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## WORLD PEACE REQUIRES THE TRANSFORMATION OF THE FURIES INTO EUMENIDES

By Pierre Beaudry, 11/9/23

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[Reflections on the just proportion between power and reason for a Global Peace of Westphalia. Originally published in [www.amatterofmind.us](http://www.amatterofmind.us) under the title: [AESCHYLUS' 'THE EUMENIDES'](#) , October 23, 2013.]

### INTRODUCTION: COMPASSION YES, REVENGE NO

Aeschylus's play, *The Eumenides*, is the best model for demonstrating the power of the poet as an "unrecognized legislator", causing the spectator to discover how to increase the energy-flux density of his mind in order to secure world peace. However, the historical intention of ruling oligarchies has always been to prevent that power from ruling human society by using retribution instead of compassion as a means of reducing the human population through war, famine, and disease.

Aeschylus's intention in *The Eumenides* was to demonstrate how mankind is capable of putting an end to cycles of vengeance such as religious wars, and thus, extirpate revenge from the idea of justice and restoring to justice the power of reason. Aeschylus's play is written to deliberately provoke the thoughtful member of the audience to judge whether he is able to stop the infernal cycle of violence and adopt a benevolent state of mind for the benefit of all of mankind. The subject of the play is how the Furies can be transformed into the Eumenides.<sup>1</sup>

If we project by time reversal *The Eumenides* into the future from where we are situated strategically in the United States today, and operate from the same foresights that Aeschylus had, we should be able to see that we have entered into a similar historical period of axiomatic change dominated by what appears to be a last chance for humanity to decide between reason and extinction, because, in the last resort, revenge leads to the self-destruction of mankind.

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<sup>1</sup> *The Power of the Peace of Westphalia* written in 2004[A4-44-1/PB\_501]. The Aeschylus report was published separately in [www.amatterofmind.us](http://www.amatterofmind.us) as an accompaniment to [The Power of the Peace of Westphalia, Part I and II](#). This version of the same report was also proposed for publication in EIR on 10/31/23.

The question of which of the two, revenge or reason, will prevail over the coming months ahead can be decided in advance, and thus, it is essential that we go into the future with the power of forecasting in a Chorus-like manner asking ourselves: “Can the power of reason become a true liberating reality for mankind?” Frederick Schiller provides a profound answer to this question in his essay on the Chorus in the preface to *The Bride of Messina*. Here is his paradoxical answer in its entirety:

“Every person, indeed, expects from the arts of imagination a certain [degree of] liberation from the bounds of the real world; he wants to take pleasure in what is possible and give room to his own fantasy. He who sets his expectations the lowest, still wants to forget his business, his common life, his particular individuality, he wants to feel himself in extraordinary situations, he wants to delight in the strange combinations of chance, if he is of a more serious nature, he wants to find the moral world-government, which he misses in real life, upon the stage. But he himself knows quite well, that he is engaging in but an empty play, that in fact he takes delight only in dreams, and when he returns from the theater back to the real world, it will surround him once more with its full, oppressive constriction; he is its booty as he was before, and it has not been changed in the slightest. Thus, nothing but a pleasant delusion of the moment has been won, which disappears when one awakens.

“And just for that reason, because the intent here is but a temporary illusion, all that is necessary is thus but an appearance of truth, or popular probability, which one so gladly sets in the place of truth.

“True art, however, does not aim merely at a temporary play; it seriously intends not to transpose a person into a merely momentary dream of freedom, but to make him really and in fact free, and to accomplish this by awakening in him a force, exercising it and developing it, to thrust the sensuous world, which otherwise only presses upon us as crude material, bearing down upon us as a blind power, into an objective distance, to

transpose it into a free work of our mind, and to achieve mastery over the material with ideas.

“And just for that reason, because true art wants something real and objective, it cannot be satisfied merely with the appearance of truth; upon the truth itself, upon the firm and deep foundation of nature, art erects its ideal edifice.

