The C.G. Jung Institute of San Francisco

Taylor & Francis
Taylor & Francis Group

Tragedy and Transformation: The *Oresteia* of Aeschylus

Author(s): Richard Trousdell

Source: *Jung Journal: Culture & Psyche*, Vol. 2, No. 3 (Summer 2008), pp. 5-38
Published by: Taylor & Francis, Ltd. on behalf of C.G. Jung Institute of San Francisco
Stable URL: http://www.jstor.org/stable/10.1525/jung.2008.2.3.5
Accessed: 28-12-2017 11:14 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at http://about.jstor.org/terms

JSTOR

C.G. Jung Institute of San Francisco, Taylor & Francis, Ltd. are collaborating with JSTOR to digitize, preserve and extend access to *Jung Journal: Culture & Psyche*

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

Tragedy and Transformation: The *Oresteia* of Aeschylus

RICHARD TROUSDELL

Prologue

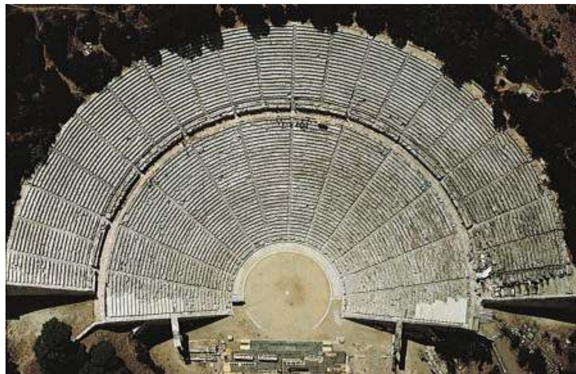
My view of Aeschylus's trilogy, the *Oresteia,* has been inevitably shaped by three people who first taught me its lessons, all of them women. First, Genevra McCaw of Adelphi University who made her students question what justice means, not just in a play, but in human life as spilt blood. Then, the American choreographer Martha Graham, whose full-length dance drama *Clytemnestra*[1] opened the *Oresteia* to me as the female body writhing in anger to ask why only Clytaemnestra was left without honor in the land of the dead? And most recently, the French director Ariane Mnouchkine whose stage adaptation, *Les Atrides,* focused on the disempowerment of women in the story to suggest an equation between the sacrifice of the feminine and the oppressive logic of the patriarchy. Although I now want to explore the *Oresteia* for its psychological meanings, the social and political perspectives of these three great teachers have made me appreciate how the feminine as blood, body, and power is central to any understanding of Aeschylus's work.

From the perspective of the final play of the trilogy, the *Eumenides,* the entire action of the *Oresteia* might well be described as "the return of the lost feminine." It is not only the ghost of Clytaemnestra who returns to spur the Furies in pursuit of Orestes, but also the ghostly after-images of all the sacrificed or dishonored female characters who return to restore their lost part in the struggle for justice. At the conclusion of the trilogy, Athena invites women of all classes and ages—girls, wives, elderly matrons—to help her transform the Furies into the kindly eyed Eumenides by

Jung Journal, Volume 2, Number 3, pp. 5–38, ISSN 1934-2039, electronic ISSN 1934-2047.
© 2008 by the Virginia Allan Detloff Library, C.G. Jung Institute of San Francisco. All rights reserved. Please direct all requests for permission to photocopy or reproduce article content through the University of California Press's Rights and Permissions website at www.ucpressjournals.com/reprintinfo/asp. DOI: 10.1525/jung.2008.2.3.5.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

changing their costume from bloody black rags to the robe of an honorary Athenian citizen. As each group of women comes forward, they seem to reprise all the bloodied and blackened female characters whose unrecognized rights the Furies represent. Then, wearing vestments of honor and guided by women singing and bearing torches, the "Kindly Eyed Ones" are led out of the theater toward their full integration into the center of Athenian life. How this transformation and empowerment of the feminine comes about is the psychological process of change I describe here.



The theater at Epidaurus, circa 350 BCE. A temenos *or "place set apart;" sanctuary of Asclepius, god of healing (www.umehon.maine.edu)*

Greek Tragedy and Psychic Process

Thanks to Freud, Greek tragedy gave depth psychology its first dynamic model. The *Oedipus Tyrannus* of Sophocles lent its name to the central complex of Freud's new science because it showed in action how unconscious conflict worked and how it could be resolved consciously. Moreover, Freud was aware that the *Oedipus* itself had been analyzed in detail by Aristotle as a model of tragic form whose inner action had cathartic power to release an excess of harmful emotion (Winter 1999, 46–47). No wonder, then, that in some form or other the *Oedipus* still lingers in our thinking about unconscious process. The Greeks offered other models of tragic form more epic or episodic than the tightly unified Sophoclean example, and one in particular—the *Oresteia* of Aeschylus—is of special interest because it offers a full and clear example of the psychological process that Jung termed *individuation.* Unlike the *Oedipus,* the *Oresteia* is neither centered in a single heroic confrontation of the unconscious by the ego, nor does its action deal only with personal fate. Like its mythic sources or a fairy tale, the *Oresteia* represents psychic process as a multilayered dynamic that is best represented by the actions of many characters, each of whom carries some distinctive aspect of a transcendent pattern. In other words, its action imitates a transpersonal process. And

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

although past conflict plays a role in the *Oresteia,* as it does in the *Oedipus,* the *Oresteia's* action does not end there. Instead, it continues forward to show how psyche instinctively evolves beyond conflict to work toward a more inclusive future. The *Oresteia's* action is primarily prospective, not retrospective.

As we look to that action, we need to ask how the terms of its original production may have influenced the *Oresteia*'s intended effect. It was first performed almost 2,500 years ago at the Great Dionysia, the annual spring festival in honor of Dionysus that celebrated the religious, civic, and cultural achievements of Athens. The plays produced at the Great Dionysia were assumed to have a philosophical or ethical purpose relevant to the occasion and to the greater concerns of the audience. Indeed, fines were levied for plays thought to be sacrilegious or ethically offensive. Thus, the three linked plays that make up the *Oresteia—Agamemnon, Libation Bearers,* and *Eumenides*—tell an epic story over three generations of a search for justice that ends in the establishment of a unique Athenian court of law, the *Areopagus,* in which the city took great pride.

The open-air Theater of Dionysus is located on a slope just beneath the Acropolis. As the original audience entered, they faced the towering precincts of Athena, the city's protective goddess. When an actor wearing the familiar regalia of Athena appeared as the decisive character in the final play, it was as if Athena had come home, descending into a familiar space that linked the fictional world of the play to the actual one where the audience watched. Similarly, at the conclusion of the trilogy, when a chorus of transformed Furies marched in torch-lit procession toward their new home on the Areopagus, the audience knew that the actual Areopagus, or "Hill of Ares," was in walking distance, just beyond the theater to their right. Like a dream, the original production of the *Oresteia* was dramaturgically and thematically overdetermined in bringing together the actual and the imaginal to produce a symbolic action brought to life in the real world.

Aeschylus, the poet who wrote the *Oresteia,* also directed it and may have acted several of its leading roles, which included rhythmic dialogue and extensive singing to the accompaniment of flute and lyre. As a performing poet, Aeschylus was what we would call a *bard,* but he was not a professional artist in the modern sense. He was a citizen-soldier from a noble family who contributed his plays to Athens in the same way as he offered his military service to defend the city in the legendary battles at Marathon and Salamis. Like the Swiss of Jung's time, the ancient Greeks strongly identified their citizenship at a local level and took for granted that civic duty and military service were the shared obligations of a democratic society.

According to Aristophanes' comedy *The Frogs*,[2] Athenians considered Aeschylus their preeminent and indispensable tragic poet who was prized for his civic good sense and spiritual wisdom. Clarity, however, of the sort for which Sophocles became famous, was not the source of Aeschylus's power. On the contrary, his work was famous for its ambiguity, its mysterious silences, and its unusual, even obscure, language. Aeschylean

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

tragedy challenged easy understanding but evoked layers of complex meaning. In its symbolic density and abundance, the work of Aeschylus makes imaginative demands on its audience and readers, not unlike that of C. G. Jung. The alchemists' phrase, *obscurum per obscurius* ("explaining the obscure by the more obscure") might be the shared watchword of both Aeschylus and Jung (Jung CW 12, ¶41). Their work implies that the irrational has values on its own terms that clarity alone cannot capture.

Aeschylus and Jung seem linked in another way and that is in the scope of their vision. By the demands of performance, drama must necessarily be compact and achieve its effects economically. Sophocles was famous for his intensely unified structures that, as in the *Oedipus,* could compress past, present, and future into a single, penetrating action. By contrast, the *Oresteia* needs three full plays to develop and unify its multiple actions. It does this from many different perspectives, from the domestic to the transcendent and back again. It is understandably difficult then, even for the characters themselves, to know at any given moment where the action is going and to what purpose. Sustained uncertainty, rather than clear vision, seems to be the trilogy's subject. Its overall effect implies that only by holding the tension of uncertainty over time can one come to know what is truly happening or why. In other words, Aeschylus, like Jung, stresses the ethical need to develop a religious attitude, a faith in things unseen. As an early chorus from the *Agamemnon* tells us, we may not be able to name the source driving an action forward beyond our will or understanding. Still, it is only by assuming that such a purposeful source exists that we can come to a greater understanding. Jungians call that source the Self; the Chorus tries out a different name:

> Zeus, whoever he is,
> if it is dear to him to be so called,
> this is how I call him.
>
> . . . .
>
> Zeus it is that has made man's road;
> he it is who has laid down the rule
> that understanding comes through suffering.
> Instead of sleep, there drips before the heart
> the recollected sorrow of past pain.
> It is against our wills that we become wise.
> Forced indeed upon us is the grace of our gods
> that sit on their solemn thrones
>
> (Grene and O'Flaherty 1989, lines 160–182)[3]

In this wider vision of meaningful action, which comes apparently *contra naturam,* the view of Aeschylus's Chorus corresponds to Jung's famous description of an individuation process that seeks a wholeness we can only partly imagine:

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

> But the right way to wholeness is made up, unfortunately, of fateful detours and wrong turnings. It is a *longissima via,* not straight but snakelike, a path that unites the opposites in the manner of the guiding caduceus, a path whose labyrinthine twists and turns are not lacking in terrors. (CW 12 ¶6)

Such a journey is completely unlike the single action and fixed fate of Sophocles' *Oedipus Tyrannus,* but it describes vividly the multiple actions, diverse characters, and evolving perspectives that tell the three-fold story of the *Oresteia*.

