

ITH\_Box\_05\_Notebook\_07

Mr. Bloom  
Comedy

Professor Murray  
Greek Tragedy

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I.

Want to do 2 things

- (1) Few words abt. genesis & nat. of Gr. drama in general
- (2) Take one partic. play sh. stands out from all others bec. of its archaic & inh. learn char - Suppl.

(1) Want to give need // to deal w/ Gr. gen. vs compare w. Shake or mod time :: hard to shift mind. Closet // are med. sacred plays fd. on act. ch. liturgies - See Chambers Third Drama vol 1.

How act. ch. service, then later are worked up & dramatized.

Ritual for opening of new ch: bishop came to ladies door beats on door, people sing

"Dip up your hands"

unknown voice fr. within, & then  
down an opened. That who aus.  
is not to be seen.

Stilma or Innocents, Magi,  
dial. but angel & the Marys.

That goes on to drama & follows  
reg. order of classification.

Stilma or Innocents, Magi,  
Theod., angel. This is a kind who  
is type of ranting in Eliz. drama,  
dram. avoid constantly. Pro-  
cession of innocents & lamb (which  
is drawn away & not killed).

The one dram. moment = dead  
children lying on ground, angel  
calls out "Ye who lie in dust  
arise & shine", dead children  
move as they lie "Why hast thou  
not defended us in our need, O

our God?"

3

Orig. def. in church liturgy &  
dram. Mus:

(1) Takes line avoided by Gr  
tragedy, started by being an  
opium (reviv. Tereus by  
being spectacle, on the road  
it into an elem. of comedy  
(wh. Gr. trag. never did). Gr  
person who comes in as comic  
fig. is comm. w. M. Maryd, in par.  
life, cloth & unguents & the  
merchant is comic fig.

(2) Another way - started by being  
pass. play, go. pels; started by  
taking in other sein. story, any  
story of martyrdom of various  
sts. - virgins, story of other  
sacred messages (Mirrored etc.

(3) As græ. grad. becomes spæc.  
it moves out of church & is  
acted in public place

That devel. on & whole was  
caused by devel. of Eur. lit-  
Rena, popular drama, Shakespeare  
(Marlowe not based on rel.  
drama of church. Suppose S  
had come right after relig. re-  
movement had / to Græ.

Orig. of Græ. drama, much tergiversation  
controversy, not real end  
kept. in what ends to end  
(1) Old view = sacred perf. of Dion  
holds but -  
(2) Only holds if understood more  
imaginatively.

Subj. of Græ. drama: 5

Passion play of Dion (not  
" person on Græ. vases or chubby  
Rom. Bacchus) in name of  
semi-forgotten or young gods (Dionysos,  
Jest, Comus).

Diffic. raised in people's minds  
when reading O.T., key opens  
too many locks, all gone &  
temperance globe has worship  
of reg. spirit for. is carnal in  
a hum. way. To Prim. man  
growth or non growth of grain  
veg = prime concern of life.  
In live or harvest of whole world.  
Prim. = own little piece of land  
if failed, was ab. starvation.  
Towards spring, any area common  
is laid up for food. Whether

youth of world will rise again  
when man = death to world.  $\kappa\omicron\upsilon\acute{\alpha}\rho\omicron\varsigma$ .

$\tau\omicron$  = (bright. that rises up - is cut down  
= new year <sup>that comes</sup> on top of old year  
that is dead

by nature not "it" but "he". To  
align = feels like humans.

(1) Beautiful youth, grows simply,  
cut down in ruin, then  
turn in pieces (many edges)  
God: explain = conn. w. sowing of  
fields, all those turn are sown  
own fields

(2) Your god comes in as avenger,  
slayer, kills guilty old year,  
then what does he do? Begins  
modestly, out of obscurity,  
estab. self in Rome, commits  
the one sin of pride to heights

7  
of summer, reaches point after  
wh. he must fall & is doomed  
man - Always seen in a human  
relat. see early on philo. or  
what should happen if man com-  
mits sin. Ego. = sort of moral  
police watching to see man  
does not come

Young man sometimes in perfect  
innocent, sometimes a cynic.  
Sin (Hib.) but pp. & how lament.  
Sometimes proud king who gets  
greater but you know his adversary  
is waiting for him

This <sup>concept</sup> may seem lacking in  
ethical or moral concept, but  
his relig. watches life of  
world to see if it rises again,  
deep roots in human nat.

Langdon, and Iohann,  
mother-earth with child-year  
(Goss BC). May dem. which make  
it just & right thing for a 8<sup>th</sup> drama:  
a. Beauty, most intense impress-  
con. w. this growing about him  
b. Element of peril, prob. in very  
early 6<sup>th</sup> common. people did  
very year of starvation. That  
expl. ecstatic ceremonies carried  
on in E. Churches (Christos Anesti)  
See Larson

c. Sense of mystery. We now treat  
epic - treats as scientific  
occupation. To ans. if this  
must <sup>come</sup> way it was: (1) mystery  
(2) unknown sin, some im-  
purity, a way of life that doesn't  
keep commands of gods.

(See Fry. Psychic Fash)

Passion play of year god in Act =

1. Year god, young, grows great  
then for purp. of tragedy. Commit  
sin & falls.

For purpose of comedy suicide =  
marriage, knees or rout,  
and a triumph.

2. Like med. plays, this ritual  
celebrat. is extended in its scope.

@ Not only Dion but some  
spirit under diff. names,  
Hipp., Actus

b. Extend to all kinds of  
epic, heroic saga

c. These bits of real hist. that  
have indescribable qual. of  
being heroic. Persae, that  
incredible defeat of over-



shining mult. Felt viewed by  
Chs themselves, some divine elem.  
Founded on relig. or magic, not  
like mod. play or romance.  
"What makes ones play viewed?"  
= religion.

First-act play, a little known  
fr. Dis type no has all any.  
relig. or magical qual, & is  
crowned w. fertil. rites.

Doesn't think any tr. can be  
made to give its special qual.  
Like Rodin half a block of  
stone, partly coming to light -  
R. does it on purpose, Suppl  
Itself seems to be struggling  
through boards.