*“But now, how art can be at once entirely ideal and yet in the most profound sense real—how it can take leave utterly from what is real and yet be in most precise accord with nature, that is what few comprehend, which makes the view of poetic and plastic works so furtive, because these two requirements seem to cancel each other out in the common way of judging (Emphasis added).”<sup>2</sup>*

## THE BALANCE OF POWER AND REASON AS THE BASIS FOR HUMAN ACTION

*“Chorus: Gods of the younger generation, you have ridden down  
The laws of the elder time, torn them out of my hands.  
I, disinherited, suffering, heavy with anger  
Shall let loose upon the land  
The vindictive poison  
dripping deadly out of my heart upon the ground;”<sup>3</sup>* 780

Lyndon LaRouche noted in several of his reports that the present world strategic situation is dominated by an ongoing paradigm shift inside of the political power centers of the world, which is dividing the world into two opposite tendencies represented by the collapse of the British-American monetary system of the Trans-Atlantic world on the one side, and by the immediate solution of a Glass-Steagall type of credit system designed by the Global Majority side of the world.

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<sup>2</sup> Friedrich Schiller, *On the Employment of the Chorus in Tragedy*, translated by George W. Gregory, Schiller

<sup>3</sup> Aeschylus I: *The Eumenides*, translated by Richmond Lattimore, University of Chicago Press, Chicago, 1953, p. 163.

The Trans-Atlantic world is presently financially bankrupt, because North-America and Europe have oriented the world toward the environmentalist Furies, while the Global Majority is currently moving toward a Promethean [World Land-Bridge](#). Lyndon LaRouche made this exceedingly clear in his answer to a question from a Beijing-based scholar on October 4th, 2013. The question was:

“Mr. LaRouche, China has made Shanghai a free-trade zone. This is the first experimental stage for eventual liberalization of the Chinese economy, a liberalization which, I believe, carries certain risks. This will be a main topic at the upcoming session of the Party leadership this November. It’s being done now in response to the fact that most Asian nations have indicated a willingness to join Washington’s Trans-Pacific Partnership, the TPP, which was specially directed against China. So, while China is not formally excluded, from the TPP, entry would require a much greater liberalization of the Chinese economy. But, at the same time, being left out of the TPP could also have serious repercussions on the Chinese economy.

“What then are the dangers that China incurs by further liberalization of China’s economy? And, what can China do to avoid this dilemma?

“LAROUCHE: There is no way, by accommodation to that liberalization conception, which would not lead to the destruction of the nation of China, at a very rapid rate. But, let’s look at the reality of the situation, because what he described is the usual view, shared among nations, and among cowardly nations in particular.

“Look what happened in Japan. They cancelled all nuclear power. Now that probably won’t stick, but a certain faction in Japan did ram that through, and doing that will destroy Japan. That is, continuing to ban nuclear power in Japan will cause the collapse of Japan, because there’s no substitute available for it. Nuclear power is inherently far more efficient than any other form of power being used in the world today. Thermonuclear fusion takes us to a completely different dimension.

[...] “If China goes with a liberal program, China will be destroyed.



“The only solution, on the planet as a whole, is to use thermonuclear fusion. You can’t get it fully installed, as a going economic tool, right now, but we have to go through a process of activating thermonuclear fusion, which may take several years, before we even begin to get where we have to get. But, it’s feasible. You don’t have to prove that it can happen. It will work. But the problem is to get the skills and machinery and so forth and the experimental work done to do it. And in China too! [...]”<sup>4</sup>

One must go back to Gottfried Leibniz to find the answer regarding the appropriate idea of power which is required. This is the solution that Leibniz provided:

"All beauty consists in a harmony and proportion; the beauty of minds, or of creatures who possess reason, is a proportion between reason and power, which in this life is also the foundation of the justice, the order, and the merits and even the form of the Republic, that each may understand what he is capable, and capable as much as he understands. If power is greater than reason, then the one who has that is either a simple sheep (in the case where he does not know how to use his power), or a wolf and a tyrant (in the case where he does not know how to use it well). If reason is greater than power, then he who has that is to be regarded as oppressed. Both are useless, indeed even harmful. If, then, the beauty of the mind lies in the proportionality between reason and power, then the beauty of the complete and infinite mind consists in an infinity of power as well as wisdom, and consequently the love of God, the highest good, consists in the incredible joy which one (even now present, without the beatific vision) draws out of the contemplation of that beauty or proportion which is the infinity of omnipotence and omniscience."<sup>5</sup>

When confronted with the necessity to take action in order to change the world, this is how the question of power, and most notably the question of the power of justice, gets resolved. One must examine the relationship between power

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<sup>4</sup> Lyndon LaRouche, WEBCAST FOR OCTOBER 4, 2013.

<sup>5</sup> Quoted from [\*The Political Economy of the American Revolution\*](#), EIR, Washington D.C., 1995, p. 215-16.

and reason to discover how Leibniz solved the problem of harmonic proportionality between the two.