As we follow that story through each play in sequence, we seem to descend step-by-step from the *persona* level of heroic ego consciousness in the *Agamemnon* into the personal unconscious of terrifying dreams and psychotic hallucinations in the *Libation Bearers.* Finally, in the *Eumenides,* we move into the deep transpersonal unconscious where the conflicting archetypal forces underlying the whole action suddenly appear on stage as embodied characters struggling for resolution. Jung likened his own confrontation with the deep unconscious to Odysseus' descent into the underworld, a *Nekyia* or night sea journey (1965, 181–185; Hannah 1991, 116–117). The *Oresteia* describes a similar descent into the depths, complete with ghostly visions of the dead and avenging Furies from hell. Only when this deep reality is lived out at the human level as the conscious suffering of opposites—male/female, young/old, just/unjust, rational/irrational—do all levels of the *Oresteia*'s action produce a reconciling symbol in the figure of Athena that points the way forward. When Sophoclean gods descend, they typically do so in a blinding flash of impenetrable light. Otherwise, they speak only through omen or ambiguous prophecy. In the *Oresteia,* the gods move among us so that they may place the fate of justice into the human hands of a jury to resolve. For Aeschylus, as for Jung, the archetypes manifest as symbols of transformation that must await mediation by human action. In its prospective evolving action that maps out the hard work of transformation, the *Oresteia* dramatizes the psychological work within individuation that produces what Jung terms "a change of attitude" (1938, CW 7, ¶252; CW 18, ¶¶1391–1395).

Archetype of Situation: Homecoming

To show the ethical and psychological challenges to such change, Aeschylus chose the metaphor of homecoming as the defining context for each play. In the first, Agamemnon comes home from the Trojan War; in the next, his son Orestes comes home from exile; and in the last, the action as a whole comes home to Athens for resolution. In each play, the familiar security of home is shown to be a deceptive illusion that must yield to time and effort for a wider, more inclusive sense of home to develop.

Homecoming, itself, is what Jung calls an archetype of situation, a universal pattern with enormous power to shape human emotion, attitude, and behavior (1942, CW 7, ¶185). Indeed, homecoming is a fundamental trope of the individuation process, the

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

goal of every heroic journey. Among other meanings, the archetype of homecoming constellates powerful feelings of a return to secure reality, to a basic identity, to a recognition of self, and to an end of estrangement and trial. By contrast, to become homeless is in some sense to become a non-person, an outcast, a slave, an exile. At a transpersonal level, the symbol of homecoming also carries meanings of coming to center, to truth, and to an inevitable necessity—as in things coming home to roost.

For the Greeks, the homecoming symbol was especially important because their concept of home (*domus,* house; *oikos,* household) had familial, civic, and religious significance with rights and obligations linked to the idea of hospitality or *xenia* that were protected by Zeus himself. Indeed, a guest's violation of the *xenia* of his host's *oikos* by abducting his wife—the legendary "Helen of Troy"—led to the ten-year Trojan War, the backstory of Aeschylus's play. And the narrative of homecoming was the central, guiding thread of Homer's *Odyssey,* a mythic source that Aeschylus could safely assume most of his audience would know almost by heart. Therefore, the ways in which Aeschylus uses the homecoming trope is a sure guide to the action of the *Oresteia* overall and to how each play defines a particular psychological stage of that *longissima via* toward a change of attitude that brings healing and justice.

The *Agamemnon:* From Persona into Shadow

In shaping the *Agamemnon* plot, for example, Aeschylus reverses the mythic story of Odysseus' homecoming almost point by point. Instead of Odysseus' cautious return in disguise, Agamemnon's return from the Trojan War is heralded aloud and celebrated ostentatiously. Instead of a home kept secure by a faithful wife like Penelope who uses pretended feminine ineptitude to outfox suitors and to protect their son, Agamemnon's *oikos* and his exiled son's rights have been given over to his enemy by his faithless wife, Clytaemnestra. Her pretence of feminine helplessness masks a "male strength of heart" (Lattimore 1953, line 11). And instead of the reassertion of heroic valor that marks Odysseus' restoration of justice to his *oikos,* Agamemnon's heroic *persona* is stripped naked by his wife and her lover, who then murder him in his bath to assert their own brand of tyrannical justice. In the Greek theater, which used actual masks to personify human character, Aeschylus shows that Clytaemnestra wears her mask to hide a vengeful heart, whereas Agamemnon's heroic mask is torn away to reveal the emptiness beneath his *persona.* The implication of these reversals is that the ruling consciousness represented by Agamemnon, like the myth of the heroic past, has lost its inner energy, creating a cynical world driven by raw power, ego, and lust.

So the audience can experience that world, Aeschylus peoples the first play of his trilogy with characters who are old, exhausted, embittered, and confused. Their shared experience is a pervasive insomnia and an inability to dream. This casting choice suggests a mental world overextended to the verge of hallucination. The first

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

character we meet is an exhausted watchman struggling to keep his eyes open. His dreamless sleep suggests how ego consciousness, on the defense and overextended, has lost all connection to a compensating inner vision. The next character to enter is the Chorus, which in classical Greek theater functioned like a symbolic environment whose choreographed movement and lyric speech colored and qualified the ongoing action, rather like music in a film. By casting the Chorus of the *Agamemnon* as tottering old men who stagger on their staves like "a dream that falters in daylight" (Lattimore 1953, line 82), Aeschylus reinforces a dominant mood of uncertainty and mental confusion. At the same time, the dreamlike quality of the Chorus—its *abaissment de niveau mental*—demonstrates the potential value in a dreaming mind's inner vision. Although at a conscious level the old men of the Chorus are pathetically helpless to avert the unfolding tragedy, they still have the power to sing of hope for a transpersonal meaning (lines 160–184),[4] symbolized by the grace of the gods, beyond the present moment of suffering.

(Photograph courtesy of Professor Petros Themelis)

Statue of the priestess Kallis, sanctuary of Artemis Ortheia at Messene, circa 180 CE (Messene Museum)

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

When Agamemnon arrives with his enslaved spear-bride, the prophetess Cassandra who has been driven mad by Apollo, he brings onto the stage the *Oresteia*'s first embodied image of transpersonal possession. The subsequent scene between Cassandra and the Chorus is the lyric highlight of the action—what the Greeks called a *kommos*—a heightened solo aria or duet with choral counterpoint, not unlike the mad scene in an opera. In it, the Chorus fails to understand Cassandra's prophetic warnings about Agamemnon's murder and her own because her demonically scrambled speech is too obscure for them to grasp. At this painful moment in which consciousness tries to comprehend the irrational, we might be witnessing the scenes Jung experienced in his early days at the Burgholzli Clinic where the symbolic sense of schizophrenic speech initially frustrated his rational understanding (1965, 126–127). For the Greek audience, who knew the deeper story of Cassandra's possession by Apollo, the transpersonal key to her apparent irrationality was part and parcel of their cultural understanding. Where rational consciousness sees only psychosis, they saw the power of a god. Thus, although Cassandra tears off the *persona* of her ineffectual prophet's regalia (line 1281), the inner truth of her vision remained clear dramaturgically. This symbolic level of understanding corresponds to Jung's eventual grasp of the archetypal logic that informed his schizophrenic patients' seemingly chaotic stories. In effect, then, although Cassandra failed to make herself understood in the *Agamemnon*'s overly rational world, she fulfilled a prophetic function for the audience by reminding them where the transpersonal level of the action was heading. Apollo was the far-seeing god of that prophetic future.

In the most famous scene of the *Agamemnon,* Clytaemnestra flatters and shames her *persona*-identified husband into stepping upon the luxurious red tapestries she has spread before him like a path of blood. She knows, and he dimly senses, that to do so will be hubris, an act of over-reaching impiety leading to his doom. But just as the old men of the Chorus cannot understand a possessed woman's prophetic meaning, so too does Agamemnon fail to see the deeper meaning of his wife's intent. Thus, this prototypical scene of masculine and feminine conflict enacts a fatal splitting of opposites, characterized as the consciousness of a man who doesn't recognize his own contrasexual shadow or *anima* even when it is staring him right in the face:

Clytaemnestra:
If Priam had won as you have, what would he have done?
Agamemnon:
I well believe he might have walked on tapestries.
Clytaemnestra:
Be not ashamed before the bitterness of men.
Agamemnon:
The people murmur and their voice is great in strength.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

Clytaemnestra:
Yet he who goes unenvied shall not be admired.
Agamemnon:
Surely this lust for conflict is not womanlike?
Clytaemnestra:
Yet for the mighty even to give way is grace.
Agamemnon:
Does such a victory as this mean so much to you?
Clytaemnestra:
Oh yield! The power is yours. Give way of your free will.

(Lattimore 1953, lines 935–943)

The irony here is literally killing, for Clytaemnestra is demonstrating to the audience that a male ego's belief in its free will is an inflated illusion, a bitter lesson that the abducted, deceived, sacrificed, and enslaved women of the story have already learned at their cost. Greater forces are at work and when Clytaemnestra later stands above the dead bodies of her husband and his mistress, she asserts that she is not simply the sordid figure of a domestic drama. Rather, she claims that she is the very embodiment of justice (*dike*), which has finally punished Agamemnon's sacrifice of his own daughter to a victory that now lies exposed as male vanity, power madness, and lust (lines 1425–1530). But while Clytaemnestra has revealed the shadow of Agamemnon's world, she is clearly possessed by it herself. Aeschylus stresses that her own wounded vanity, lust, and power madness have had a hand in what she has done, and she herself partially acknowledges it (lines 1445–1475).