Rel. ritual moving towards a real  
drama. Plot so silly he feels  
ashamed when he describes it -  
50 loathsome cousins, went to A  
hall, st. grandmother who was  
turned into a cow came for Aug.  
Cho. imit. creaking & grass.  
This seems helpless thing to make  
tray out of. How done?  
In 3 plays of Aesch, only Suppl. left.  
The drama struggling into life.  
Old tray: always loved scene,  
"2 aphik. 2 v eternal supplicants"  
If you refuse suppl. you have  
committed - unforgivable sin -  
Is con. w. suffering god who is  
somehow or other cut down -  
for whom world weeps - who  
feels with & helpless.

These suppl. are left alone, scene  
is a way around, but moving. See  
head coming, always a fig-  
charged with meaning. (See Troj. W)  
Is a symbol of terrific power  
behind - Dan here: man vs.  
woman, man as rep. of force  
Rather fine moment when Dan.  
lost own sanctity - crying for  
help are left alone & suddenly  
with overpowering force of other  
elem. in life comes over them.  
2<sup>d</sup> play, Egyp. song. Argives &  
take maidens, oath. How scene  
when Num. James bias is taking  
place, Arg. return w. daggers all  
but Hyp. who had fallen in love  
with her mother & saved his life.  
3<sup>d</sup> It is true, moral issues

Had duty to kill men, false to  
self, false to oath - After. judg.  
says it & others were all right  
her. she loved Lynceus.

D. devel. out of chorus (met. out  
of singing of choir).

Suppl. = 600 cho, 400 dial  
very prepared (cho. parts slower)  
Magic, relig. dance, elements  
(1) Chorus for growth of reger-  
(2) All motifs, musical, its  
purity that will make for  
protection of field  
(3) Elem. of relig.

(1) Dan = strip on Argos  
D If well treated = good  
b. " not " = floods

Last chorus = rain charm

"Crying" cho. bc. wanted grass  
for cattle to eat, comfortably &  
happily. ∴ be a law

(2) Come in very 1<sup>st</sup> words of pl. kind  
of passionate urgency, pray 2 for  
honor of pursuers. But must  
be a marriage, in solution  
willing marriage is sacred.

(3) Relig. curious & interest. prob.

Prayers to 2 = as Arch. does  
not shrink from grotesqueness  
(com), does not shrink fr. fact  
that 2 has committed sin  
same sin as sons of Aeg.

Why then do they pray to him?

Give ans. in Ag & Prom

. 2 has apt. a cert. law,  
men learn by suffering & value

15  
of rights. That is 2's law for men,  
a lesson for gods who mounted  
throne by violence, cruel, but is  
progressing towards something  
better. 2 learns by suffering  
- ∴ knows what sin is & what  
right is.

Rev Gompertz, thinks A. was infl.  
by spread of Act E, were com-  
mitting violence, what was unjust.  
Ans. he gives is same ans. as  
abt gods of world, we go thro'  
period of v. m. wh. will eventually  
lead to better rule. GM thinks so.  
Red cho. about Epaphros.

Cho. pray to 2.

Prayer at beginning shows belief  
in terrible overwhelming power of 2  
but doubt as to its course.

These ill. transmuting of spells,  
comes etc, into something which  
seems far more fit for relig.

Now for a play -

Just will show how drama  
has emeg. This early ritual.

## II.

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To go thro' one of the Old Troy, taking  
play of A where drama. spirit has  
got at last far from ritual. Can  
find relig. archaeol. in Ag., but if  
not simply a drama will be satisf.  
likes to emph. cert. points not always  
very in reading. He keeps finding  
new ones.

1. What did ant. know or speak -?

Fr. Od. knew main lines of events of Ag.  
knew the Ag. was helped by Ag's ac-  
cursed wife. Some stories told that  
Cass. came with him a short while.

Dramatic makes it more concrete  
& vivid.

Famous story of Ag, scene of  
waiting, suspense, watchman has  
looked out for years, heavy, sleepy

suddenly - then it is! Man comes -  
formed. Dances. Lights flash out in  
palace, people come out - light fires on  
altars. One fig. attracts attention you  
don't hear who she is, silent fig. who  
is thrown on altar in agony of prayer.  
Cho. know nothing of hecess, long cho.  
beautiful, diffie. What has it to do.  
with play? First note - pity for things  
wronged - demanding vengeance. Who  
hears above? Some Ap. some Pan or  
Zeus, bird in anguish is wronged.  
Speak of own weakness, strong people  
are gone. Why dwell on their  
weakness "like dream wandering  
in the daylight." Prep. us for a  
sit. coming when A. returns - his  
only defense is cho. They notice  
queen is there. Ask her why, why &

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fires are kindled. no answer, silence  
of a soul of anguish. The crit. moment  
of her life, uncertainty of her fate. Is  
there a chance she can strike first?

They tell of omens, eagles & hare.

They fear haul (Tray) but is it something  
to rejoice over. Mem. of Artemis.

Cho. into main tone of pity & pleading.

Zeus who has superseded & horrible  
part. gods who demand human  
sacr. who has himself learned this  
suffering. Cly. enters in full state

w. attendants. What are her past words.

Note of good omen. Tray taken. Beacon  
check (light fire) god send as mess.

Don't think & diff. p. - such an  
only fear. Elders 1/2 convinced. Naive  
techn. "we have enjoyed hearing that -  
we wish you'd speak again." a

little awkward. Capt. & Tring, cong.  
not a mere joy but a horror, pray  
cong. shall not fight vs. conquered  
gods. Spirits of vengeance, hat-  
match over an injured dog. Are  
beaten gods but are divine. The  
mound of dead might still walk again.  
Cho. on fall of Tring, that is a judgment  
for sin of Helen & P. Revenge far too  
gt. in nursing it makes. As paper  
hate him be. & their sufferings. Each  
house knows more they sent away.  
Last words of Cho. very emphatic:  
"The eye of God does not forget those  
who have slain too many men."  
only not a prayer "How may I be  
a sacker of cities." Char. & personal  
of Arch. See extreme from harbor.  
Herald almost broken down w. joy

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a emotion. Distracted but relief at  
big home & result. in vict. Cl. he  
hoped army has not been too cruel.  
"The altars are gone etc" "Happy  
among men (Ag). Blind eyes of  
slighten & cong. have no misgivings.  
Remarkably realistic desc. of honors of  
camp. Has men come? Herald  
says it's all right, but M. lost at sea.  
C. quite herald in sudden speech of  
welcome, protests how faithful has been  
Helen Cho. how this immense mass  
fruffing came from something invisible  
take <sup>which</sup> & swept you away.  
Enter Ag. in chariot, procession -  
Cho. greet him but confess they never  
liked aspect. to Tring, suspect Cl. & A.  
but not enough to speak out. it  
soon he'll know true friends from false.

