Greek legends in epic poetry Hesiod, *Works and Days* (rural life in Attica); *Theogony*, genealogy of Greek gods, cultural and religious ideas of the early Greeks
- 683 Rule of hereditary kings in Athens replaced with yearly selections of nine archons to govern the city
- 621 Draco, Athenian archon, introduces the first written laws in Athens. Noted for their severity (hence “Draconian”)



- 7th c. **Dithyrambs** or choral hymns are improvised popular, oral tradition) in Corinth, derived from certain episodes in the worship of Dionysus.
- 625-585 **Arion**, first poet to compose (that is, *write*) dithyrambs on well-defined, mythological-heroic subjects (based on Homer and post-Homeric epic cycles). Credited with inventing the literary form of the dithyramb.
- 620-560? Sappho, poetess of lyric odes, lives on Isle of Lesbos
- 594 **Solon** becomes archon in Athens. Reforms Draconian laws, creates new court of citizen jurors, eliminates debt-slavery
- 560-510 BC **Pisistratus** (proto-democratic tyrant) rules Attica
- 534 City Dionysia founded by Pisistratus. Thespis, credited with introducing to Athens the Dorian/Corinthian dithyramb, is also recorded as the winner of first Athenian play contest; first poet/actor to perform separately from the chorus; as poet, Thespis added a prologue and lines spoken by a character to what was previously a wholly narrative/lyric work (the literary dithyramb) sung and danced by a chorus and its leader (no actor, no masks, no costumes in dithyrambic performance). Invention of impersonation did **not** occur as a result of the chorus leader (*coryphaeus*) splitting off from the chorus; the chorus leader retains his lyric function once the protagonist has been added by Thespis. See Gerald Else (*The Origin and Early Form of Greek Tragedy*): the rhapsode links his work to a dithyrambic chorus, but did not emerge from it.



- 511-476 Tragic playwright Phrynichus, credited with introducing female characters
- 525/4-d.456 **Aeschylus** born in Eleusis (Attica). (Eleusis = home of sanctuary of Demeter, site of Eleusinian mystery religion.) Aeschylus wrote 90 plays between 499-458 B.C.; 7 extant.
- 508 Cleisthenes reforms Athenian constitution; creates geopolitical basis for Athenian citizen identity (creates ten tribes, each composed of multiple *demes*)
- 508 Dithyrambic competitions between boys' choruses and men's choruses from each of ten tribes, added to City Dionysia. Fifty singers in each competing chorus; competition took up the first two days of the CD, before the days dedicated to contests of tragedy and comedy. As a genre, the dithyramb = a kind of lyric drama whose subjects, mythological or historical, were close to those of tragedy.
- 501 **Satyr plays** introduced at City Dionysia. Said to have been brought to Athens (from Dorian regions) by Pratinas, the satyr play is quickly incorporated into the tragic trilogy to create the traditional tetralogy, three thematically related tragedies and concluding satyr play. Subject = mythological; structure similar to tragedy's; chorus of satyrs under their leader Silenus, adoptive father of Dionysus. Rascals and good-for-nothing grotesque revelers. Of this genre survive only Sophocles' *Ichneutae*, Euripides' *Cyclops* and recently discovered fragments by Aeschylus.



- 499 B.C. Wooden seats of the original Dionysian theatre (Athens) collapsed and stone seats built in extended semi-circle
- 498-449 Persian invasions: Ionian revolt sets off wars between Greece and Persia
- 493 Theatre dedicated to Dionysus completed in Athens
- c. 496-406/5 **Sophocles** born in Colonus, near Athens (wrote nearly 120 plays; 7 extant)
- 490 Aeschylus fights in battle of Marathon
- 487 B.C. Comic plays first performed at the City Dionysia
- c. 485/4-407/6 **Euripides** born in Phyle, an Attican village (wrote 92 plays; 18 extant)
- 484-425 B.C. Herodotus, known as the first historian for his account of Greek/Persian wars
- 480 Aeschylus fights in the naval battle of Salamis
- 478 Greeks, victorious at sea against the Persian fleet, establish the Confederacy of Delos under Athens' leadership (Delian League)
- 472 *The Persians*, Aeschylus
- 471 Aeschylus introduces second actor (messenger function) in addition to the chorus and the protagonist