If, therefore, Clytaemnestra represents a transpersonal figure of justice, she is a negative one, more *animus*-possessed than *animus*-empowered, who must ultimately face her own inflation and guilt. In Jungian terms, Clytaemnestra is an example of how the emergence of the transpersonal into consciousness—Clytaemnestra's assertion that she is justice—often results initially in an inflated identification with an archetype, an intrapsychic hubris in fact. Clytaemnestra is and is not justice; she is a precursor of an evolving feminine spirit of justice that will ultimately emerge, first as the primitive Furies, then as her own angry ghost, and finally as Zeus's latest brainchild, the goddess Athena. Meanwhile, we leave the *Agamemnon* not only with a strong sense of an unfinished story, but also with a sense that the limits of exhausted consciousness have been reached. A first step of sacrifice, suffering, and feminine agency has taken us beyond ego and *persona;* now new energy is needed to carry the action to the next stage of its larger journey. It is clear that the violated *anima* that Iphigeneia, Cassandra, and Clytaemnestra variously represent has opened a compensating shadow world beyond ego that will lead toward a deeper level of the personal unconscious.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

(Copyright © The J. Paul Getty Museum, by permission)

Paestan red-figure neck amphora, circa 330s BCE, depicting Orestes killing his mother Clytaemnestra while a Fury with snakes appears above.

Libation Bearers (Choepheroi): Into the Personal Unconscious

On the tomb of Martin Luther King, Jr., in Atlanta, Georgia, are the words, "No, we are not satisfied and we will not be satisfied until justice flows down like water, and righteousness a mighty stream." This passionate image of a need for justice to flow into human life like unstoppable water captures the psychological affect that drives the action of the *Libation Bearers* forward. Aeschylus symbolizes that unsatisfied yearning as libations of water and wine poured at the tomb of another assassinated leader, King Agamemnon. Unless we can imagine an unsatisfied longing for justice so deep that it

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

becomes like a religious passion, *Libation Bearers* is likely to seem a static and depressing play. Except for two justly famous scenes—the recognition between Orestes and his sister Electra and the mother-murder in which Orestes confronts Clytaemnestra—very little seems to happen for a long time.

Most of its action, in fact, is ritual prayer to the dead and to the dark "spirits underground" for just retribution (line 129). The ritual quality of the *Libation Bearers* marks the play as a formal transition between the vivid outer world of the *Agamemnon,* where action and seeing are literal to an inner world of spirit and emotion guided by the rhythms of prophecy, dreams, and prayers. Psychologically, the *Libation Bearers* represents a dark stage of a greater psychic process, as black as the Chorus's costumes and as lifeless as the tomb at which they gather. Jung compared this stage of individuation to the alchemical *nigredo* (CW 16, ¶¶467–469 and 479), the blackness or depression, in which a deathlike loss of energy corresponds to an early stage of work when psychic energy necessarily regresses to earlier, unfinished stages of development in order to restore them (CW 6, ¶201). What better image for that regression into the personal unconscious than libations: the pouring out of water and wine to release feelings that lie buried in a family tomb? New life will eventually emerge from the ghosts of the past, but only after the personal mother is killed and the forces of the archetypal Mother *imago* spill out in what Donald Kalsched might call a protector-persecutor image (1996, 45)[5]: the avenging Furies, guardians of lost mother rights. The passion for justice in the *Libation Bearers* is not yet healing water but rather a trail of black blood, congealed like unresolved affect, which a new generation must loosen and bear. As in a long analysis, the *Libation Bearers* shows that traumatic affect across the generations is not easily healed. In psychological terms, the long ritual of this transitional play resembles the hard, repetitive, and even boring work of individuation in which regression to the dead past is a necessary step toward restoring the flow of life.

As a ritual of personal transition, this play is also an initiation of Orestes and Electra into their new adult roles. Orestes, an exile in disguise, and Electra, who wears the garb of a slave, are in a dangerous liminal space between helplessness and power, the seen and the unseen, old gods and new ones. As in analysis, the action looks both ways, and it relies on a ritual frame to protect a vulnerable initiatory passage between the past and the future. Thus, Orestes comes home from exile, not on his own volition, but because he had been commanded by the young god Apollo, just as he will be driven from home by unleashed Furies, the ancient goddesses who will dominate the final play. Similarly, Electra and the Chorus rush out of the palace to Agamemnon's tomb not because they want to, but because they are driven to it by a nightmare about the past that has awakened Clytaemnestra. The Queen is haunted by fear of Agamemnon's unappeased ghost. Later, she herself will become a ghost whose cries for retribution propel the next play into motion, and so she, like her husband, will take her

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

"not satisfied" place in an ongoing search for justice. The dreams, prophecy, and hallucination that were missing or resisted in the *Agamemnon* become the driving forces that define the entire world of the *Libation Bearers.*

The ritual that calls those forces into being is also a counterphobic appeal to sanction an unthinkable human act: the murder of the mother. It is this seemingly unnatural act that the *Libation Bearers* must make plausible—ethically and dramatically. The collective title of the play prepares us for that challenge by focusing our attention away from individual roles, like Clytaemnestra as mother, and toward archetypal human actions greater than individual identity. Similarly, the entire trilogy is called the *Oresteia* to suggest that an epic process epitomized by Orestes, but not limited to him, is shared by all the characters in a collective search for justice. By contrast, in the individually titled *Agamemnon,* heroic action, when guided only by personal will, repeats the wrongs it tries to correct by hardening the heart against compassion, by splitting opposites of gender, class, age, and race, and by imposing tyrannical stalemate.

Out of that deadly stasis, new life stirs that is born both from the personal unconscious in the terror of Clytaemnestra's dream and from the transpersonal psyche in Apollo's prophecy that guides Orestes like a lost father. From this wider perspective, individual ego must be reconciled and supported by the unconscious self, which may then inspire the collective toward a shared search for justice. Thus, the Chorus of this play, unlike the previous one, is not the helpless dupe of tyrants, but an active agent against tyranny in whom Electra and Orestes find strength and protection. In this sense, all of the characters including the Chorus are improvising roles in a larger psychological and ethical drama not entirely of their own devising.

Understandably then, Orestes, Electra, and Clytaemnestra meet like strangers who must discover who they truly are to each other beyond the *persona* of familiar roles. Each fumbling and deeply felt recognition by brother and sister, as well as by mother and son, takes them to a level of seeing where the disguises and masks of the past are discarded in either joy or terror. This transition from the ego's identification with *persona* to recognition of an evolving authentic self is the central action of this play and, indeed, of all tragedy. The Greeks called this key moment in which one recognizes who one truly is an *anagnorisis.* In psychological terms, the *anagnorisis* dramatizes a basic change of attitude within individuation that moves from the ego position to a greater unconscious one in which the stranger one embraces or slays is part of oneself. Orestes will find that he is indeed the snake of his mother's dream, just as Electra will discover an agency in herself that prefigures the dormant energy of the Furies.

Appropriately then, the very first words of this dark play are addressed to Hermes, the trickster god, lord of the dead, lord of dreams, and *psychopomp* to the spirit world (lines 1–5). When Orestes invokes this god of transitions to be his companion-guide, the audience sees by his traveler's hat and staff that Orestes is already wearing Hermes'

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

traditional regalia as his protective disguise (Morford and Lenardon 1971, 165). Psychologically, Orestes' invocation of Hermes is like that of an alchemist invoking the hermetic Mercurius as guide to his or her own secret attempt to transform inner darkness into light, *Deo concedente* (Jung CW 9i, ¶277; CW 12, ¶84). Similarly, when Electra comes upon the scene, almost indistinguishable from the slave women of the Chorus, she, too, calls on Hermes for help in reaching into the underworld for strength and for something more—a mental state different from that of her mother Clytaemnestra (line 145). Variously translated as "more self-possessed" (Fagles), "more temperate of heart . . . [and] with a purer hand" (Lattimore), "true and chaste" (Slavitt), and "more chaste and . . . more reverent" (Grene), the implied sense of her wish is for a consciousness and agency less instinct-driven than her mother's. In other words, Electra prays for a psychological and spiritual change of attitude beyond family fate—one that anticipates the transformation of the Furies into the strong, yet kindly eyed, guardians of social justice.

Each having prayed to Hermes for support and guidance, and being protected by the Chorus as well, Orestes and Electra are ready to enact their powerful scene of recognition. I see this moment of *anagnorisis* from both a symbolic and a realistic perspective as the work of Hermes. The god has found a way to make the improbable real and to guide the masculine and feminine opposites toward the joy of reunion. This scene is a first demonstration that inner intentions or "prayers" have an effect and that a religious attitude that invokes the powers of the unconscious leads to new life. Thus, when Electra follows her brother's footprints step-by-step toward his hiding place, she is already discovering him intuitively in movement before she sees him face to face. She is trying him on unconsciously and is walking in his steps empathetically. As Electra follows her brother's path across the broad *orchestra* of the Greek theater space, she is visually separating herself from the Chorus of enslaved women and symbolically taking her first differentiated steps toward self-agency and individuation. She is becoming herself as well as learning who or what Orestes might be.

As Electra follows the tracks in the sand, she suddenly discovers actual feet and is forced to look up into a face like her own. As with so much else in this liminal play, the thrilling moment of Electra and Orestes' recognition bridges the past and future. Thus, Electra's hesitant steps across the *orchestra* toward Orestes echo the effect of her father's equally hesitant steps across the *orchestra* toward his wife. Because Agamemnon did not recognize the contrasexual opposite he faced in Clytaemnestra, his steps led to a murderous split between husband and wife, the masculine and the feminine. By contrast, Electra's steps heal that split and restore sister and brother to the life-giving strength of mutual recognition.

Theater has power beyond words to make us experience complex symbols in a flash of emotional insight. In the staging of this homecoming moment, Aeschylus shows

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

us that old paths can lead to new ones and that, although the path of the parents' fate is necessarily that of the child, a child's faltering steps toward conscious awareness can help to change its direction and meaning. More ominously, Electra's tracking of Orestes also prefigures the larger tracking of justice that the Furies will pursue as they trail Orestes' footprints like bloodhounds after a matricide. Ultimately, both Electra and Orestes must become the bearers of what the libations bring to light. He must become a helpless victim; she must face not being one.