Since the world has now come under the oppressive condition under which power in the hands of a few who are forcing the many to submit to their rule of terror, and since this cannot be fought back by force, then, how can this conflict be solved? Leibniz's discovery is far from being self-evident, because the experiment calls for higher expenditures of reason and action than most people are willing to spend in the course of their daily lives. Whatever effort one puts into it, it is worth the expenditure of energy, because that proportionality is the key to solving all questions of power with respect to universal physical principles, and most emphatically, the principle of increase in energy-flux density.

This proportionality will unlock the power of your mind, effectively, by outflanking the mind of others. Even such a small step freely expended for the improvement of mankind, will increase more than tenfold your power in energy-flux density which will be expressed as a higher performative proportion of transformation between the nature of the action and the understanding of reason that accompanies it. Such is the transformative power of forecasting, which is the second great gift that Prometheus gave to man after his great gift of fire. As Aeschylus wrote:

*“Chorus: Did you, perhaps go further that you have told us?  
Prometheus: I caused mortals to cease foreseeing doom.  
Chorus: What cure did you provide them with against that sickness?  
Prometheus: I placed in them blind hopes.”*<sup>6</sup>

Although Prometheus's gift of forecasting is less known than his gift of fire, it is none the less much more efficient, because it is an ancient Greek forerunner of Corinthian 13's "Faith, hope, and Charity."

"Blind hopes" may appear to be a strange gift at first glance, but in fact, it is lawful that it accompanies the gift of fire, because it is the first historical

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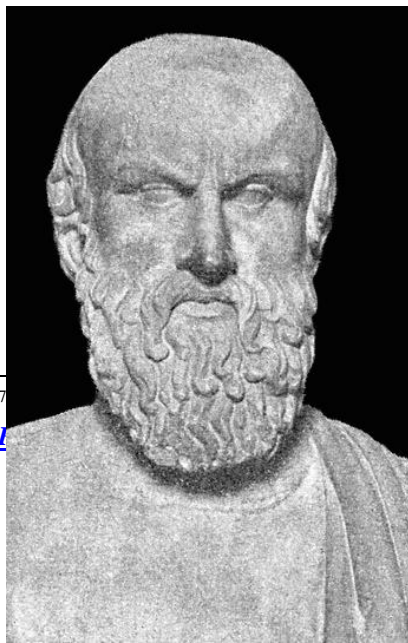
<sup>6</sup> Aeschylus II, *Prometheus Bound*, Translated by David Greene, The University of Chicago Press, Chicago, 1956, p. 148.

opportunity for human beings to open their minds to an unknown future by discovering the power of fire proportionately with their own power of foresight in forecasting the future. According to Aeschylus, both of those great gifts were meant to differentiate man from the beast by rescuing man from the enmity of the world he lived in as a hopeless victim of a ruling oligarchy, and instead cause man to become a true self-developing creature of the future.

But, to make such a “myth” universally valid for all time in an artistic composition, one must find where the plot and the state of the human mind coincide as a matter of universal human experience, no matter what period of history one lives in. Aeschylus had Prometheus say that he gave man “blind hopes,” because “blind hopes” gives to a wise man the power of foreseeing his destiny for the simple reason that he has the ability to free himself from oligarchism and determine his future by himself. However, man also has to be given the power to solve other problems that Aeschylus identified, notably, love of mankind, which is the means of overcoming the power of the Furies as exemplified by *The Eumenides*.

### **CAN MAN OVERCOME REVENGE AND ACCESS JUSTICE THROUGH COMPASSIONATE REASON?**

It has been said that Ancient Athens left two eternal artistic composition masterpieces for the benefit of mankind: the Parthenon<sup>7</sup> and Aeschylus's *Oresteia*. *Oresteia* is a group of three tragedies: *Agamemnon*, *The Libation Bearers*, and *The Eumenides*. *The Eumenides* is the resolution of the oligarchical strategic policy based on cycles of revenge conflicts that started with the curse on the House of Atreus by his brother Thyestes and culminated with the Trojan War led by the two sons of Atreus, Agamemnon and Menelaus.