Ag. words hard, full of pride, full  
of sob. Formal way. He gets as  
part cause of his victory. Satisfied  
desc. of the destruction. Oblige to  
elders for warning, no one can be  
wiser, has had trouble in Troy.  
If things are wrong he is a good surgeon  
enough, can cut & burn. Seems  
displeas'd ant. triumph. If Cl  
were right of repentance gave it up  
now. (Act. 6. 600) There was interest  
C., super. charist, woman prisoner,  
young beautiful, standing in front w.  
honor. Defiled virgin prophets.  
Turns back but no one believes her.  
Cl. speaks, wonderful speech, doesn't  
know if betrayed or not but shows  
hesitation, fear, nervousness, but  
grows firmer. Must put them in

[23] her guilt  
pub. speech by. old. who know  
wonder how she can bring it out.  
Fear, nominally of a death  
really "A return, very  
unconvincing statement abt. suicide.  
A. does it like speech, ans. in smug way  
manner. She flatters his pride. Thinks  
part of this a scenic effect, for height  
of human pride, wants it red-  
den last prayer going in is regular  
ambig. one. Anxious, body cho.  
generally interrupted by cry of murdered man,  
but it doesn't come. Cl. stands there  
what does she want? Takes Cass.  
"Come within here also." She does  
not answer, pale with horror. Cl  
grows impatient, A inside & may be  
warned, Cass. may warn elders.  
You ans. surely. Does she want

Call or is she dumb - - "do now  
(someone else) teach her with brute hand"  
["was your arm or signifying the same  
partly by thunder.] Cos. terror in  
crepus, cho. leader sympath. Long  
had on or she speaks when spell is  
broken. Victims grow in direction  
of cleanliness / honor, smell of death  
at special horror of house, dead children,  
elders reg. But, think she is  
mad or that someone has told her  
(3) murder, now being plotted, by a  
woman, for her too - A prophet  
always speaks in mystic or wild  
language, tries to say thing "this  
time you understand", can't quite  
get-it. Then nightingale.  
Then dialogue, victims "I <sup>children</sup> had -  
(2) live by wolf (3) own death -

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This is imit. in T.W., creates p v  
prophecy, treats it in pieces.  
Cho. advises her not to go in. She says  
time has come, as act. to enter  
has phys. horror vs. smell of house,  
wicks with blood. Cho. says they have  
been killing many sacr. animals -  
She goes in but asks them to remember.  
Build. cho. death cry. Scene must  
discuss (Plot refers to traces.)  
GBB says he or a only people who  
can make death scene really comic.  
Scene about by convention of mod.  
stage, why didn't only silly men in  
old comedy. "But this rather  
madness is part of plot. (2) Moments  
of life more reality (3) Things they say  
are definite + char (4) Thoughts meant  
to be overlapping remarks, compressed.



They go to break into palace. You don't  
quite know if they go in or Cl. comes  
out. Must bring scene out to them.  
Then in assembly is C transformed  
not as in hand, & dead bodies at  
his feet. Extr. effect of Clyt.  
A diminuendo. Comes out at her  
climax, possessed by devil  
daimon of house, it gradually  
fades & she asks only for peace.  
"The god who saves the damned in hell?"  
Elders struck dumb at the sight.  
Masks at them. Gradually goes  
down in intensity, cho. sad &  
bewildered. "Daimon of house has  
done it." "I am not Clyt." It is  
spirit of vengeance that has  
taken upon himself & shape of  
wife of dead man.

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Ag. will buy him. Speaks as  
self not danger. Wants peace  
not throne & riches, had done last  
deed of blood, tried. Ag. enters  
& scene springs into life, almost  
an outbreak. C silent during  
scene. What does she say? No  
more evil deeds, already a bitter harvest  
"Let us not shed blood (or stain  
sides with blood). Commentators  
say "no more blood" but she  
doesn't say so; like person waking  
from dream. Has for moment  
forgotten, & alarm has passed away.  
Stife hit a - elders. She has  
last word "No more howling  
(barking) You & I will be wiles &  
will guide things well."

Doesn't regret having taken whole  
hour. One is apt to miss dram.  
quality of plot tho' diffie. of lang.

29

III. Will speak of 2<sup>nd</sup> play of Or. trilogy -  
3 deal w. this story: vengeance taken  
by Or on Cl. & Aug. Notice first:

1. The title, Electra (Tho Eur. ~~was~~  
is sometimes called Orestes), she is  
prin. figure tho' Or. is v. angry.  
Dram. prose inter. in inside of char.  
The dau. who stayed all these years in  
house, not do anything but waiting  
Why is Aesch. called Chae? We think  
libat. : habit Chae had, but here you  
hear lib. to tout of someone you  
have loved, make him to be friendly.  
Out by murderers to v. murderer.

"Waiting for a dead"; ought to be real title.  
∴ cent. of int. not on charact. so much  
as of supern. force making tho' them  
Opening of play is best (can restore  
family well). Do not place, etc. but

neglected tomb. Night; armed man  
waits - 'ton pray. of Or. speech. Come  
to lay hair of hair on grave - 'Heads worn,  
eyes brown. f woman in mourning  
gowns to this neglected grave. Why?  
Recog. among them his sister El (not  
so in S & E). He hides somewhere near.  
Cho. an frightened "at aunt's bidding"  
Susan has had a dream (Cho. do not  
know yet - what) she has interpreted  
it - woke & shrieked in dead of night.  
Interpretation said some powers beneath  
earth were worth, some food -  
She did exactly & wrong thing, bec. a  
touch of murderer makes murder  
man's wound bleed afresh. Cho:  
people, prisoners in war, cruelly  
beaten, hate Cl - Aeg. Nothing in  
play to make you hate Cl. exc. old crimes.

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El. is leader, hasn't been made into  
a tigress, merely horror of thing she is  
doing. "What prayer shall she make?"  
Some show each fear to give self  
away - leader does it first. "To all  
living hearts" etc. At last El has  
found someone to speak name of Or.  
"Judge or avenger?" Can she pray  
for someone to kill her mother?  
Not in bloodthirsty way for slayer  
asks Or come, & wisdom for herself  
& a cleaner hand than her mother's.  
Lock of hair - Cho "obviously".  
Footprints. Extreme excitement, blank  
in mind bet. fear & hope. Appearance  
of warrior, "prayer <sup>granted</sup> answered" - But  
'error - who can it be. "Here am I."  
Clinches recog. scene rapidly.  
Cho. is not too openly, & its dangers.