At a psychological level, the power of the Orestes-Electra recognition is a first stage of *coniunctio* between the conscious and the unconscious at the "incestuous" personal level that later will lead to a greater wholeness (Jung CW 14, ¶¶669–680; CW 16, ¶357). At the same time, each character recognizes in the other the vital power of their contrasexual opposite. That is, the helpless slave Electra finds the freeing strength of masculine *animus* in her lost brother, just as the notably depressed and emotionally starved Orestes finds life-giving *anima* in his sister's joyful welcome. Brought together by Hermes like the confluence of two flowing streams, Electra and Orestes have begun to find the inner and outer surge of lost feelings that will carry them toward an unknowable, but no longer unthinkable, future. As the mother-murder approaches, Orestes tells Electra, "Keep close watch inside . . . we must work together step by step" (line 566). As in the reciprocal functioning of *persona* and *anima,* he will play the outer role, she the inner one. Before the full action and its individuating process are over, however, that conventional assignment of gender roles and experiences will be totally reversed.

Before then, Aeschylus has one more dramatic surprise to prepare the audience for the mother-murder: He brings an actual mother onto the stage in the realistic figure of old Cilissa, Orestes' former wet nurse. Aristotle tells us that the cathartic effect of tragedy is prepared by a *peripeteia,* a sudden reversal of character status, usually from high good fortune to low (1951, XI. 1–4). This shift produces a corresponding reversal of the audience's expectations to disarm them emotionally so the cathartic effect has maximum impact. With Cilissa, Aeschylus creates the reverse *peripeteia,* from tragic to domestic status, from ritual to routine. As Cilissa describes how greedily Orestes sucked at her breast and how often he soiled his nappies (lines 734–750), Aeschylus distances the audience from Clytaemnestra's claim to the maternal role. Like a good-enough mother, Cilissa reminds us that psychological work is often just work, and she also helps define *mother* as an archetypal function no matter who plays it—or who fails to. What Orestes will confront in Clytaemnestra is a negative image of the archetypal mother, not just his personal one. Literally and symbolically, Clytaemnestra as mother and as mother complex is fully prepared to kill Orestes, "Hand me the man-axe, someone, hurry!" (line 876), unless he kills her first.

Nevertheless, when Orestes actually faces Clytaemnestra, no amount of symbolic thinking can spare him or the audience from emotional trauma. Aeschylus is a

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

playwright, not a theorist; therefore, he dramatizes what it feels like to be a son and a mother locked together in mutual terror and pity. Children like Orestes and Electra, who have lost a father, must often improvise a compensating heroism out of suffering paternal loss. Part of that heroism will be to confront, without a father's help, the sexually potent mother who survives. When Orestes actually faces Clytaemnestra, no ritual can spare him that suffering because the character Aeschylus creates is human, not a god. Therefore, Orestes *pauses.*

In this vivid moment of held tension, Orestes defines a new kind of heroism, not inspired by a god to superhuman self-confidence, nor driven like Agamemnon to mindless frenzy, but rather a heroism that hesitates, questions, and reflects. This is heroism of the doubting mind that suffers the uncertainty of opposing moral choice and that hesitates, therefore, before it acts. In opening a reflective space within affect, Orestes prefigures Hamlet as a hero of Western consciousness who bears in mind the pain of contradiction and who endures the suffering of uncertainty as the essential moral act.[6] When such a hero moves from reflection into action, he or she knows as fully as possible what it costs and what it means. This heroism suffers doubt inwardly as well as outwardly, and what it ultimately kills is the part of oneself that might be tempted, coerced, or shamed to do otherwise. In Jungian terms, this heroism represents the recentered ego, conscious of itself, yet guided by something more authentic and greater than itself. When Orestes looks up from his mother's breast to ask his friend Pylades what he should do (line 886), he is looking beyond his personal situation for a greater guidance that, in this case, proves to be the prophecy of Apollo. And so, finally, Orestes acts, still not certain, but in obedience to a necessity beyond his will. As Shakespeare will have Hamlet voice this moment: "There's a divinity shapes our ends, / Rough-hew them how we will" (1942, Act V, scene ii, lines 10–11). Jungians will call that divinity the Self. Meanwhile, as Orestes tells us, there is "the rough work of the world still to do" (line 304).

When Orestes later stands over the bodies of his mother and her lover, he is deliberately restaging her moment of triumph over Agamemnon and Cassandra, but in a new key. When Clytaemnestra claimed that she was not a common murderer but rather the embodiment of justice, her voice rang out with defiant strength. As Orestes makes the same claim to justice (lines 970–1000), his tone is plaintive and defensive; he protests too much. So much so, in fact, that the Chorus tries to comfort his obvious distress. The contrasting final scenes of these first two plays of the *Oresteia* imply that Clytaemnestra's strength of voice was superhuman, the hubris of inflated possession. Orestes' stricken loss of self-possession suggests an all too human soul in painful transition. He is already in the nightmare world of guilt that Clytaemnestra could only dream about, as well as in the literal world of helplessness his sisters and Cassandra endured. Indeed, he is both the orally aggressive snake of his mother's dream and its

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

victim. Like the uroboric snake, Orestes is now biting into unconscious parts of himself.[7] He has moved "inside."

Thus, when Orestes' inner nightmare suddenly appears on stage in the form of snake-crowned Furies, only he responds.[8] He sees the Furies, but the Chorus sees only his madness. Whose vision is true? Orestes knows, for when he says "you can't see them, *I can,*" he is making a simple yet profound differentiation (line 1060). His inner vision is his own truth; it is his fate, he has both met and earned it. In this way, Orestes reasserts the lost value of Cassandra's vision: He now stands where she stood in bearing suffering witness to the transpersonal. His ability to sustain the tension between inner and outer perspectives is the mark of a unique psychological heroism in which consciousness dares to face the logic of its darkest depths, without denying the logic of ordinary sight. Like Jung, who at a similar moment of psychic disorientation kept reminding himself of his name, address, and family (1965, 189), Orestes is bridging the literal and symbolic worlds because he is in transition between them. Such a divided heroism necessarily seems dangerous and even mad to the collective because it can no longer be guided by collective standards alone. The collective has played a helpful role, but the individuating consciousness that Orestes represents is now on another path; its home and wholeness lie elsewhere. The Chorus is right; Orestes is "mad" in that he accepts the irrational on its own terms, and he will let it drive him—and the psychological process he embodies—where it necessarily must go. A masculine initiation into adulthood as identification with the father and separation from the mother is over, but the full individuation process that includes the integration of the archetypal feminine has not yet been accomplished.

Eumenides (The Kindly Eyed Ones): Psychic Process in the Collective Unconscious

Aeschylus begins the final play of his trilogy by clearing the air. After the darkness, blood, and terror of the *Libation Bearers,* the *Eumenides* opens with the calm of a Delphic morning, with references to birds, water, and gentle air. Orestes' long and harrowing escape from Argos has brought him to the mountain sanctuary of Apollo, where he hopes to find both refuge and perhaps a wider view of his future. Now, at the inner shrine's navel stone or *omphalos,* Orestes slumps exhausted, surrounded by the sleeping Furies. Heroic ego consciousness has gone as far as it can go, and now something else must happen.

The something else proves to be Apollo, who appears for the first time as an embodied character (line 66). With the god's actual appearance, the transpersonal enters the action to rescue an exhausted human struggle. Analysts and analysands will recognize a similar moment in their work when, at a seemingly stagnant period, a

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

(Copyright © The Trustees of the British Museum, by permission)

Paestan bell-krater, circa 350–340 BCE, showing Orestes under the protection of Athena and Apollo, with two Furies bearing snakes, above and below. The sun (eye of Zeus?) illuminates the scene; the upper female and male figures have not been conclusively identified, but clearly the opposites are constellated.

dream will suddenly reveal a transpersonal symbol that lifts the process forward, not necessarily to a quick fix, but toward a long-range direction in which to move. In the present case, for example, Apollo will not be able to help Orestes deal with the Furies; the god's lucid and rational nature is not suited for that necessarily irrational task. But because Apollo has eyes that see the future, he can point Orestes in the right direction toward Athens where the lethal powers of the Furies can be dealt with. Jung describes this precise moment in the individuation process and its unique importance:

> It is as though, at the climax of the illness, the destructive powers were converted into healing forces. This is brought about by the archetypes awakening to independent life and taking over the guidance of the psychic personality, thus supplanting the ego with its futile willing and striving . . . The psyche has awakened to spontaneous activity . . . beyond the reach of the personal will. (CW 11, ¶534)

The first signs of an awakened psyche appear in a major change in Orestes' character. Until now, Aeschylus has depicted Orestes as an obedient but rather passive hero,

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

who is either led hesitantly toward his fate by the threat of Apollo's prophecy or driven in terror toward it by the pursuing Furies. He has not acted on his own behalf but out of a doom laid upon him by the actions of his parents. He is, as Jung would say, living out their unfinished business (CW 17, ¶¶87–88).[9] If the consciousness Orestes represents has previously identified with those parental complexes, however, it now begins to differentiate itself as an agent in its own right by openly questioning the transpersonal force leading it. In the first words he speaks in this play, Orestes tells Apollo that the god needs to learn a quality of relating, one that is variously translated as "learn compassion" (Fagles) or learn "not to be unheedful" (Smyth) or learn "what it is not to neglect" (Lattimore).

> Lord Apollo, you know the rules of justice,
> know them well. Now learn compassion, too.
> No one doubts your power to do great things.
>
> (lines 88–90)

This terse speech, with its implied criticism, leaves much unsaid. From a psychological point of view, however, it leaves no doubt that Orestes is no longer identified with the archetype of Apollo. He is now consciously relating to it by expressing an individuating ego's need for reciprocal relationship. As Neumann describes this stage of psychic development, an "ego-self axis" has been fully constellated (1990, 148).