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| 469-399 | Socrates, Athenian philosopher |
| 468 | Sophocles wins first prize at the CD, the first time he competes |
| 467 | Aeschylus, <i>Seven against Thebes</i> (Eteocles is the protagonist, defending Thebes from an invasion led by his brother Polyneices)) |
| 465 B.C. | Scenic wall built. Wooden skene built. Used as a dressing room and palace exterior. (Dionysian theatre, Athens) |
| c. 463 | <i>Suppliant Women</i> , Aeschylus |
| 461-451 | First Peloponnesian War between Athens and Sparta |
| c. 460-430 | Pericles, “first citizen,” builds democracy, Parthenon (447-432), Athenian military |
| 460-400 | Thucydides, historian of the Peloponnesian War |
| 460-377 | Hippocrates, “father of medicine” (“Hippocratic oath”) |
| 458 | War between Athens and Corinth (control over Western trade routes) |
| Spring 458 | <i>Oresteia</i> , Aeschylus |
| c. 458-6 B.C. | Aeschylus, <i>Prometheus Bound</i> |
| 451-446 | Five-year truce between Athens and Sparta |
| c. 450-447 | <i>Ajax</i> , Sophocles |



- c. 448-c.385 Aristophanes born (wrote 40-50 comic plays;
11 extant)

- 442-1 *Antigone*, Sophocles

- 440 Sophocles serves as general (*strategos*) in
Athenian army under Pericles in the Samos
campaign

- c. 430/26 *Oedipus*, Sophocles (*Tyrannus* added to title
after *Oedipus at Colonus* was composed, to
avoid confusion)

- 431 *Medea*, Euripides

- 431-404 Second (Great) Peloponnesian War: Spartans
invade Attica. Pericles gathers citizens within
the walls of Athens and confronts Spartans on
the sea. Plague (smallpox?) devastates
Athens. 429 Pericles dies of the disease.

- 429-347 Plato, Athenian philosopher

- 428 *Hippolytus*, Euripides

- 426 *Andromache*, Euripides

- 424 *Children of Heracles*, Euripides
Knights, Aristophanes

- 423 Euripides, *Cyclops*, only extant satyr play
Aristophanes, *Clouds* (Socrates as comic butt)

- 421 Peace of Nicias negotiated between Athens
and Sparta Euripides, *Heracles*
Aristophanes, *Peace*



- 420-18 Euripides, *Suppliant Women*
- 417 Euripides, *Hecuba*
- 415 Euripides, *Trojan Women*
Aristophanes, *The Birds*
- 414 Athenian army, led by Pericles' nephew Alcibiades, attacks Sicily. A two-year siege results in great loss of lives and wealth for the attackers. Alcibiades is exiled.
- 413 Sparta renews war against Athens.
Euripides, *Electra*
- 412 Persia enters war against Athens
Euripides, *Helen* and *Iphigeneia in Tauris*
- 411 Oligarchic coup in Athens. A small group seizes power for a short time, but democracy is soon restored, and oligarchic leaders are exiled.
Euripides, *Phoenician Women* and *Ion*
Aristophanes, *Lysistrata*
- 409 Sophocles, *Electra* and *Philoctetes*
- 408 Euripides leaves Athens and settles at the court of the king of Macedonia in Pella.
Writes *Orestes*
- 407 Plato becomes a student of Socrates
- 406 Alcibiades returns from exile.
Euripides dies. *Bacchae* and *Iphigenia at Aulis* produced posthumously.



	Sophocles dies at age 90. Aristophanes, <i>Frogs</i> (Aeschylus defeats Euripides in dramatic debate)
404	Spartans capture Athens
401	Sophocles' <i>Oedipus at Colonus</i> produced posthumously,
399	Socrates condemned to death
395/94	Athens, Thebes, Corinth and Argos form a coalition against Sparta, but Spartan forces defeat the coalition.
386	Sparta, backed by Persia, forces the other Greek city-states to accept its domination.
384-322	Aristotle, Greek philosopher, <i>Poetics</i> , <i>Nic. Ethics</i> , <i>Pol.</i> , <i>Physics</i> and <i>Meta</i> .
358-330	Theatre of Epidaurus, best preserved of the ancient Greek theatres, built.
342-291	Menander, Greek comic playwright. <i>The Grouch</i> , his only extant play, was discovered in 1957.
336-323	The conquests of Alexander the Great of Macedonia result in the spread of Greek culture throughout the Mediterranean as well as into India and Asia Minor.

4th century B.C. The remains of **Hellenistic theatres** (high raised stage, 8-13 ft. in height) are extant at Epidauros, Eretria, Oropos, Delos, Priene. Graeco-Roman theatres at Termessos, Sagalassos, Patara, Myra Tralles, Magnesia and Ephesus form a link between the Dionysos Theatre at Athens and the Roman Theatre at Orange (161-180 A.D. or 117-138 A.D.)