Dr. refuses to take precaution - Why?  
Difficult speech (much emended).  
Apollo has sent him - will see him  
Mrs. ~~Whence~~<sup>he</sup> mentions Op. & seed  
of madness begins to show. Horus  
picks up, then says "Can this be true  
Is me to believe such things? Can't."  
Scene of invocation, very long acc. to  
modern view but is essence & center of  
play. Can & deal feel anything?  
Dr. starts on impulse "O father, father  
of sorrow" - Cho says speak to him.  
El. begs to Ay, asks protect of Ay.  
Winks up to interesting climax. Reproaches  
striking him into life (Ceremonial  
Anatomic mapping of Cho.). "Let me but  
slay - then perish." Body was  
mangled to lay his ghost, cut off  
feet - hands so couldn't perceive.

33

Dr. broken down with weeping - El  
had been locked in, beating at door.  
Cho. feels he is awake. Then Dr. says  
he will make trial for spirit that  
guided him. But why did El. send  
libation. Dream explained. Dr.  
says he has turned serpent. Play  
here changes char, lang. of Dr. bec.  
easy - smooth, simple plot ahead.  
Sit on doorstep, must let him in  
or stages will atone - They say  
they will speak Phr. deal (but they  
do not) only up. to diff. language.  
After 3 beats, voice inside nearly  
in prose... would speak more  
easily to a man. Door w. chg  
(No previous times have body of  
husband calls in Cassand).

Dr. speaks & says it came with his

further she know. Elyt. speaks  
little but all of value. S makes  
her rejoice in death. - Aes. she  
takes it logically (not hope)  
Might Dr. was safe out of "bag of  
death," he might return when she  
was dead - forgive her. - Cor. is  
puzzled, how to bring back news. She  
says someone wd. how to bring it -  
He goes into anderson. Cho. an  
unexpected effect when dow opens  
old servant crying, partly, pathetic  
partly, ridiculous, she must tell  
Aeg. - tragic fig. - Blubbering.  
Thinks of Dr. as troublesome baby.  
Cho. ask her how asked him to  
come - they say tell him to come  
alone - after another cho.  
enter Aeg. anxious - suspicious.

35

The man won't decide his "mind full  
of eyes." Boding cho, now getting  
dark. Cry from within. Cho. want  
to get away, scatter. Stan enters w.  
shout upon shout of murder. Aeg.  
crying for help in woman's rooms.  
Call on helpless women - Then:  
"Where's Cly?" She is again in door,  
what is upon? "Dead are slaying  
& living" "Ah, I understand  
by what shall perish even as we  
do - Give me a battle axe -  
Can't her mother fight w. some w.  
battle axe. Dr. comes looking for her.  
Aegis. has been seen only in eyes-  
ferrand etc. but Cl. shows she  
loves Aeg." "Dead, beloved, Aeg. she  
has" "Axe drops, waiting to fight  
for."

Cl. asks Or. for pity. Then she seems  
to have lost all passion & talks to him  
in sort of dream (a dream of Ag.)  
Pleads in queer sort of way, trying  
to plead case, doesn't argue  
but shows she is not what he thinks.  
So it is no use - Or. is like a tomb  
to pray to, dead, no humanity.  
Aes. like plays on words so Oph's  
sounds like serpent noise. "This is  
a serpent of my dream". Cho.  
Final scene. Or. cry. tyrant, has  
restored old paper rule of law.  
Brought out dead bodies & web in  
it. Ag. was killed (cf. Jeanne)  
Just of. himself, & cloud of mothers  
gets thicker & thicker & bursts.  
... Speaks out robe, then turns  
to woman. What am I to call her?

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net, snare, bloodstained snare, but  
saves it up. Mind trying to be  
deceitful, looks for name but can  
see nothing but robe. Breaks down.  
Grad. finds words with difficulty -  
what spirit within he can't control  
but "before I go mad" must to say  
I have done this & done it rightly  
& reason was command of Ap.  
Wife of Ap. for forgiveness & ask  
to be cleansed... "But I a murderer."  
Cho. says he has done right & set  
Ayes free. But when they say  
serpents he shrinks, sees them  
gorgons. "I shall never see again."  
"My mother's angry hounds."  
"You can't see them, but I see  
them. Shall never see again."  
Brief final lyric for cho. leads

up to find that 3<sup>d</sup> play is coming.

"A deliverer or a doom?"

Worth of vengeance allowed for a while to rest? Is it the end?

Can't be. Counting of Dr. points towards future.

1. Content. of interest in relig.

Aware. of death & not a poetic char. Nat. matters.

2. Breadth & simplicity - pure little points of ingenuity, delicacy of techn. in detail. Gk drama perfected its lang. before it perf. its general plan.

IV In transition for Ag & Cho. to OT  
consec. of 1st change in lang. &  
attitude.

1. Cho has sense in

@ extent -

b. Weight & import

Ag = 700, Oed. = 290

Ag. has 2 cho. of more than 200 f.

Much of effect of Ag. part. by Cho  
relig. & philo. interp. of what  
happens - & individ. tragedy = illu.  
of moral - phys. laws.

Cho essentially a place where poet  
can express himself

S stays aloof, remains cold, not  
symp. etc.

Relig. elem. permeating in Ag.

Not so in O.T. Some people

say it pushes moral, always be

in fear of gods - Ag. is minister  
with power playing like cat w. him  
dusting - Can be afraid but no  
awe or love of gods.

Other view = definitely anti-theistic  
like some Eur. Some passages  
will bear it out. GM does not  
think either idea is important - US.  
Is artist standing outside work, etc.  
all to getting dramatic horror.  
Prob. interest horror on stage.  
Notice metaph. on Phys. pain, un-  
cleanliness, piled on.

Archaic atmos. in Th. is set, her.  
age. In Ag don't feel h.a. looked  
at consciously from a diff. time  
OT deliv. use of archaic past -  
horrible world. See Schol Phoen  
"sunless & heart-lit cruelty for

411  
story - <sup>age of</sup> overpowering superstition,  
curses, pollution. Leads to expect-  
cont. to curses for act - witness  
// in trag. Leads on note of raw  
unreconciled plane - a magnif.  
play tho' may say disrespectful things.  
Dram. horror is what he has you in for.  
Plot best of any Eur. play, wonderful  
on stage, towards catastrophe, can't  
take your eyes off where you are.