Agamemnon married Clytemnestra and Menelaus married Helen. When the Trojan leader, Paris, kidnapped Helen, all of Greece was organized

function of Parthenon in: [THE CURVATURE OF THE PARTHENON.](#)

to wage war against Troy. On his way to Troy, Agamemnon was forced to sacrifice his daughter, Iphigenia, to appease the goddess Artemis and as a result, ten years later Troy and its people were completely destroyed. After this genocidal act, Agamemnon returned home only to be assassinated by his wife Clytemnestra for having sacrificed their daughter, Iphigenia; but, fearing her children might avenge the death of their father, Clytemnestra enslaved her daughter Electra and exiled her son, Orestes who came back with orders from Apollo to kill his mother in order to avenge the murder of his father, Agamemnon. *The Eumenides* begins at the temple of Apollo at Delphi where Orestes is brought to Athens to be tried by a jury of twelve citizens plus Athena for the murder of his mother.

Figure 1 Aeschylus (c. 525-456 BC)

Aeschylus very deliberately portrays the spectator as a citizen of a republic who must be able to take the responsibility to judge and render justice for the well being of the city, with the implication that justice cannot be the privilege of a ruling oligarchy as the ordinary citizen is able to discover the power of reason capable of determining and establishing what is just and what is unjust.

Universal peace can only be achieved when man becomes mature enough to be able to recognize and decide justice on the basis of truth. Athena does not wish to impose her own power on the jury of citizens, but wishes to recognize the power of that jury as well-informed citizens. In the play, the citizens' verdict comes to a tie. Athena breaks the tie by casting her own vote in favor of acquitting Orestes, thus, introduced in Greek society a new form of justice in which redemption takes precedence over revenge.



This form of pre-Christian justice can only come from reason, because Athena's conclusion is that it is always better to redeem the fault rather than to punish it. Thus, the power of reason was introduced in the theater of the city of Athens of how to secure impartial justice based on the generosity of the citizens, for reason had to become superior to passion and superior to the competition between the ruling oligarchies. Such will also later be the concept of justice underlying the Peace of Westphalia.<sup>8</sup>

Aeschylus's notion of strategic justice was not successfully implemented in Greece because of the power of the ruling oligarchy personified by the Furies "Those grey and aged children." The question, therefore, is not whether justice can be fully understood by man, but if mankind can grow up and understand why justice, as a means of retribution, must be replaced by compassionate reason within society. Is the intention of justice the punishment of individual guilt, or the establishment of a social order based on the public good? This is the underlying question behind all of Aeschylus's tragedies.

Justice is essentially the means to resolve the conflict between revenge and reason, and not to find a balance between the two. Justice is not blind and does not weigh between reason and revenge, because those are two opposing forces.

The fallacy of composition of both ancient and modern authors shows itself in the attempts to create a compromise between the state of the past and change coming from a new and higher state of the future, thus preventing such a future state from coming into existence. There is a complete opposition and incompatibility between reason and revenge, a complete incompatibility based on the epistemological difference which comes, ontologically, from the conflict between mind and sense perception, which is best represented, historically, by the irreconcilable opposition between Plato and Aristotle.

If one compares Aeschylus's trilogy of *The Oresteia* with Euripides's play *The Bacchae*, one discovers that both authors write in the same historical period of axiomatic change, that is, during a period where the old oligarchical rule of

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<sup>8</sup> See my two part report on [THE POWER OF THE PEACE OF WESTPHALIA, PARTS I AND II.](#)

retributive justice is no longer acceptable and is reflected in the irreconcilable clash with two conceptions of man: man defined as an animal with base tendencies and man defined as a being of the future in control of his passions and endowed with the power of universal reason. The two different conceptions are reflected in two completely irreconcilable forms of justice; one which measures justice by degrees of hatred and the other which measures justice by degrees of compassion. Aeschylus emphasizes that reason must overcome revenge as the measure of a bestial form of justice. The question is: which is the more powerful for society, justice created to check violence from the past, or justice to secure reason from the future?

### **THE FLAW OF EURIPIDES IN 'THE BACCHAE'**

Unlike Aeschylus's play, *The Eumenides*, Euripides' last play, *The Bacchae*, shows that the suppression of the passions by reason leads to disastrous results. Euripides's last play featured Dionysus and was the first Greek play to glorify the irrational and excessive oppressive actions of a god.

