Aeschylus' *Eumenides*

Prologue 1-142: Pythia, Apollo, Orestes, Clytaemnestra's ghost, Furies
Pythia's prays to 1) Gaia/Ge/Earth, 2) Themis (identified with former in *Prometheus Bound*),
3) Phoibe (daughter of Ouranos and Gaia, mother of Leto, grandmother of
Apollo; Hesiod, *Th.* 136)

Parodos 143-177
*eumeneides* = 'well meaning ones'

1st episode 178-306: Apollo and Furies: New god vs. old goddesses
   Epiparodos (second entrance of the chorus) 244 ff.
   Orestes

1st stasimon (song and dance in two half choruses) 307-97

2nd episode 398-489: Athena, Furies, Orestes
Athena's new order vilified by Furies

2nd stasimon 490-565: Furies' nostalgic hymn to old Justice

3rd episode 566-777: Trial: Silent Judges, Orestes, Furies, Apollo, Athena: Male vs. Female
   Apollo: Parent is the one who inseminates
   The vote

Epilogue 778-915: Athena and Eumenides

Final *kommos* 916: Athena, Eumenides, People's final jubilation

Critical approaches to the trilogy:

Fagles/Stanford 89: "More than a story of creation, the *Oresteia* is a story of our recreation as we struggle
from the past to meet the future."

   Hegel: Thesis, antithesis, synthesis > struggle goes on
   Milton: disobedience, woe, restoration (Dante's journey from sin, through repentance, to
   beatitude)

Zeitlin 119: How myth legitimizes social and political ideology whose mythic basis is neither recognized
nor acknowledged.
   Against Bachofen's matriarchy model: myth does not reflect an historical evolution from matriarchy
to patriarchy;
   myth demonstrates why women are unfit for rule
   Civilization as the product of conflicting forces
   Polarity: either men or women rule; marital bond must be accepted by female as necessary,
natural and just (91; cf. 112)