Everyone in Th. know in their god  
sph. come - dest. people - R at Del.  
slain next or near come back -  
Compulsory story. Th. utterly demon.  
by sphinx. Young Car. prince slew  
got queen with throne - Archaic  
g. who cont. in robes & save.  
from base to matr. 1/2 divine  
like Anti. Phakluses breaks out



Joe. knew more, knew of oracle.

O. just knows that when he was in  
C paper said he was not son of  
K. q. of Corinth.

Opening scene not like usual low  
beginning (see Ag, Pentis). Then like  
<sup>tricks</sup> tremendous palace, glory - Thrills  
stat of Ap. must have been some-  
where, huge sinister palace w.  
grim archaic smile, rather  
terrifying (not visited). Gr. crowd  
suppliants (universal) to the King -  
T. p. hum. glory, seems supernatural.  
Not silent; incense, cries, wailing,  
ritual psalm cry to frighten away  
spirits of pestilence. Show you  
are not afraid, but only utter it  
if you are. Low speech -

"What is it, whatever you name of

me you shall have" - What in his  
mind? Gr. crisis when King has  
died for people, implies he will do  
it. "My poor poor children, pity  
for people, ready to sacrifice.

Has sent Creon to D. All look & C  
comes bringing assurance, laurel for joy -  
Say it is god's message. "If can find  
you thing to do it will all turn  
out well." Must cast out uncleanness

King. Murderer of L. living in v. land -  
O. will search - clear his darkness.

In S. own time we have done some-  
thing like East End Yards.

Archaic way - tremendous ceremony.  
Lance, after all comes curse for murdered  
But nothing has been done, sent to Del  
2<sup>d</sup> best - comes to Teriosas, fig.  
in Theb. gr. power, blind.

Sag Cr. has remembered it -  
What is T. like? School idea: like  
an excessively benevol. archbishop.  
T. is malignant, makes cruel &  
horrible jests at Oed. More  
like some in Eur., or Master hermit,  
horrible, unshamed, inhuman.  
O. does not stand on dignity, abases  
himself before prophet, "sax all".  
Old man mutters if he knows in  
his name how come - wants to return.  
T. lives not O.'s mind, starts to leave.  
Pivotal act fig. Refuses to speak  
tho' he might help, he knows.  
Like fight bet. lion & snake. Big  
straightforward - very angry, vs. quiet,  
poised, fang. Curse, calls him the  
unclean thing. O says she has  
prompted him? Feels self innocent.

45

Who told him to consult, Creon & his  
wife claim to know. Scene goes on  
Thelapig n. Oed putting down things  
in his way. Horrid O' creature goes off.  
Oed. still strong as lion, mortal  
wound, lost self. confidence.  
Creon Oed. <sup>furiously</sup> paying scene, condemns C.  
to death, listens to no reason - Just  
upward. <sup>and guilt</sup> Two opens, Joe. more  
given even than O. is king. S  
makes very use of fact that she is  
mother & wife both.  
At last O & Jocasta, kitchen large  
public scene. Tho' had something  
on mind ever since heard of Laius.  
Says not to believe prophet, or O  
will step self in crime as she  
has done. Falsely made them  
commit crime abt. child. O hears

only as far as "3 days" - Archaic time,  
anyone carried messages & killed if so  
a chance. O has killed at "3 days."

--- J comes out w. incense & flowers  
to pray to sinister Ap. King shaken.  
Strayer has entered. Lyman's looks.  
Strain too great. Strayer changed,  
jolly. Omenous moment like all  
to his prayer. Situation at Corinth.  
Crino - ghostly speed, tho' fond of  
further is delighted when Phi deact.  
J you see what your oracle has  
come to (false like mine).

Maybe "not your work at all".  
Oene curiously bold when consider  
the 3 persons. Real movement of  
play is in J's face. Too frightened  
to read, up to his wit. (See  
stage direction, doors burst).

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Who's man knows O has killed & but  
doesn't know O was "baby" -

O now like a man made,  
Men. tells what has happened in town.

After entry of bed - 2 things

Phys. horror in extreme, gasping, not  
only blind but changed with curses  
& pollution, all in a word - No  
body can come near - Lyman  
gives sort of comfort. Cho friendly  
but at distance. He asks how  
can he look at & soon -

Cr. comes in full of forgiveness but  
has resolution of honor, can't go near.

Aed. asks to be sent out to die.

Wants to say good bye to little daughter  
(C. has gone off), Children rush to  
him, curse now gone - A touch of  
mercy in the world.

C sends him to house, O says can  
stand that -

"Take not away my daughters"  
the one thing left, only element of  
mercy or love - Deliberate aspect  
of horror & cruelty.

Om thinks when S. prof. play, more  
hazy, most terrific play on Cal  
stage, must have felt when he  
thru it over that he was sorry

12-13 yrs later sequel of O.C.  
with daughters. Changel or. comes  
but mapped in love for 2, & a  
peaceful death, or rather  
transformation. Mysterious end of  
it. peace coming to man whose  
sufferings have been almost more  
than anyone could bear

"God is just" - will have pity

in the morning -

V.

3 way. on subj. of Dr. response of father.

1. Ch. center of play: invocation of dead  
A to make his children

2. Eus. (see his trans.)

3. S, will take it as center here.

Curious, cause. relat. bet S & E.

Scholar abt. ÷ now, S delib. had  
archaic treatment, E full of psych  
remorse.

Will. thinks E treated subj. in psych  
pers. way coming down heroin but  
infl. by personal idem

S = reaction to this, then, heroic, had

Constant // but 2, 1<sup>st</sup> five scenes

1. lonely Dr = Pyl, making of E

2. E wraps alone etc.

Scene. In C. by an at neglected anc.  
high tomb of Ag. in lonely place, in  
middle of plain found relics in front  
of palace. In early reb. of Ag. act.  
consistency of scene not trouble.

Eur = pleasant but -

S = before palace, reg. classical  
before dawn, 3 persons Or, Pyl & Paed.  
Plan in S. gen. a good plot, conspic.  
are to separate, p. to come w. news  
from Phocian friend of Ag. act. Or. death.  
Others 2 to come from Strophion w.  
won cont. ashes of Or.