The play opens before the royal palace at Thebes, a city that had denied the divinity of Dionysus, and was ruled by Dionysus' first cousin, Pentheus, who considered Dionysus as pure evil. Pentheus did not recognize the stranger who arrives in the city to be Dionysus in disguise. The plot is based on the clash between two philosophical outlooks: The irrational power of Dionysus vs the rational power of Pentheus. Euripides succeeded in portraying the reasonable character of Pentheus as a tragic figure because Pentheus "refuses to accept the necessity that Dionysus incarnates," as stated by the translator of the play, William Arrowsmith.<sup>9</sup>

The so-called "necessity that Dionysus incarnated" is nothing but an effect of "sense deception," the result of pure Dionysian intoxication. Add some mind-altering drugs to your animal passion and you have an extreme experience of sense certainty, as the Maenads or Bacchae women of Thebes are made to experience. Add a lot of noise and a lot of light effects as a complement and you have an overwhelming sense of power taking you over. This is how Dionysian intoxication

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<sup>9</sup> William Arrowsmith, Introduction to the *Bacchae*, in *Euripides III*, The Modern Library, New York, 1959, p. 347.

works. Does it prove anything? No. It simply overwhelms you. It is merely an effect which makes people believe in such a Dionysian power of justice. For example, Dionysus's condemnation of Pentheus:

*“(He (Dionysus) turns to the corpse of Pentheus.)*

*“This man has found the death which he deserved,  
torn to pieces among the jagged rocks.  
You are my witnesses: he came with outrage;  
he attempted to chain my hands, abusing me  
[and doing what he should least of all have done.]  
And therefore he has rightly perished by the hands  
of those who should the least of all have murdered him.  
What he suffers, he suffers justly.”<sup>10</sup>*

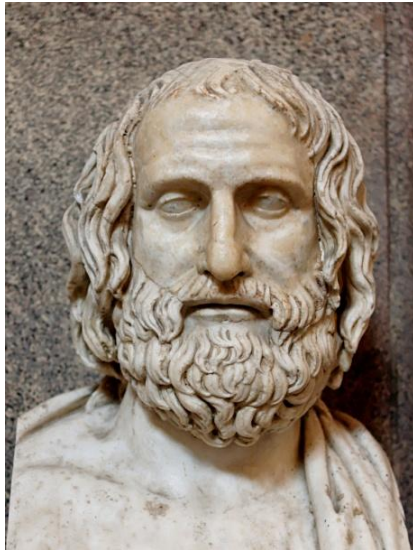
Although one cannot judge a poet by the opinions of his characters, I challenge anyone to find in any of Euripides' plays a statement that would contradict that justice is anything else but revenge. The not so veiled purpose of Euripides's play is to defend the power of the gods against the ability of men to rule themselves by truth and justice.

In that sense, the play *The Bacchae* is an actual terrorist threat against mankind advocating that the raw power of necessity be the daemonic motor of everything, and most cruelly, the so-called “mysterious” source of human tragic destiny. In contrast, Aeschylus asserted that customs must be transformed into the power of truth and justice for a higher cause. Man must be able to go beyond the so-called right to punish.

Euripides's fallacy of composition is to make believe that the monopoly of reason is detrimental to mankind, and that only unchecked passion can unveil the true nature of mankind as expressing the total fulfillment of his nature. Ultimately, according to this assumption, a society controlled by reason must perish. Here, the false underlying assumption is that man is controlled by the same irrational forces that nature uses in its apparently uncontrolled brutal state, such as earthquakes,

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<sup>10</sup> Euripides, [\*The Bacchae\*](#), Translated by William Arrowsmith, The University of Chicago Press, Chicago, p. 217.



explosive volcanoes, and asteroids. Thus, by staging certain catastrophic events in advance, (such as 9/11) the oligarchy, demonstrates its power of forecasting, showing that reason is not a real power, but that the only real power is the blind irrational power of unstoppable natural forces. However, this opposition between natural forces and human society is nothing but a shadow of the opposition between power and reason.

Figure 2 Euripides (c. 480-405 BC)

What Euripides does not say, is that it is such a premeditated terrorist view of mankind which destroys civilization. If you let Dionysus into the city, he does not merely condemn and destroy its leaders; he also destroys its entire society, the innocent with the guilty alike. The play was premiered posthumously at the Theater of Dionysus in 405 BC, and won the first prize for the City of Athens' Dionysian festival competition, demonstrating that the whole of Athens had gone mad.