Aeschylus, *Seven Against Thebes*

Michael Cavanagh, *Professing Poetry: Seamus Heaney's Poetics* (CUA Press, 2009)

Helene Foley, "Sacrificial Virgins: Antigone as Moral Agent," in *Female Acts in Greek Tragedy* (Princeton UP, 2001)

Robert Goheen, *The Imagery of Sophocles' Antigone: A Study of Poetic Language and Structure* (Princeton UP, 1951)

Hegel on Tragedy, ed. and trans. Ann and Henry Paolucci (NY: Harper Torchbooks, 1962)

B.M.W. Knox, Intro., *Sophocles: The Three Theban Plays: Antigone, Oedipus Rex, Oedipus at Colonus*, trans. Robert Fagles (Princeton UP, 1982).

----*The Heroic Temper: Studies in Sophoclean Tragedy* (Sather Classical Lectures Berkeley and UCLA UP, 1964)

Rush Rehm, *Marriage to Death: The Conflation of Wedding and Funeral Ritual in Greek Tragedy* (Princeton UP, 1994)

Charles Segal, "Antigone: Death and Love, Hades and Dionysus" in *Tragedy and Civilization: An Interpretation of Sophocles* (Harvard UP, 1981)

----"Sophocles' Praise of Man and the Conflicts of the *Antigone*

George Steiner, *Antigones* (Oxford UP, 1984)



Wheaton Kearney '23 (Chorus), from Portland, OR, acted in high school. This is his first Grinnell Mainstage production; he also plays the sax.

Katherine Kopp '21 (Ismene, Assistant Director), a Classics major from St. Croix Falls, WI, is involved in Grinnell Singers as well as numerous other performative and administrative roles in the theatre and music departments. She sits as co-chair of the Linguistics Student Educational Policy Committee. She previously played Ilse in *Spring Awakening* and has served as assistant director for *Nice Fish*, stage crew for Dance Ensemble/ACTIVATE, and director of Neverland Players.

Carissa Lehning '22 (Chorus, Guard) is a Chemistry and Theatre and Dance double major from Elk Grove Village, IL. She performed in various full-length and one-act plays throughout high school, finishing her senior year with the titular role in *Peter Pan*. She was also a member of her school's IHSA Individual Events Speech team, where she competed in Radio Speaking and placed ninth in state in 2018. This is her third Mainstage production at Grinnell, after performing in *soft lights for sleepless nights* (Cast Member) and Dance Ensemble's *Salt Marsh Suite* (Ensemble).

Elle Lewis-Eme '23 (Chorus, Messenger, Assistant Director), from Livermore, CA, plans to double major in Biology and either English or Theatre and Dance. In high school, she played both flute and principal oboe for the Granada High Band as well as the Orchestra and Winds group. She also served as an assistant director for Granada High Theatre.

Frank Madsen '23 (Chorus), from Lake Elmo, MN, intends to major in History or English. Among fifteen previous productions, he's played Peter Pan, Simba, Gaston, Thénardier, and Sheridan Whiteside in *The Man Who Came to Dinner*. He recently traveled to Edinburgh, Scotland to perform in



the International Fringe Festival. He also plays hockey and makes music.

Emmarose Mills '23 (Chorus, Eurydice), from Bozeman, MT, is a dancer, musician and actor. Trained in classical ballet, contemporary, and musical theater, she has attended dance intensives nationally, and spent last year teaching and dancing professionally. Previous theatrical roles include *As You Like It* (Rosalind), *A Midsummers' Night's Dream* (Helena), and *The Tempest* (Prospero). She also plays the piano, violin, and harp.

Letícia Monteiro '23 (Tiresias) is an intended Theatre and Dance major from São Paulo, Brazil. She studied Stanislavski's techniques in a Brazilian performing arts conservatory and got an invitation to participate in London's National Theatre's international acting project, Connections. Acting credits include *Taming of the Shrew* (Kate), Disney's *The Little Mermaid* (Flounder), *The Iliad* (Helen), Brecht's *He Who Says Yes, He Who Says No* (The Boy). Besides theatre, she is also involved with feminism, politics, and social justice issues.