Idea sobbing, miserable slave woman  
Or. "you don't think it might be El?"  
Ch. says "There is El. bowed w. grief"  
Eur. "Slave woman, question her"  
Soph. & prop gods to rend Or, cho.  
try to comfort her. Idea ideal is

to be weeping always, heroic char. 63

Eur closer, sharper, more satirical  
way to look at it "I will weep"  
Speech to Cho. poet like Eur. 10 spp.  
"mock festival" to celebr. Ag. death  
get more bitter & more brutal,  
touch when shows she has lost  
control of self "but how help it."  
Cho. looks "Sister Chrysi". In Ag  
& Eur. & is quite alone, unmixed  
unfounded - S loses dream,  
effect but gains mother's triumph.  
used in Antig. Heroic character  
sister, gentle sister cannot rise  
to high point. Scene her. & two.  
Then Ch. with libation. S does  
not see dream like Aesch. but one  
taken from Act. Why neglect  
other? Does not want note for

honor - O = paper arroyo, not an  
slaying mother - Ch. gets off with  
going from self & El.  
When C. enters flies at El. with  
abusive speech. Why? One way to  
see. wants no evil atmosphere  
or ill omened thing. Scene but then.  
Check for reaction like Ag, but  
more remote as first, then denounces  
Cl. Little touch of self disgust -  
comes again. --- "let me say my  
prayers" "later to you".  
Type of scene done before. stirring,  
hard, reducing feet - self abhor-  
ring up in El.  
How motion like in OT, Jre. to  
Apollo a messenger running to  
bring good news - Cl. prays -  
then enters old pale w. news.

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Very fine thing. El has listened sardon-  
ically to Cl prayer. Two women hear  
news at same time, effect on them.  
Clark effect. Why tell such elab.  
falsehood? (not gone into). Cl. a  
little shaken but happy, dread gone.  
El. calls to nemesis of dead. Despair.  
Then comes Chr. running, flushed  
excited, making, forgets quarrel "I have  
come". Scene very effective, collapse of  
Chr. El asks C's help, they must  
kill Ag. Chr. hurls at possible  
torment, only way to (cf OT hint) - El  
will kill him alone. Enter a  
young man, ask for Ag house, from  
Phoenis & she sees one with funeral  
urn - El has been getting more  
bitter, splendidly heroic but hard  
Breaks into scene of utter tenderness.

"Speech of pity" - Or breaks down too.  
Can you El? Worse than he knew,  
abyss below abyss in realm of her.  
"Lame Or" - Being seem not so  
much made of as in most tragedy.  
He slow tries to quiet them - Says  
"Go in get to work, Cl. is alone."  
This seem fug. in bag, murderer  
in house, low, forboding chorus.  
They watch for Aeg - Crisis within.  
"Child love mercy" "He had no  
pity from you." No softening, or  
repentance for El. OOP  
all is well if Ap. if he will, all  
agree he did.  
Eur. same seem all, including  
actors, recit in horror.  
Aeg & El. "They have brought his  
body" - Aeg. says body must be

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through for anyone to see. Doors  
open. Veiled body brought out OOP  
beside Aeg for Cl. Aeg lifts veil  
& finds her. "Who has done this"  
"The dead come to life" etc. One  
mom. dram. suicide, Or. at bay  
unarmed - El says kill him.  
Aeg. dies game. "I want to make  
your death bitter." Shut cho.  
Disapp. at end, saw ending (if OT)  
V. ordin. canons of art, violent  
act at end, tragic action etc.  
really is moral problem open  
shut eyes & deny it is mor. prob.  
Eur. Or out of mind "I shall  
never see you again" - Cho...  
"A deliverer or shall I say a  
doom?" Ever an end to this  
vengeance -



I sharp denial that there is any  
wrong at all.

O does not go mad, had no compunctions  
no repentance, no blame.

See Eur. El keeps hand where O.  
suffers. (Find skill in oracles of Hamlet.)

See cho. when murder scene - They  
are shattered. --- peace at last -

Scene of reconciliation, god, O's thanks

Eur. then blames O's fault,

COP are the savages, never

regrets, over strong zeal to rescue

"Rythous is his doom but not

My deed." "No light was this

he (O) should to see his darkness".

Definitely condemnation. O. in

end shall appreciate -

Vicious party, for of O & El who  
had always longed to be together.

59

Foreword to. Dem. Gods pity  
Dem, <sup>his</sup> peace is risen, even they  
are shaken in mystery of hum. pain.

O. goes to side. - Gods must go  
on their course of saving. "We  
can or he shall not die".

This ill. & partic. quality of receptive  
ending char. of most of our & which

I seems deliv to him rejected for  
lack of romantic appeal.

Part of E's formalism that makes  
him in plays even when in fact  
it realistic and his trag. by ref  
not to indiv. but to whole world  
not things that pass but things  
eternal.

Keep kindly windows open in  
your mind for all plays.

Try to call attention to

Thos the missed

By this about - try to find  
dream. value, what till you get  
no "dead wood". Must be on alert  
not for direct effects, changeance  
but tone & voice for diff values.  
In Eur. as the - dream. value of  
scheme formality, of the de.

In all art more within limits  
of a severe form - then at you  
penit here - then break them.  
Go just to edge - put head or  
foot outside.

Looked forward to course w. sort  
of dis may, didn't see how he  
cd. get right off now -  
make reasonable bet. He  
uses debt of part. because  
he has report real things of the

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drama - got to remember  
certain things eternally beautiful  
But when war is over - or man  
gone - our duty is  
to must keep them alive by  
understanding & loving them.

Mr. Bloor  
Comedy

Reverse  
side

Great Comedy,  
Mr. Bloss

[13]

I.

Said that the who knows Pl & Ae can  
make for self a picture of Cr.  
Fashness & vividness.

" 1. The incomparable artist,  
beauty & buffoonery have met &  
kissed each other on his stage.  
Easier to rise to Oth & Troy. than  
com - Surprising in Job, or Lear.  
Ae has distinct apper. in other  
comedies, it does not help us to  
forget & others. Same - most -  
couser. f arts.

Com: ritche dances for rural  
Dini & cur f valleys, Ae gone  
from & into. char. which  
appear later in Rom, French,  
Shak, Johnson, pantomime,  
music halls.

As in time of new ideas, changes  
& stirring events.