Orestes knows a great deal about neglect, lack of compassion, and not being heeded because he was sent from home as a boy by his mother to suffer the soulless life of an exile. His need to be seen and heeded has been split off, literally and psychologically. Like Electra, Cassandra, and the Furies, he feels himself to be homeless; like them, too, he now demands that his feelings and rights be recognized. The destructive force the Furies represent—in clinical terms, the rage of narcissistic wounding—contains tremendous energy that Orestes now converts to legitimate self-assertion by making conscious his need for compassionate response. Earlier, Orestes had told Electra to stifle the emotions of that need (*Libation Bearers*, 235); now he faces and names it as his own.

Thus, Orestes implies that the cool paternal eyes of *logos*—"the rules of justice" (line 88)—need to be balanced by the kindly eyes of *eros* attuned—like Bion's maternal reverie (1984, 116) or Winnicott's "When I look I am seen, so I exist" (1982, 114)—to the healing of human suffering. As the action moves forward from this turning point, the struggle to develop the kindly eyes of compassion in order to balance the implacable eyes of righteousness, will be the concern of *all* the characters in the *Eumenides,* not just Orestes or the Furies. Their common struggle will show how archetypal potential must be mediated by human effort to produce a justice that is also humane.

In the ensuing action, an inversion of values based on gendered thinking takes place. What has been conventionally represented as female in the characters of Iphigeneia,

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

Cassandra, and Electra—emotion, blood, dishonored body, helplessness, and need for sanctuary—have become the experiences Orestes, and even Apollo, suffer. By contrast, the conventional male quest for honor, recognition, verbal mastery, and power will be claimed and won by Clytaemnestra, the Furies, and Athena. Through living out these opposing ways of being, feeling, and thinking, the split between the masculine and the feminine, the old and the new, the human and the divine will be healed in order to establish a justice of balanced opposites. As Jung long ago recognized, and as Orestes and Electra first demonstrated, the path to individuation and wholeness leads through confrontation of the contrasexual opposite and its integration within each psyche (Jung CW 6, ¶¶804–811).

Accordingly, the *Eumenides* traces the recovery of a lost feminine potential that had been sacrificed in the *Agamemnon* and the *Libation Bearers* by the deaths of Iphigeneia, Cassandra, and Clytaemnestra and by the disempowerment of Electra. Aeschylus gives us a vivid picture of what that loss means psychologically in terms of split-off feelings, a sacrifice that limits and distorts the potential for other ways of being. Agamemnon, for example, had to dehumanize his daughter Iphigeneia "like a yearling" in order to kill her (*Agamemnon,* line 232). As a result, he loses his mind to frenzy and his spirit to darkness (lines 218–240). In hardening his heart against pity, Agamemnon kills not only Iphigeneia but also the "feminine" in himself and in the society he represents. As a consequence, his personal tragedy unfolds in the cynical and calculating world of the closed heart with its pitiless eyes and stifled voices. Aeschylus implies that Agamemnon senses what he has done, but when he asks Clytemnestra to show compassion for Cassandra (line 949), it is too late: there are no kindly eyes nor ears to heed him.

Later, his son Orestes also tries to harden his heart against compassion to avenge his father by killing his mother. Because he doesn't fully succeed, he does not lose his mind to frenzy as Agamemnon did, but rather consciously suffers the sacrifice of his instinctual feelings and openly faces the avenging Furies of the chthonic feminine. "You can't see them, but I *can*" marks this achievement of expanded awareness. Hardening the heart in service to the gods is an heroic "masculine" virtue that even a woman like Clytaemnestra can assert, a sacrifice of compassionate feelings that aims to forge conscious meaning out of instinct and choice out of compulsion . Theoretically, that is the price of civilization (Jung CW 8, ¶135). As the actions of Orestes begin to suggest, however, the corresponding virtue of opening the heart to emotion may be the other sacrifice necessary to make civilization truly just. Orestes is and is not his father and mother's son: He is the next generation; he is the next stage of work. The psychological action he represents will redefine the heroic masculine to include suffering the emotional perspective of the sacrificed feminine.

Thus, the deeper lesson of the *Oresteia* is that real transformation only happens when the gods themselves are transformed by learning the civilizing importance of

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

reciprocal feeling. In this dialectical process, the gods evolve in response to an essential human need for empathetic relationship. As Orestes suggests to Apollo, a human who suffers consciously has lessons to teach as well as lessons to learn (line 89). With this move, Orestes also begins to restore the "feminine" as empathetic relationship or *eros,* which his father and mother had sacrificed. When his sister Iphigeneia was bound and gagged, she had only her eyes to plead for pity. Similarly, when Cassandra was about to become a sacrificial victim, she had only garbled speech to plead her case to the old men who pitied but could not help her. Orestes now gives the human need for empathy a strong and persuasive voice. This is the logic that emerges in the *Eumenides* in which the hardened hearts and averted eyes that left Iphigeneia and Cassandra helpless victims become the kindly eyes of the transformed Furies, whose rigor undergirds a justice of empowered compassion. How that transformation happens is the major focus of two remarkable scenes that open and close the play like brackets—defining a process in which instinctual affect, embodied as feminine, is integrated into consciousness without splitting the mind or hardening the heart.

The first scene of the *Eumenides* marks the return of the feminine, and feminine insight, to an honored position. The previous two plays began with exhausted men—a sleepless watchman, a furtive Orestes—who peered into the darkness at dawn for hope and guidance. The *Eumenides* prologue also begins at dawn but with a female seer, the elderly Delphic Pythia. Earlier, Clytaemnestra and Cassandra's claims to prophetic vision had been scorned either as typical female overconfidence or as feminine hysteria. By contrast, the Pythia has a place of honor as a Delphic seer whose long history she describes from its origins in mother Gaia (earth), through her daughters Themis (order) and Phoebe (light), up to the recent transfer of power to Phoebus Apollo whom she now serves (lines 1–8). As she assures the audience, the gradual transition from a feminine to a masculine prophetic vision at Delphi has happened without conflict because it was part of a larger evolution that has led to the reign of Zeus (line 19). In this way, the Pythia's opening speech widens the audience's perspective to link past and future, feminine and masculine, earth goddess and sky god.

And then, like the tough-minded dramatist that he is, Aeschylus knocks that ideal Apollonian vision and its speaker literally into the dust. After the Pythia describes how peacefully the reign of Zeus has evolved, she invites suppliants to come forward to join her at her seat of prophecy (lines 31–33). However, when she goes into the sanctuary and sees Orestes with the Furies, the horror of that sight drives her back out into the *orchestra* where she falls into the dirt on her hands and knees (line 34). Her literal and shocking *peripeteia,* suggests that although spiritual insight may lift one to a higher plane, the vision is premature until lived out as human affect. She must suffer what she sees. In terms of individuation, we are at that stage when archetypal vision must be realized as embodied human experience.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

(Copyright © *Wien Museum*, by permission)

Gustav Klimt.* Pallas Athene, *1898.

In this case, the consequences are traumatic for they induce a total regression in which the Pythia is thrown back to the level, as she tells us, of a child (line 39). For Jungians, the moment of the Pythia's collapse corresponds to an ego's encounter with the overwhelming power of the archetypal Self. Jung famously describes his own disorienting experience of psychological *enantiodromia* after he had dared to confront the depths of the unconscious (1965, 174). Like the Pythia, Jung was reduced to the level of a helpless child playing in the dirt with some stones. Then he realized that one stone resembled an altar that, like the orienting function of the Self, began to anchor his turbulent affect in symbolic understanding. We might say that Jung, like Orestes, had found his *omphalos.*

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

The ability of the ego to bear the affect of transpersonal vision links the Pythia to the subsequent psychic change in Orestes' character: They are fellow survivors of an expanded awareness that in some sense toughens them, but unlike Agamemnon or Clytaemnestra, does not wholly sacrifice feeling in service to the gods. At the same time, their ability to serve the transpersonal does not lead to possession and inflation but rather to the reverse. Their conscious vulnerability to feeling, need, and doubt keeps them human, and therefore, they avoid the animus-identified inflation that mars Clytaemnestra's search for justice. By enduring the tension between human feeling and transpersonal vision, the Pythia and Orestes earn a new symbolic attitude that allows them to envision change in the gods. Their ability to bridge the opposites lays the groundwork for the *transcendent function* to produce a reconciling symbol that will invoke a larger change of attitude and a healing vision (Jung CW 8, ¶189). Aeschylus will eventually call that reconciling symbol "Athena" and that healing vision "Justice."

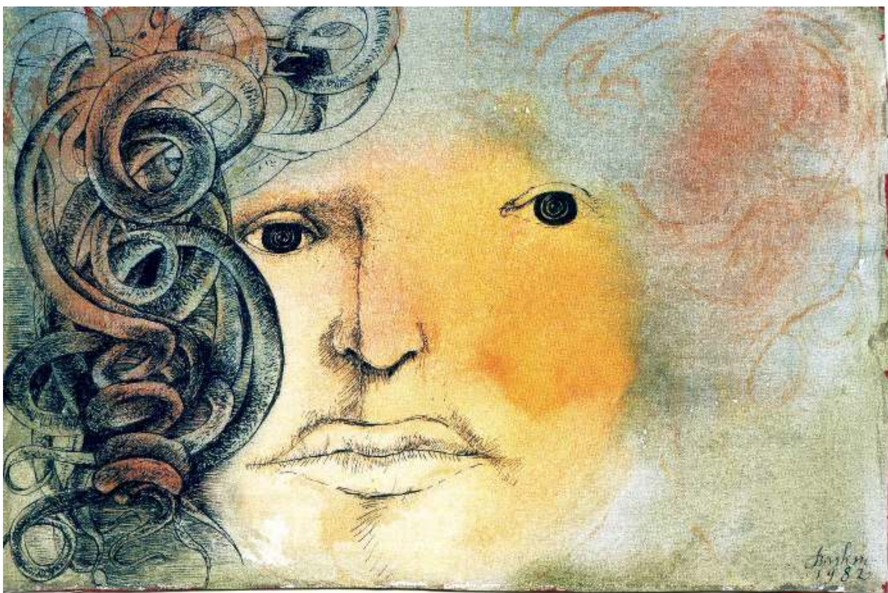
In this sense, the human drama of the *Oresteia* reaches its climax in these vivid images of conscious human suffering by the Pythia and Orestes. The play might well have ended on their note of heroic effort to leave open-ended any detailed examination of how individual suffering relates to social change or divine evolution. Like Jung, however, Aeschylus dares to imagine what conscious human suffering amounts to beyond the individual. As a result, the remaining action of the *Eumenides* examines how individual striving lays the foundation for social change and how an expansion of human awareness opens a wider spiritual landscape even for the gods. What is on trial in the *Eumenides* is not so much Orestes' fate but rather those broad areas of moral and psychological transformation that the hesitant and reflective human action he represents has opened to view. Because he changed, the world can change. As Jung stresses, the individuation process is uniquely personal, but this process is also part of a shared effort to expand consciousness and meaning.[10] If individuation is not lived out beyond the individual, its potential change of attitude fails and its deepest meaning is lost.