An alert audience can only come to the conclusion that, ultimately, *The Bacchae* is evil in its mysterious and manipulative powers. It is a perfect instrument of oligarchical power which renders human beings impotent by means of apparent uncontrollable forces, while it is manipulated as a most careful source of human tragic destiny. While *The Eumenides* ends with the creation of a greater step of progress for mankind, *The Bacchae* ends with the total destruction of society and civilization. Such was the original intention, as *The Bacchae* declare at the end of the play: "The gods have many shapes. The gods bring many things to their accomplishment. And what was the most expected has not been accomplished. But god has found its way for what no man expected. So ends the play."<sup>11</sup> Why did Euripides accept the false underlying assumption that reason could not override the passions of pure evil?

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<sup>11</sup> *Euripides III*, Trans. William Arrowsmith, p. 424.



As Euripides's earlier play *Medea* also demonstrates, revenge is stronger than virtue, stronger than love, and stronger than reason, because it has the appearance of being a triumph over death. Revenge overpowers everything because it is incapable of compassion or forgiveness, and as such, it is the ultimate barbaric motive for war. Revenge, therefore, and most of all, the desire for revenge, must be considered as a social value for a single purpose and a single purpose only: human extinction.

The conclusion of this conflict between revenge and reason is not self-evident, but it is quite revealing to anyone who is willing to pay attention to the underlying intention, and be clinical about the idea of justice presented. It is clear that Euripides's play is a direct negation of the form of justice demonstrated by Aeschylus. At the opening of *The Eumenides*, Aeschylus warns the audience against Dionysus by having Pythia say about the god: "From here in divine form he (Bromius) led his Bacchanals in arms to hunt down Pentheus like a hare in the deathtrap."<sup>12</sup> The conflict between revenge and reason is such a deathtrap, unless it is resolved.

In ancient times, as well as today, if revenge is elevated to the degree of uncontrolled necessity, it has to be for a single purpose: mankind has to be made to realize that, once in a while, the oligarchy considers it necessary to create a great purge of humanity by bloodletting, and thus, reduce the human population to a controllable number by culling the herd. Thus, in *The Bacchae*, the question of justice is actually irrelevant, because revenge is merely a pretext giving vent to the evil oligarchical intention of genocide. There can be no other purpose or intention. Whatever pretext Euripides may have had, the underlying flaw of *The Bacchae* is obvious when you pay attention to the underlying intention, which was to have all human beings applaud the torture of an enemy by war as opposed to having compassion for him through peace and development.

Humanity has matured since the days of Euripides, because humans have understood the difference between the power of reason and revenge. The majority of the world made progress, while the British-American oligarchies have

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<sup>12</sup> Aeschylus, *The Eumenides*, Pythia: 24-26.

maintained the same priority of revenge over reason as a matter of principle, as did ancient Greece.

Why did Euripides choose revenge as a debilitating subject matter for his plays? My associate, Gerry Rose, suggested, he might not have had the maturity that Aeschylus had, but he may have had some redeeming quality. The story of his life in exile suggests that his intention may have been to warn the Athenian audience against the long lasting effects of the Peloponnesian War. In a sense, a public outcry or a provocation is always useful to overthrow a tyranny, even if it is not enough to keep it at bay and put an end to it. The point is not to blame Euripides, but to understand his underlying flaw and root it out of ourselves. As Gerry remarked: "It should be noted that Euripides while flawed, had all the right enemies. He was almost banned from Athens and tried for treason because his plays opposed the insanity that had gripped Athens during the Peloponnesian Wars. He portrayed in a totally unflinching way the inhumanity of the Greeks during the wars in Troy as a metaphor for the current war."

In Aeschylus's plays, and most notably in *The Eumenides*, the purpose of the tragedy is to help mankind pass over from a primitive sort of society where man is enemy to man to a more civilized society, where man is compassionate and becomes his neighbor's keeper. As Lyndon LaRouche indicated many times in his writings, the Greek role of Chorus serves as the moral advisor to the audience in bringing before them the mirror of the tragic figures of the characters on stage for their examination. In Aeschylus's plays Chorus makes you see inside the box from the outside; it makes you look from the future. Furthermore, in Aeschylus tragedies, the masked players are not facing each other, but are facing the audience to whom they address their plea and their intelligence. (Figure 3)



Figure 3. The masks give the actors a universal characteristic. Aeschylus' Oresteia - Agamemnon (BBC Radio3) YouTube/jpgreenwood

Chorus directs itself to the spectator in order to provoke in him a higher level of consciousness and help him deliberate on the matter presented before him. Thus, the audience is not simply being entertained; it is being uplifted; the spectator is not a passive observer, but an active participant in the drama presented before him, and causes him to provoke a change inside of his mind by choosing the subtle means provided by the poet for solving the paradoxes that the players, as universal characters, must represent transparently through the medium of their masks. The role of Chorus is to tell the spectator: "Hey! Watch out: think!" Such is the classic role of Chorus in Aeschylus, as in all great tragic authors.