Distinctly emot. cervic not shows  
it in briskness laughter - Critics  
have forced conclusion for or vs.

Pl. Symp. As: "genius of laughter"  
Wild & skilful burlesque. Pl must  
have known his man, there is nothing  
more Aristophanic in As.

1. Gross caric. of aspiring man
2. Mistful parties of quest for  
other 1/2

Treatise on tragedy ~~was~~ not here  
none by As -

What did Pl. mean by genius  
of trag. - com? In how Shaks  
but in Gr. trag: t, com: c.

What had they in common?  
Sarcas - burlesque side of same

Why -

Trag: dances, relig emotion,  
sacros etc; beauty & peril.

The dancing gods behind & he  
would appear to his own.

Com. (not same in vestigat. here)

Why do we laugh? But scholars  
do not explain how. See

Comford. "natural force of gen.  
element" - ritual always.

Same idea, burlesque trans-  
forms it all. Burlesque of  
sacred, wisdom. As. has  
been ed. by "no, my no. & no.  
no" Macaulay -

Men ridicule what they fear,  
burlesque of devil in MA (we  
don't because don't believe relig.  
myths).

Life interests of OCS = civility, social  
elit., ideals etc.

Burlesque enlarged in every direction.

WB 3 features in deal

1. Burles. of his tragic idea

"How fool he to aspire"

2. Sat. of contemp events

Tom o' Shanter = witches, one winsome  
lassie. Interruptions of rest. drama.

What it has made of his witicism

3. Comic char.

1. Types put. out of old rit. drama  
old bad spirits

2. Ordinary real people, mostly  
rustics - dram. his best creations.

This art was fully devel. in A. times

it was crude. See Pay board.

OCS not 1<sup>st</sup> to discover "modesty  
is a moral policy."

Causes for transformation

7

1. Man he was

2. Time he lived in

Kind of man behind & works -

Dominic says his views are right -

but type that is very influential.

1. A countryman, genuine emotion  
for country, puts in cabbages too.

Pris. of countryman, a conserva-  
tive (not elit. but country)

Affect. insight in study of rustic

minds, doesn't make fun of  
them at heart, sees their faults.

Contrasts with clever city folks,

also vs. war, doesn't like all &

imperial talk, P&W brings de-

struction. Disastrous effects of

breaking from conventions, & of

talk talk & words.

Type like Burke, Montaigne, Swift-  
Mitscher in neg. intell. dangers-  
but. p. down things. County back-  
ground even if scene not laid there.  
(See Symonds). Takes over hybrid  
chs, but uses them symbolically.  
Bad spirits of vit. drama, Clem,  
the "bold but old man".

Univ. of int. p. a. burlesque here. of his  
type of "countryman" sense of how  
knows what things mean, not  
philos, not words etc but hard facts.

As. com. in with Clem was built.  
got into trouble, <sup>under laws:</sup> because of

1. Defense of realm act-
2. Alien

Act. one of 4 com. on P.W.

Knights, flying caution to winds  
Clem the real reason for war -  
Great things As - O both is, Clem  
for pro. reasons.

Nights. idea would run by arist:  
by v. people at heels, see Jaquet.

Timon didn't like people but  
felt they must be favored

Per, found gold among brass & copper  
Clem, that he should rise was a  
compliment to nob's own cleanliness

As. in war, new device. those  
who had no roots in past,  
nothing to lose in war, not like  
landlords & peasants -

Clem not big enough for As,  
was a mediocrity.

Peace rather than war as play, but each  
of 2 parts is delicious.



Lysis. A on woman's side, she is  
conceiving force.

II. Hopes to show consistent idea in  
It & Fr wh. connects them, & also  
conn. w. earlier plays.

A. rewritten, thinks he did service to  
state. Some crit. belittles & clouds.  
Starkie vs. these crit. "an excellent  
conceited comedy." Educ. idea dead.  
on plot wh. is delicious. Inspires  
to Fr. stage. Rembs. is Cl. prob. due  
to caricature of Soc. Far from perfect  
as comic, but not only enlarges char.  
of minds of Soc, but those of all sorts  
of people. Has been upl. away by all  
possible means. See Browning.  
Some think it not meant for Soc. But  
good reasons to feel sure he was.  
Soc. spirit of inquiry, not. he disgusting  
in some. Sept. was part of his  
belief in necess. of real virtue.

S. never found name for this virtue in  
words, but in life. See Hegel on Soc.  
Relig. claim for morality +  
" " " reason. See G.M., dit.  
Pater says whole attitude of S. was mis-  
leading. Hated by soph., & hated by  
those who hated sophists. Pater  
sees sort of hist. justice in death of S.  
Tempt. to make S. & charic. was ir-  
resistable. Simply asking for trouble.  
Sum. of play - Port has a fault -  
has a fear, serious undercurrent.  
Frag. - E. weak, sentimental &  
destruct. of action, yet A is moved by  
it. Never united always joined.  
Haunted by E, "his sweet disaster"  
Think, his att. can be explained.  
At right in detecting death in Eur.  
No drama ever outlasts middle

age, Eur. - Shak.

Act for life's sake, cycle of life &  
death. Very relig. out of Sh. Trag.  
and is questionable, but is quest  
religiously.

S. seems to appeal to tradit. says  
justice which Antig. etc. His  
char. = idealized human being.  
In E all this is intensified,  
he is a wonder of a piece. Always  
desperately to rom. felt "time  
out of joint", tender feeling for  
m, f, child, friend etc. but feels  
these may be words only.

A may without understand E any  
more than he did S, but was  
right in hearing death knell of  
old Troy & old Eur. Got hurt  
became suf. evenc, & E = epilogue.

Then feel it in hearts but not brave  
enough to speak it out. Impossible  
to go back to those days of Mar.  
men. Tree of knowledge had been eaten.  
E was new to A.

X tries to be funny (we know & feel it)  
but D is "nervy":

Nothing in Cit. so weirdly <sup>fantastic</sup> myst. as  
opening here -

Jim. chooses one his soul desires.  
No spili- in burlesque, dig at-  
writer part. A. decides for tradit.  
Same spirit - as elsewhere.

### III.

Lectured 2 yrs. ago on Montaigne, loves  
that tough old Frenchman who saw  
Phil. can only make progress tho'  
& uncurable folly of man.