The famous trial scene at Athens is not remarkable because Apollo has the clever legal skills to win acquittal for Orestes. Orestes has already told the audience that Apollo knows "the rules of justice" and that ultimately the god's power is not in doubt (lines 88–90). Nor is Athena's notable decision to leave Orestes' fate to a human jury the most surprising event in the trial. Although the jury's split-decision marks another example of holding a tension of opposites to allow transpersonal guidance—in this case, Athena's decisive vote for Orestes—their action simply fulfills in collective terms a human achievement already won by the evolving psychological work Orestes represents. He hesitated to take a one-sided view of human life and so does the jury. He reflected before responding to the gods and so do they. He faced his need for compassion; they feel it and respond. His actions have created the jury who judges him; he has made them his peers.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

What is truly remarkable about the trial scene of the *Eumenides* is that Orestes' acquittal is not the end of the play. Instead, Aeschylus takes up the plight of the defeated Furies to create what could be considered the most famous anti-climactic scene in classical drama. By doing so, Aeschylus suggests that the true issue of the trial is less about how to render objective justice and more about how to transform the suffering of conscious moral choice into shared wisdom. *Logos,* as the rules of justice, has been satisfied, but the *eros* of potential wholeness lies in doubt. In this concluding scene—which might be called "how the gods learn compassion"—Aeschylus gives one of the earliest examples of a therapeutic process in which irrational affect is transformed into structured consciousness by reciprocal empathetic action. Any therapist who has worked with traumatically injured clients will recognize in Athena's work with the Furies how vividly Aeschylus has imagined an archetypal healing process.

If this final scene between Athena and the Furies is read from a clinical perspective, we can easily discern familiar stages of therapeutic work in nascent form. But simply to notice how Athena's actions describe clinical interventions risks reductive projection. Although Athena does form a "therapeutic alliance" of trust by listening respectfully to both sides (line 440) and does develop an "anamnesis" by careful questioning of the background (lines 419–455) and clearly sifts through the "presenting issues" for their social and religious dimensions (lines 485–490), these structural features alone do not



(Copyright © Estate of Leonard Baskin, by permission.)

Leonard Baskin.* Medusa, *1982. Watercolor, ink, and gouache on Whatman paper. 7.5 × 11.25 inches.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

account for the inner dynamic of change central to the scene—any more than such a technical description would capture the life of a session. We have learned to look to interactive emergent processes rather than technical procedures to find that life. Fortunately, theatrical form is based upon a similar dynamic, what Aristotle called "the imitation of an action" (1951, VI, 2).[11]

As we look to that dynamic, it is useful to recall how the original Greek audience would have understood Athena's actions as representing skills of persuasion (*peitho*)—that is, her legendary ability to move someone—usually a stubborn or obtuse hero—from one way of seeing and behaving to another. In other words, Athena's persuasive function produces a change of attitude. As Homer rendered this talent, Athena is a shape-shifting trickster who either appears in the form of a mentor, or disappears to become an inner voice, or semi-appears selectively as a mirage, depending on which tactic would best move a sidetracked hero back onto a winning path. At its heart, Athena's persuasive talent is empathetic to an alarming degree in that it can adjust to whatever form is needed to win over an old fixed position to a flexible new one. Mind-reading and mind-changing are linked functions that mark the beginning and end of a transformative sequence.

Athena's persuasiveness is inherently an archetypal power that derives from her authority as Zeus' head-born daughter and as a goddess in her own right. As Ann Shearer has shown, Athena's essential *persona* is so flexible that it can change shape over time to represent a whole range of moral, social, and psychological values (1996, 45 *ff*). At one stage more feminine, at another more masculine, Athena's innate flexibility is built, nevertheless, upon a defined core of persuasive good counsel that inspires change, upholds balance, and weaves the fabric of social cohesion. Underlying the therapeutic process between Athena and the Furies, then, is a basic confrontation between two feminine forces: a new goddess, Athena, whose power is androgynous and flexible, and old goddesses whose gendered identity, like their power, is absolute, rigid, and fixed. As Athena reminds the Furies, if it comes to power, she knows where the keys to Zeus' thunderbolts are, and she knows how to use them (line 837).

Thus, Athena's empathetic persuasiveness is balanced by an explicit warning that she is not afraid to use force when necessary. Empathy with muscle is a neglected topic in clinical theory, although recently Richard Kradin (2005) and Theodore Jacobs (2007) have reminded us that assertive confrontation, rather than just listening, may at times be the most important form of empathic response. Athena openly states her power only to ask rhetorically, "We do not need such, do we?" (Lattimore, 1953, line 829). With this assertive restraint, Athena suggests that power alone is not the most desirable way to influence deep change when other, more creatively reciprocal, ones are available.

What are they? First and foremost, Athena *sees* the Furies—at first literally and then, empathetically. Athena's eyes are famously grey-green, and they seem to define a cool, subtle way of seeing. Like her iconic owl, Athena can see into darkness and from

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

all directions (Shearer 1996, 18–19). Whereas Apollo's bright eyes see straight into the future like arrows, Athena, like a good therapist, has several, more roundabout ways of seeing. She's aware of the future, but her focus is to see pragmatically what is immediately before her, even if to do so requires the mirror of indirection or the mist of illusion. The Pythia, like Apollo, cannot stand the sight of the primitive Furies. Athena, who wears Medusa's freezing gaze upon her breast, knows how to look at the chthonic feminine and integrate its potentially lethal power (Olivetti 2006).[12]

At her first entrance, Athena gives a defining example of her strategic insight and its power to transform rigidity into reciprocal interaction. A suppliant's cry from Orestes brings Athena onto the scene to hear his appeal (line 408), but her quick eyes take in the *entire* situation at a glance and focus primarily on the Furies. She invites them, too, and not only her suppliant, to speak:

Home from the wars I come, my pace unflagging,

. . . .

And I see some new companions on the land.
Not fear, a sense of wonder fills my eyes.
Who are you? I address you all as one:
you, the stranger seated at my idol,
and you, like no one born of the sown seed,
no goddess watched by the gods, no mortal either,
not to judge by your look at least, your features—
Wait, I call my neighbors into question.
They've done nothing wrong. It offends the rights,
it violates tradition.

(lines 408–426)

Characteristically, we cannot tell whether Athena's first approach to the Furies is sincere, strategic, or both. Clearly, Orestes is the suppliant, the Furies his pursuers, and had Athena followed Apollo's example, she would have said so and driven them from her sanctuary (lines 176–179). But by seeing the Furies as they are, and by also seeing beyond their ungodly inhuman appearance to their traditional rights as guests and potential neighbors, Athena persuades them to a first sign of reciprocal flexibility:

Athena: You would turn over responsibility to me,
to reach a final verdict?
Chorus Leader: Certainly.
We respect you. You show us respect.

(lines 447–449)

The ability simply to look at what is terrifying in order to establish a relationship with it is the first intrapsychic step of a therapeutic process. As Jung notes, deep

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

psychological change cannot happen through splitting or isolation. Inner transformation requires the interpsychic containment of what Jung described as a dialectical relationship (CW 16, ¶¶1–12). Athena's ability to see and stay with the Furies, even when they openly threaten her, forms the essential container of potential change. The Furies are, as they warn Athena, "the mind of the past" (Lattimore 1953, line 837),[13] still dangerously alive in the present and able to cast its shadow onto the future—unless Athena can somehow bring their inchoate rage and frustration into conscious relationship.

Initially, the Furies are in no condition to relate to Athena in any rational way. By failing to win the case for maternal rights, they feel not only shame but also a fundamental loss of shared reality. Aeschylus uses compulsive repetition to capture the Furies' emotional meltdown into what a clinician would recognize as a borderline state. Each of their outcries of abandonment, betrayal, and traumatic shame is repeated twice *verbatim,* as if mere words cannot capture or release an unbearable emotional state. What is called narcissistic rage at the personal level has an archetypal annihilating power that is cosmic:

> You, you younger gods!—you have ridden down
> the ancient laws, wrenched them from my grasp—
> and I, robbed of my birthright, suffering, great with wrath,
> I loose my poison over the soil, aieee!
> poison to match my grief comes pouring out of my heart,
> cursing the land to burn it sterile and now
> rising up from its roots a cancer blasting leaf and child,
> now for Justice, Justice!—cross the face of the earth
> the bloody tide comes hurling, all mankind destroyed.
> . . . Moaning, only moaning? What will I do?
> The mockery of it, Oh unbearable,
> mortified by Athens,
> we the daughters of Night,
> our power stripped, cast down.
>
> (lines 792–804 and again at 820–833)

Although Athena tries to connect with them, the Furies are locked in a closed loop of affective possession she cannot at first penetrate. All Athena can do at this stage of healing is to bear containing witness to intense suffering. Steady support, rather than shape-shifting deflection, has primary persuasive power at this deeply regressed moment. The Furies are caught in the debilitating affect of feeling wronged and—like Electra when suffering made her forget she was a princess and not a slave—they have lost all sense of agency. Gradually, Athena begins to offer mirroring interpretations to remind the Furies who they are—"you are goddesses"—to give them back an empowering identity lost in the flux of emotion (line 834). The Medusa-gaze that turns life into stone has its empathetic counterpart in Athena's constructive gaze that rebuilds

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

the *persona* of an observing ego. Athena also needs to help clarify the sequence of events that led to the trial's outcome (lines 805–813). Overwhelming affect has distorted the Furies' conscious awareness of causal process so extensively that they can barely see what has happened from any but a narcissistically wounded and depressed perspective.