Bearing in mind the classical function of Chorus, look at how the idea of power is expressed inside the play. The oligarchy forces human beings to obey the gods because they are powerful and fearful. In such an oligarchical society, it is power which rules, not justice.

## CONCLUSION: GIVE MANKIND 'BLIND HOPES'

Thus, human society must be made safe from the cycle of revenge, otherwise the ruling families will degenerate into power feuds over who has personal control of the city and their people, family against family, tribe against tribe, ethnic group against ethnic group, nation against nation; and Athena knows that this local control manipulation is how humanity gets destroyed. The issue is not who murdered who and who deserves to be murdered next as a matter of choice; the issue is how does the world benefit from justice for all of its citizens? This benefit of the General Welfare is the highest moral intention, because the cause of mankind is nobler than the cause of families and households, or even of nations.

The more difficult part that the spectator is confronted with in *The Eumenides* is how the Furies are made to change into Eumenides. How do you transform fears that are dominated by hatred into compassion? All of a sudden, the Furies are forced to submit to reason, as if through a plasma pinch-effect. They did not do it out of their own free will; in fact, they could not, because they have no will of their own. This fact is knowable by the audience, and inside of a very short period of dialogue, the Furies are axiomatically transformed into instruments of the Good for mankind. Here is where the perplexing moment of axiomatic change is located:

*Chorus: Lady Athena, what is this place you say is mine?* 892  
*Athena: A place free of all grief and pain. Take it for yours.*  
*Chorus: If I do take it, shall I have some definite powers?*  
*Athena: No household shall be prosperous without your will.*  
*Chorus: You will do this? You will really let me be strong?*  
*Athena: So we shall straighten the lives of all who worship us.*  
*Chorus: You guarantee such honor for the rest of time?*  
*Athena: I have no need to promise what I cannot do.*  
*Chorus: I think you will have your way with me. My hate is going.* 900  
*Athena: Stay here, then. You will win the hearts of others, too.*<sup>13</sup>

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<sup>13</sup> Aeschylus I: [\*The Eumenides\*](#), translated by Richmond Lattimore, University of Chicago Press, Chicago, 1953, p. 166.



Here, the Chorus speaks for the Furies because they are incapable of such an axiomatic change without being destroyed in their very nature. However, if the Furies cannot make that change, because of their fixed nature, can the mind of the spectator see that, and can his mind make that change? That is the question that Aeschylus is posing to the spectator by using the Chorus as a transformative discontinuity between the Fury and the human Mind. As Schiller said: "The chorus thus purifies the tragic poem by dissociating reflection from the action, and by endowing reflection itself with poetic power through this very dissociation."<sup>14</sup> The "dissociating reflection from the action" is the same gift of "blind hopes" that Prometheus gave to mankind in order to deal with the future, which is the same as the Christian principle of "faith, hope, and charity."

Here, the reader or the spectator is made to be completely perplexed, because he is literally caught between two different states of existence, as if he were sitting between two chairs, between change and no change, between the past and the future. This is an "axiomatic singularity," that Aeschylus introduced deliberately and which defines the very purpose and intention located at the end of the play. As Chorus sang their last hopeful words just before the end:

*"Chorus: This my prayer: Civil War  
Fattening on men's ruin shall  
Not thunder in our city.  
Let Not the dry dust that drinks  
The black blood of citizens                    980  
Through passion for revenge  
And bloodshed for bloodshed  
Be given our state to prey upon.  
Let them render grace for grace.  
Let love be their common will;  
Let them hate with single heart.            985  
Much wrong in the world thereby is healed."*<sup>15</sup>

**FIN**

<sup>14</sup> Friedrich Schiller, *The Bride of Messina*, William Tell, Demetrius, translation by Charles E. Passage, Frederick Ungar Publishing Co. New York, 1967, p. 10.

<sup>15</sup> Aeschylus I: *The Eumenides*, translated by Richmond Lattimore, University of Chicago Press, Chicago, 1953, p. 169.