Passionate imag. makes great. W. man  
shows w. hearts seem diff. Idealism

"Let's pretend": Flower in Pl. Rep.,  
Flower of Eng. Ren: Utopia -

Birds - burlesque of an imaginary thing -

Some try to see in it a satire, but  
not proven. 7 years interval. since Baa

See ~~end~~ end of Peace, here in mid air.

A half-way house, here from vantage  
earth - heaven. G.M. says "a lesser

man wd. have destroyed Cetera"  
but A. prob. intended it, <sup>but</sup> reluctant.

A. not worth of morality; he is  
stupid to keep turning down -

Resource, vigor, wit, audac. of Pers. keeps  
flg on wings, near flags. True polit.  
adventurer, never at loss, near satis-  
fied at rest, always successful.

1<sup>st</sup> Cockney in lit., & v. best. wd. how  
changed Act, but has some poetry  
in him, is helpless idealist. Absol-  
utely irresistible, the flower of the flock,  
the Steps, Dick. etc. improved.

Cho. most beautiful, most brilliant.

Mystical side in wh. men & birds  
shade off to one another. Has // in mod.

Tracy, Hardy, Kipling. Strange offic.

but man & bird, soul's escape from  
bondage to liberty. Nothing in their  
nat. or symbol. wh. are describing out.

Isn't think need be change of scene.

Bacch. out at maddest  
merriest.

17  
Plot. Last preserved (see AM)  
marks traces to com. of matters  
more in form than in spirit.

If had been written in 18<sup>th</sup> times latter  
part wd. have been devoted to v  
warnings of poverty. Re-written,  
proper construction. Blindness of  
Plotus. Only real fact that as. ever  
drew, perhaps. All idealism never devoted  
to realism.

mode is as, more subdued & reflected.  
but not that of later com. As  
char. were vivid enough to be fitted  
into plots besides those not of  
wh. they developed.

Traces to the may be these:

Tr. & com. from country, least &  
more of them & Dion, kept some  
of relig. & rustic objects.

Came day when her. elem lost stability  
Come " " " " too

urbanites fa narrow city life,  
germanness & etiquette.

Old burlesques vented.

Char f. An. remained w. occupat.

gone, Eur. boy climaxed. he  
detached from her. story.

An. took char. put into play  
of Eur. emotion out of which  
all strings had been taken.

In new trans. of Terence.

Easy going Epic master f. v. reads  
city behind scenes. Humanist  
he. not an idealist, no passions.

An. the laughing Dionysus, thunder  
on lips & lightning in his eyes.

"a shuttle alley of thunderous words."  
Dangerous to nothing but bottoms.

19  
O come and live along with me  
O come and sing love's song with me  
Come drink away your care with me  
Put blossoms in your hair with me  
When I am grave be read with me  
When I am mad be mad with me!

Cause day when her. elem lost stability

Comie " " " " too

urbanites fa narrow city life,  
gentlemaness & etiquette.

Old burlesques resented.

Char f Au. remains w. occupat.

gone, Eur. boy elements ed. he  
detached from her. story.

Au. stock char. putted into play  
f Eur. emotion out f which  
all strings had been taken.

So new trans. f Terence.

Easy going Epic master f v. sends  
city behind v. scenes. Humourist

he. not an idealist, no passions.

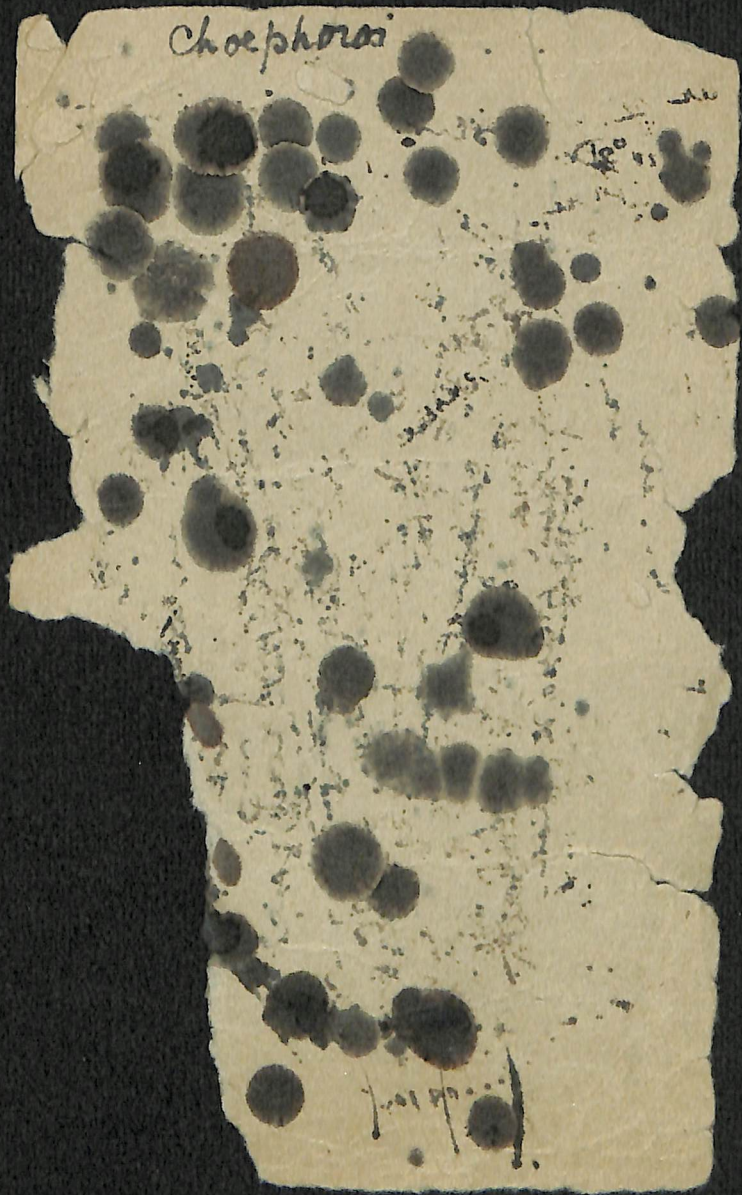
Au. the laughing Divines, thunder  
on lips & lightning in his eyes.

"a shuttle alley f thunderous words."

Dangerous to nothing but buttons.

surmeivere

Choe phorai







O come and live along with me,  
O come and sing love's song with me,  
Come drink away your care with me  
Put blossoms in your hair with me,  
When I am grave be sad with me,  
When I am mad be mad with me!