According to Jung, such a moment of deep regression reactivates early parent-child *imagos* (CW 5, ¶¶329–330). Thus, Athena's clinical role in this scene is primarily maternal in containment and empathetic mirroring, but also filial in respecting the Furies' age and paternal in attempting to restore an authentic *persona* that can face toward a positive future (Jung CW 7, ¶¶314–315; Herzog 2001, 52; Zoja 2001, 292). Athena also depicts a possible negative outcome for the Furies in a loveless exile that echoes Electra's and Orestes' painful experiences. By linking the idea of "home" to reciprocal needs for love and respect, Athena is offering the Furies a way to heal the fragmenting damage that the negative parenting of Agamemnon and Clytaemnestra represents. Indeed, by offering the Furies a home, rather than by splitting them off, Athena hints that they can become honored elder crones, the mothers of ancient wisdom:

> Athena: I will bear with your anger.
> You are older. The years have taught you more
> much more than I can know. But Zeus, I think,
> gave me some insight, too, that has its merits.
> If you leave for an alien land and alien people,
> you will come to love this land, I promise you.
> As time flows on, the honors flow through all
> my citizens, and you, throned in honour
> before the house of Erechtheus, will harvest
> more, from men and women moving in solemn file
> than you can win throughout the mortal world.
>
> . . . .
>
> This is the life I offer, it is yours to take.
> Do great things, feel greatness, greatly honoured.
> Share this country cherished by the gods.
>
> (lines 856–878)

By using the power of language to evoke emotional response, Athena models a "talking cure," the uniquely human capacity to use verbal symbols to represent inner experience in order to know and to be known. At first, the Furies have no way to identify or express their feelings. They cry, "What is this stealing under the breast, what agony racks the spirit?" (lines 851, 884). Eventually, they will find words to name what is happening to them emotionally: "Your magic is working . . . I can feel the hate, / the fury slip away" (lines 907–908).

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

But something beyond words persuades, a dynamic the theater chooses as its primary medium: the living presence of mind, body, and spirit. In the Greek theater space, gathered around a circular *orchestra,* the audience acted as part of an attentive field of focused looking and listening that created a containing space, a *temenos,* in which cathartic action could take place. Without the audience's focused emotional engagement, the performance would fall flat, just as a therapist's affective participation creates the attentive field in which psychological transformation may happen. We can recover some of that palpable interactive experience by hints the playwright gives about significant markers of psychological change. We have already noticed one such marker in how a character *sees,* an attentive gesture of focus and attitude that the mask worn by Greek actors magnified with both its scale of movement and its steadiness of gaze. As the title *The Kindly Eyed Ones* tells us, Aeschylus identifies an emotionally available quality of seeing as a primary subject of his play—that Athena sees the Furies with *respect* changes who they will become in their own sight as well as ours.[14]

Another important marker of psychological life is the quality of the voice whose infinite tones and changing rhythms imply nuances of motive, emotional engagement, and levels of affirmation or denial of what words say. At the start of the scene, for example, Athena reminds the Furies that their tone of voice alone has the power either to give life or to kill it:

> Let me persuade you.
> The lethal spell of your voice, never cast it
> down on the land and blight its harvest home.
>
> (lines 839–841)

Then, at the climax of the scene, Athena hopes the tone of her own voice will have the hypnotic power to persuade the Furies to a change of attitude:

> But if you have any reverence for Persuasion,
> the majesty of Persuasion,
> the spell of my voice that would appease your fury—
> Oh, please stay . . .
>
> (lines 894–896)

For the Greeks, Persuasion was feminine, a goddess. By using the lulling power of Persuasion's voice, Athena soothes and calms the Furies' rage as a good-enough mother might with a child who feels abandoned, misunderstood, and helpless. Like the detoxifying mother-containment that Bion describes (1984, 116), the tone of Athena's voice welcomes the Furies into the outer world by implying that their affective inner world is known, accepted, and loved. An essential marker of the Furies' transformation into the Eumenides, then, will be the change of their own voice from harsh repetitive cries (line 130) into the flowing and harmonious melodies they sing at the end (line 927 *ff*).

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

Apollo argues that Athena is only her father's child, a purely patriarchal representation of the feminine (lines 665–677). But by the spell of her voice and its transforming power, Aeschylus implies that Athena is also Zeus's inner feminine counterpart, his new voice of persuasion. In this sense, Athena restores the lost voice of her own mother, Metis, whom Zeus had swallowed. As the scene progresses, this inner voice of maternal compassion emerges in Athena as a creative counterbalance to temper the punitive force of fury and thunderbolts.

In Athena's final speech, broken lines of verse imply a sense of pause, as if she is opening the rhythmic space for some new response (lines 895–897). This hesitation in rhythm, timed to Athena's explicit reference to her persuasive tone of voice, prefaces the major breakthrough of the scene. Until this moment, both Athena and the Furies have spoken in blocks of verse like pairs of solo monologues. Now, after the implied pause in Athena's speech at "Oh, please stay" (line 896), the Chorus breaks into a new rhythmic pattern of direct dialogue, which the Greeks called *stichomythia*. The give-and-take of *stichomythia,* in which Athena and the Furies begin to complete each other's lines of verse (900–906), represents a dialectical process in which no one's position can be defined except in rhythmic relation to the other. Clearly, the Furies have moved from self-absorbed possession into the shared rhythms of interactive relationship.

It is here, in this improvised sharing of what Winnicott would call a "potential space" in which the symbolism of words attempts to negotiate new identities and relationships, that the transformation of the Furies into the Kindly Eyed Ones happens (1982, 100). As the Leader of the Chorus observes, the change feels magical, as if Athena had actually cast a spell (line 909). But the audience, who has followed the engaged rhythms and tones of the scene, knows that the outcome Athena and the Furies have achieved has come out of inner suffering, struggle, and the awareness of being empathetically present to one another.

Robert Stern has analyzed the uncanny sensations and power of this "present moment" in clinical work by using the Greek term *kairos* to capture its sense of a fateful moment when a new psychological landscape unfolds:

> *Kairos* is the passing moment in which something happens as time unfolds. It is the coming into being of a new state of things, and it happens in a moment of awareness. It has its own boundaries and escapes or transcends the passage of linear time. Yet it also contains a past. It is a subjective parenthesis set off from *chronos*. *Kairos* is a moment of opportunity, when events demand actions or are propitious for action. Events have come together in this moment and the meeting enters awareness such that action must be taken, now, to alter one's destiny—be it for the next moment or a lifetime. . . . It is a small window of becoming and opportunity. (2004, 7)

Out of such a *kairos* moment in the *Eumenides,* a whole range of creative possibility opens, so much so that the Furies hardly know how to act. What song should they

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

sing? What words should they speak? In guiding them, Athena once again stresses how the persuasive magic of voice can yield blessings:

> Leader: A spell—
> what spell to sing? to bind the land for ever? Tell us.
> Athena: Nothing that strikes a note of brutal conquest. Only peace—
> blessings, rising up from the earth and the heaving sea,
> and down the vaulting sky let the wind-gods breathe
> a wash of sunlight streaming through the land. . . .
>
> (lines 911–916)

The goals Athena describes restate in practical, everyday terms the ideal synthesis between opposites which the Pythia had forecast. Instead of a conflict-free evolution between earth and sky, male and female, human and divine, we hear of the fertile struggle between war and peace, inner struggle and outer conflict, abundance and arrogance, glory and the weight of life's blows. Most of all we hear about the fruits of compensating opposites: husbands and wives, old and young, rain from the sky onto parched earth, the fertile joys of *coniunctio* in children, crops, and wealth. With this lyrical duet, phrased in the shared rhythms and harmonies of a *kommos,* Athena and the Furies create a vision of healing transformation. Athena asks the audience if they hear its inner lesson:

> Do you *hear* how the Fury sounds her blessing forth,
> how Fury finds a way?
>
> (lines 997–998)

We too can hear how the passion of Fury has been contained and shaped by Athena's forceful, yet kindly eyed compassion to become the power of a justice able to transform suffering and make it part of a whole. Edward Albee, a contemporary American playwright, would later call the transformative power of conjoined affective opposites, "the teaching emotion." Here's how Albee phrased it:

> I have learned that neither cruelty nor kindness by themselves, independent of each other, creates any effect beyond themselves; and I have learned that the two combined, together, at the same time, are the teaching emotion. (1960, 44)

The Greeks called a playwright *didaaskalos,* a teacher, not only of the actors and the chorus, but also of the city and its welfare. Many lessons can be taken from the *Oresteia,* but surely one of the most important—especially for therapists—is how the affect of fury, or righteous anger, is to be honored as well as tamed—or, as Jung put it, how "the destructive powers were converted into healing forces" (CW 11, ¶534). Aeschylus shows in his depiction of Agamemnon and Clytaemnestra that fury without compassion is frenzied madness or self-righteous brutality. He also shows, however, that compassion without Fury's affective strength has no voice; it is the helpless

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

idealism of Iphigeneia's sacrifice, Cassandra's loss of persuasive power, Electra's enslavement, or the Pythia's collapse. In the reconciling symbol of Athena's character, compassion and strength combine in a healing moment as the guiding force that transforms Fury into a justice of dynamic balance: dispassionate and implacable in judging objectively but also compassionate in understanding the fury of the human heart. The *Agamemnon* Chorus tells the audience that they do not know how suffering becomes understanding; by the time of the *Eumenides* Chorus, the audience has seen for itself how tragedy transforms human pity and terror into the healing wisdom of the gods.