Sophie Noyes '23 (Antigone), from Evanston, IL, intends to major in Psychology, Spanish or Theatre and Dance. She has been active in high school and outdoor Shakespeare productions. Evanston Township High School: *Arabian Nights*, Short Play Festival 2016-17, YAMO Annual Sketch Comedy Revue 2016-18, *Miracle Worker*, *Government Inspector*, *Jesus Christ Superstar*, and *Legally Blonde* (Paulette). Shakespeare on the Ridge: *Much Ado About Nothing* (Dogberry), *A Midsummer Night's Dream* (Bottom), *Twelfth Night* (Antonio), *Julius Caesar* (Brutus) and *As You Like It* (Touchstone).



Caulden Parkel '22 (Creon) is an intended Theatre and Dance major from Verona, WI. He appeared in the ensembles of last year's productions of *soft lights for sleepless nights* and *East, West* as well as *Twelfth Night* (Sir Andrew Aguecheek). In addition to his work with Grinnell theatre, this summer he co-wrote, co-directed, and appeared in an original play, *Reality Check*. After earning his BA, Caulden hopes to pursue an MFA in classical theatre in London.

Lucy Polyak '23 (Choral Leader), from Iowa City, IA, was involved in high school theatre, community theatre, and various choirs. Recent productions include Theatre West's *Sweeney Todd* (Mrs. Lovett) and *Miracle on 34th Street* (Doris Walker), and Nolte Academy's *Side Show* (Violet Hilton).

Lexy Schusterbrown '23 (Chorus, Messenger), from Michigan, took part in middle school and high school productions at Old Town Playhouse in Traverse City and Groves Performing Arts Company in Birmingham.

Eric "E.J." Schwartz '23 (Haemon), from Westport, CT, has done stand-up comedy and in high school played in *The Trojan Women* (Talthybius), *Seussical the Musical* (Wickersham Brother #3), and *Dracula* (Jonathan Harker) as well as voicing narrators in a wide variety of productions. He has competed in national political debate competitions and wrestled on his high school varsity team.

Youtong Wang '20 (Tiresias), from Shenyang, China, is a Math major. She has studied Greek and classical tragedy in the Classics Department. She appeared in *Love and Information* last year.



Malcolm Davis '21 (Mic Operator) is a Political Science and Theatre and Dance double major from Berea, KY. Previously, he acted in *The Royale* and *soft lights for sleepless nights* and directed a one-act play. He is a musician, poet, writer and activist. He is also president of Million Hoodies Grinnell, an activist organization for Black and Brown students.

Harry Gale '20 (Costume Crew) is a Political Science and intended Theatre and Dance double major. He played last spring in Shepard's "True West," has performed with the Neverland Players, and will be appearing in Albee's "The Zoo Story" this November.

Melena Johnson '23 (Assistant Stage Manager) is a prospective Studio Art major from Pleasantville, IA, where she participated in her high school's theatre both backstage and as an actor. She acted in *The 25th Annual Putnam County Spelling Bee*. She also has been in the orchestra, operated sound and light boards, and designed and built sets.

Andrew Jopeck '22 (Assistant Stage Manager) is an intended Psychology and Political Science double major from Vienna, Virginia. He served as assistant stage manager for last spring's production of *Twelfth Night*. Other credits include Chekhov's *The Proposal* (Lomov).

Jacob Leder '20 (Costume Crew) is a Theatre and Dance and Political Science double major from Westwood, MA. Last semester he directed Shepard's "True West" through the Open Space program. This November he will be performing in Albee's "The Zoo Story."

Zander Otavka '20 (Light Board Operator) is a Computer Science major from the Bay Area. Previous performance

credits include *Twelfth Night* (Antonio), Neverland Players, the One-Act Festival, *Urinetown*, *Metamorphosis by Ovid*, *Bye Bye Birdie*, *Noises Off*, and *The Wizard of Oz*.

David Yawata '22 (Sound Board Operator) is a Computer Science major from San Francisco, CA. He did lighting design throughout high school and is currently working in the college's scene shop. This is his fourth Grinnell production.



Kate Baumgartner '15 (Assistant Technical Director) has been building, designing, and tech directing with various performance groups in the Grinnell area since 2005.

S. Benjamin Farrar (Scenic and Lighting Designer) is a designer for live performance and film as well as a photographer and graphic designer. Benjamin is the resident designer for Soledad Barrio and Noche Flamenca (a professional dance company based in Madrid, Spain). He has worked as a designer and assistant designer in many venues in New York City, including The Public Theater, The Joyce Theatre, The Lortel Theatre, The Pearl Theatre, The Cherry Lane theatre, and The New Victory Theatre. He has designed throughout North America in venues such as The Majestic Theatre in Boston, White Bird in Portland, The McCarter in Princeton, The Royal Conservatory in Toronto, Wolf Trap in Virginia, and The Zellerbach Playhouse in Berkeley. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Scotland, and Switzerland.