ENDNOTES

1. The transliterated spelling of Greek terms varies widely. Here, I give the title of Graham's work as she styled it, but I follow Robert Fagles' rendering of the character's name as "Clytaemnestra" throughout this article.
2. At the conclusion of this comedy when Aeschylus wins the victor's prize from Euripides, he is saluted as "Aeschylus, great and wise, / Go, save our state by maxims rare / Of thy noble thought." Then, in a likely tribute to the ending of the *Oresteia,* the character of Aeschylus is escorted from the theater by the Chorus "while holy torches quiver" and "his own sweet songs" are sung (Aristophanes 1953, 723).
3. Unless noted, all other translations from the *Oresteia* are from Fagles, 1979.
4. "Agamemnon, The Libation Bearers, The Eumenides," by Aeschylus, for THE ORESTEIA by Aeschylus, translated by Robert Fagles, copyright © 1966, 1967, 1975, 1977, 1979 by Robert Fagles. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.
5. I am grateful to Virginia Beane Rutter for the suggestion that Artemis, too, is a protector/persecutor figure; and I would also add Apollo to the list. Given the extensive references in the *Oresteia* to ghosts of sacrificed children, the entire trilogy appears to be situated in the context of presymbolic trauma to the Self.
6. In noting the extensive parallels in character and situation between Orestes and Hamlet, Gilbert Murray anticipates Jung's archetypal approach by describing an "unconscious tradition" that arises from "deep-rooted human instincts . . . implanted in the memory of the race, stamped, as it were, upon our physical organism" (1968/1914, 205–240).
7. In Jung's early case report on a boy with a snake nightmare, he describes the snake as symbolic of the boy's unconscious "mother dragon" as well as his feared phallic father (CW ¶732–738).
8. Oliver Taplin assumes the majority opinion that the Furies do not actually appear at this moment (1977, 361). I think, however, that it is entirely possible to stage this moment from Orestes' point of view. After all, the Furies prove to be real; he is not hallucinating.
9. In his discussion of the "might have been lived" influence of parents upon their children, Jung seems to have Orestes and Electra in mind when he comments, "The curse of the House of Atreus is no empty phrase" (CW 17, ¶88).
10. See especially Jung's 1948 memorandum to UNESCO "Techniques of Attitude Change Conducive to World Peace," CW 18, ¶¶606–613, 1388–1402.
11. The "action" cited (*dran*) is specifically an action taken after a conscious decision; our word *drama* derives from it.
12. Katherine Olivetti's "Medusa's Mystery: Mystery or Muse?" suggests that Medusa and Athena represent linked polarities of the feminine that define a "Medusa/Athene Matrix" of potential integration.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

13. Compare Fagles' translation "heart of the past" and Smyth's "sage of ancient wisdom."
14. See Daniel Stern's *The Interpersonal World of the Child*: ". . . parents invariably treat their infants as understandable beings, that is, as the people they are about to become by working in the infant's zone of proximal development" (2000, 43).

ACKNOWLEDGMENTS

I want to thank Linda Carter who first suggested I write this paper and my friends and colleagues Robert Bagg, Craig Felton, John Ryan Haule, and Marjorie M. Skott who read early drafts and offered helpful comments and encouragement. My deepest thanks go to Virginia Beane Rutter, the paper's midwife, whose perceptive editorial eye and tactful spirit showed me more deeply than I could have imagined what this essay wanted to say.

BIBLIOGRAPHY

Albee, Edward. 1960. *The Zoo Story*. New York: Coward-McCann.
Aristophanes. 1953. *The Frogs.* Trans. Benjamin Binkley Rogers. *Fifteen Greek Plays.* Ed. Dudley Fitts. New York: Oxford University Press.
Aristotle. 1951. *Aristotle's Theory of Poetry and Fine Arts,* 4th ed. Trans. S. H. Butcher. New York: Dover Publications.
Bion, W. R. 1984. *Second Thoughts; Selected Papers on Psycho-analysis.* London and New York: Karnac.
Connelly, Joan Breton. 2007. *Portrait of a Priestess; Women and Ritual in Ancient Greece.* Princeton, NJ: Princeton University Press.
Fagles, Robert, trans. 1979. *The Oresteia,* by Aeschylus. New York: Penguin Books.
Grene, David and Wendy Doniger O'Flaherty, trans. 1989. *The Oresteia,* by Aeschylus. Chicago and London: University of Chicago Press.
Herzog, James M. 2001. *Father Hunger; Explorations with Adults and Children.* Hillsdale, NJ: The Analytic Press.
Hannah, Barbara. 1991. *Jung: His Life and Work, a Biographical Memoir.* Boston: Shambhala.
Jacobs, Theodore. 2007. "On Empathy," *NAAP News* 30, 2 (Spring): 4–7.
Jung, C. G. 1938. "The Persona as a Segment of the Collective Psyche." CW 7, ¶¶252, 314–315.
———. 1942. "The Archetypes of the Collective Unconscious." CW 7.
———. 1946. "The Psychology of the Transference." CW 16.
———. 1948. "Techniques of Attitude Change Conducive to World Peace." CW 18.
———. 1948. "The Transcendent Function." CW 8.
———. 1949 "The Significance of the Father in the Destiny of the Individual." CW 4.
———. 1949. "The Problem of Types in the History of Classical and Medieval Thought." CW 6.
———. 1949/50. "The Psychology of the Child Archetype." CW 9i.
———. 1952. "Introduction to the Religious and Psychological Problems of Alchemy." CW 12.
———. 1954. "*Mysterium Coniunctionis:* An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy." CW 14.
———. 1931. "Introduction to Wickes's *'Analyse der Kinderseele,'*" CW 17.
———. 1952. "Symbols of Transformation, Part One."CW 5, ¶134 ¶¶329–330.
———. 1932. "Psychotherapists or the Clergy."CW 11.
———. 1965. *Memories, Dreams, Reflections, rev. ed.,* Recorded and ed. by Aniela Jaffe. Trans. Richard and Clara Winston. New York: Vintage Books.
Kalsched, Donald K. 1996. *The Inner World of Trauma: Archetypal Defenses of the Personal Spirit.* London and New York: Routledge.

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

Kradin, Richard. 2005. "The Roots of Empathy and Aggression in Analysis," *Journal of Analytical Psychology* 50, 4: 431–449.
Lattimore, Richmond, trans. 1953. *Aeschylus I: Oresteia,* by Aeschylus. *The Complete Greek Tragedies.* Chicago: University of Chicago Press.
Morford, Mark P. O. and Robert J. Lenardon. 1971. *Classical Mythology.* New York: David McKay Company, Inc.
Murray, Gilbert. 1968. "Hamlet and Orestes," The Annual Shakespeare Lecture (1914). Reprinted in *The Classical Tradition in Poetry,* 205–240. New York: Russell & Russell.
Nagler, A. M. 1953. *Sources of Theatrical History.* New York: Dover Publications.
Neumann, Erich. 1990. *The Child.* Trans. Ralph Manheim. Boston: Shambhala.
Olivetti, Katherine. 2006. "Medusa's Mystery: Mystery or Muse?" Paper presented at The North American Conference of Jungian Analysts and Candidates, October 27, in San Francisco.
Shakespeare, William. 1942. *The Complete Plays.* Ed. William Allan Neilson and Charles Jarvis Hill. Cambridge, MA: Houghton Mifflin Company.
Shearer, Ann. 1996. *Athene: Image and Energy.* London: Viking Arkana.
Slavitt, David R., trans. 1998. *The Oresteia,* by Aeschylus. Philadelphia, Pa.: University of Pennsylvania Press.
Smyth, Herbert Weir, trans. 1926, 2006. *Agamemnon, Libation Bearers, Eumenides, Fragments.* Cambridge, MA and London: Harvard University Press (Loeb Classical Library).
Stern, Daniel N. 2000. *The Interpersonal World of the Infant.* New York: Basic Books.
———. 2004. *The Present Moment in Psychotherapy and Everyday Life.* New York and London: W.W. Norton & Co.
Taplin, Oliver. 1977. *The Stagecraft of Aeschylus; the Dramatic Use of Entrances and Exits in Greek Tragedy.* Oxford: The Clarendon Press.
Winter, Sarah. 1999. *Freud and the Institution of Psychoanalytic Knowledge.* Stanford, CA: Stanford University Press.
Winnicott, D. W. 1982. *Playing and Reality.* London and New York: Tavistock Publications.
Zoja, Luigi. 2001. *The Father; Historical, Psychological, and Cultural Perspectives,* Trans. Henry Martin. East Sussex: Brunner-Routledge.

RICHARD TROUSDELL is a Jungian Analyst in private practice in Northampton, Massachusetts, and Professor Emeritus of Theater at the University of Massachusetts at Amherst. He is a graduate of the Yale School of Drama where his doctoral dissertation was on the ethical role of women in Euripidean tragedy. He is also a graduate of the C. G. Jung Institute-Boston where he teaches and serves on the Admissions Committee. His articles have appeared in *Yale/Theater, The Drama Review*, and the *Massachusetts Review;* his directing credits include work at the New York Shakespeare Festival, the Edinburgh Festival, and the Dallas Theater Center. *Correspondence:* 59 South Main Street, Sunderland MA 01375, USA.

ABSTRACT

An early version of this paper was given at the North American Conference of Jungian Analysts & Candidates in 2006 in San Francisco, California, under the title, "Imagining Aeschylus as Clinical Experience." The paper analyzes the *Oresteia* trilogy of Aeschylus (*Agamemnon, Libation Bearers,* and *Eumenides*) as an early model of psychological transformation and healing that prefigures Jung's individuation process. Background on Greek classical theater, Aeschylus's dramaturgy, and staging imagery are analyzed both to draw clinical parallels and to show how an overall search for justice in the *Oresteia* involves the restoration of a sacrificed feminine potential. Each stage of that process is described from the *persona* level of ego consciousness in

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms

the *Agamemnon,* to the personal unconscious of dreams and prophecy in the *Libation Bearers,* to the archetypal world of the *Eumenides* where the reconciling symbol of Athena transforms the vengeful Furies into kindly eyed goddesses of justice.

KEY WORDS

Aeschylus, Apollo, Athena, clinical process, empathy, feminine/masculine, Furies, individuation, initiation, justice, *Oresteia,* sacrifice, suffering, tragedy

This content downloaded from 94.68.120.252 on Thu, 28 Dec 2017 11:14:56 UTC
All use subject to http://about.jstor.org/terms