Erin Howell-Gritsch (Costume Designer) has designed all mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. As a Lecturer for the College, she has taught Costume Design, Costume Construction, and Introduction to Technical Theatre. She was previously an Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.



Ellen Mease (Director), now nearing retirement on Senior Faculty Status, continues to direct and teach. For 41 years she taught European dramatic literature, criticism, theory, and theatre history from the Greeks to Beckett and Stoppard. She also taught interdisciplinary Humanities classes on ancient Greece (HUM 101), Roman and early Christian culture (HUM 102), and medieval/Renaissance culture (HUM 140). On Grinnell's London program in 2003 and 2010 she taught courses on plays of ideas, Samuel Beckett, and the 19th c. English "Age of Revolution." In Florence 2006-07 she taught courses on Dante's *Divine Comedy* and the Florentine Golden Age/Italian Renaissance. During the Beckett centenary in 2006, she served as festival dramaturg for Pittsburgh Irish and Classical Theatre's BeckettFest, when she also directed *Krapp's Last Tape*, *A Piece of Monologue*, *Play* and *That Time*. In 2008 she was the dramaturg for PICT's complete cycle of the plays of John Millington Synge, when she also directed his last play, *Deirdre of the Sorrows*. Apart from most of Beckett's plays, directing credits also include Frayn's *Copenhagen*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *Arcadia*, *Travesties*; Chekhov's *Three Sisters*, *Uncle Vanya*, *The Cherry Orchard*; Ibsen's *Peer Gynt*, *Doll's House*, *Lady from the Sea*; Shakespeare's *As You Like It*, *12th Night*, *Measure for Measure*, *Macbeth*, and *Hamlet*. She directed Brecht's *Galileo* in spring 2009, for the 400th anniversary of Galileo's sighting of the largest moons of Jupiter. Acting credits include Dysart in *Equus* and the Donne scholar in *Wit*. B.A., Drama, Vassar (PBK); M.A. Drama, U. Va.; Ph.D., Drama and Humanities, Stanford.

Erik Sanning '89 (Technical Director) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-profes-



sional theatre company that was based in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

Sam Stein-De Turck '22 (Stage Manager), from Santa Monica, CA, is an English major anticipating a double major in Theatre & Dance. They have been involved in technical theatre since seventh grade. Previous credits include stage managing *Peter and the Star Catcher* and running the light board for productions such as *Cabaret* and *the Skin of Our Teeth* at their high school. Last year they assistant stage-managed Grinnell's Mainstage *Love and Information* and the Dance Ensemble production, *Salt Marsh Suite*.



Assistant Directors	Kathleen Kopp '21 Elle Lewis-Eme '23
Assistant Stage Managers	Melena Johnson '23 Andrew Jopeck '22
Light Board Operator	Zander Otavka '20
Sound Board Operator	David Yawata '22
Mic Operator	Malcolm Davis '21
Costume Crew	Harry Gale '20 Jacob Leder '20
Poster Image	S. Benjamin Farrar
Poster & Program Design	Joyce Bergan



ADMINISTRATION

Production Stage Manager
Assistant to Dept Chair

Lily Fitzsimmons '20
Katherine Kopp '21

FRONT OF HOUSE

Front of House Staff

Kira Duff '20	Ilana Luther '20
Francesse Dunbar '20	Ryland Rich '22
Jacob Leder '21	Anna Wilson '22

COSTUME STUDIO

Costume Storage Coordinator

Olga Shevelkina '22

Stitchers

Yonu Cha '20	Autumn McMillan '20
Claire Davis '22	Olga Shevelkina '22
Jamie Friedman '20	

SCENE SHOP

Properties Storage Coordinator

Katherine Kopp '21

Scene Shop Staff

Yonu Cha '20	Judith Tong '20
Lily Fitzsimmons '20	Carlos Ventura '20
Jacob Leder '21	Anna Wilson '22
Robbie Shore '22	David Yawata '22
Sam Stein-De Turck '22	

Available Resources:

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johnsola@grinnell.edu

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641-269-4999
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Grinnell Advocates (students) CONFIDENTIAL (24/7)
641-260-1615 (call/text/chat)

Crisis Intervention Services CONFIDENTIAL (24/7)
800-270-1620



Hey Lilith!
Dance Ensemble/ACTivate
Choreographed & directed
by Celeste Miller
Flanagan Theatre
November 21-24