

MASCULINE ARCHETYPES IN *THE ILIAD*:
FROM SHADOW TO SELF

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Introduction

Humans are meaning-generating organisms. *Homo sapiens*, the taxonomic name of our species, implies a wisdom that sets us apart from other animals, as do the actions we find ourselves performing. Whatever else a person may do throughout the day, he is constantly engaged in automatic perception of external and internal phenomena and the resulting production of meaning. From language to abstract thought, humans are unique because we understand.¹

The creative works we produce reflect ambitions, hopes, fears, and frustrations that are common to humanity. The fact that an audience exists at all for artistic expression is evidence of this, since humans are bored by art that does not concern ourselves. Relevance is key for artistic communication and, therefore, when people from many backgrounds, places, and eras find a particular creative work meaningful, it is worth considering the reason.

There is no need to prove that *The Iliad* is one of these types of works. Homer's epic poem has been read for centuries and is widely considered a foundational text of the western literary *corpus*.² A striking feature of the work is its many male characters,

¹ Sky Marsen, "The Role of Meaning in Human Thinking," *Journal of Evolution and Technology* 17, no. 1 (March 2008): 45, <https://jetpress.org/v17/marsen.htm>.

² Alex J. Bigler, "Homer's Iliad: The First Stone in the Foundation of Great Literature," *Medium*, July 26, 2024, <https://medium.com/@angwrk/homers-iliad-the-first-stone-in-the-foundation-of-great-literature-f6a1508029da/>.

whose actions, interactions, and thoughts comprise almost the entire story. A careful reading of *The Iliad's* representations of masculinity is therefore likely to prove both interesting and fruitful.

In their book *King Warrior Magician Lover*, authors Robert Moore and Douglas Gillette consider masculinity both psychologically and developmentally. They are concerned with how mature masculinity is transmitted from generation to generation -- that is, how men are made. Moore and Gillette identify four masculine archetypes -- listed in the title of their book -- that commonly occur throughout human culture and, together, define meaningful and positive manhood.³

The strong characters of *The Iliad* are useful illustrations of these four masculine archetypes, which aid in understanding both the nature of these archetypes and their corruptions into so-called "shadow" forms. Though all the characters' are useful studies of masculinity, *The Iliad* as a whole is Achilles' story, and thus deserves special analysis in order to understand his particular position in the collective cultural understanding, and the lessons that may be drawn from it.

³ Robert Moore and Douglas Gillette, *King Warrior Magician Lover: Rediscovering the Archetypes of the Mature Masculine* (San Francisco, CA: HarperSanFrancisco, 1990), 3-6.

The Four Masculine Archetypes

The concept of *archetype*, first developed by psychoanalyst Carl Jung, is based on the theory that the unconscious mind – the automatic and imperceptible portion of one’s mental activity – organizes itself around collectively-shared categories of meaning.⁴ Jung based this idea upon the psychoanalytic works of Sigmund Freud, who posited that the unconscious mind is composed of *repressions*: innate tendencies that a person finds incompatible with his subsequent moral instruction and, therefore, “pushes” into the unconscious mind during infancy to resolve the resulting conflict. Freud theorized that the “dreams and fantasies” that haunt the human experience are founded upon these personal repressions, and thus may be a means of consciously understanding one’s unconscious mind.⁵

Expanding upon this view, Jung proposed the presence of unconscious “psychic components” other than repressions, including those sensory perceptions and mental activities that either did not reach the threshold of conscious awareness at their times of occurrence, or that were initially perceived by the conscious mind, but had since fallen out of consciousness due to time or neglect. Jung’s expansive view of the unconscious thus permitted the possibility that our “dreams and fantasies” are not merely reflections

⁴ Carl G. Jung, *Aspects of the Masculine*, trans. R. F. C. Hull, ed. John Beebe (Princeton, NJ: Princeton University Press, 1989), loc. 1630, Kindle.

⁵ *Ibid.*, loc. 1460.

of the personal psychic tensions found in repressions, as Freud would have said, but also are informed by the actions and thoughts of others, subliminally perceived throughout a lifetime. Jung theorized that the unconscious mind has both personal and collective spheres, and thus our most personally-intimate dreams follow patterns that reflect “primordial ideas” common to humanity. These patterns are what Jung called archetypes.⁶

Jungian psychoanalyst Robert Moore and his colleague Douglas Gillette expand on these ideas as they relate to masculinity in modern cultures. In *King Warrior Magician Lover*, they define four complete archetypes of immature masculinity and four of mature masculinity. Each of the complete archetypes has two related but “shadow” archetypes that reflect incomplete mastery of the archetype. Moore and Gillette’s work is concerned with maturation, from incomplete “shadow” archetypes to the four complete, mannish, mature archetypes: *king, warrior, magician, and lover*.⁷ Though each can be understood distinctly, they all four complement one another, and together drive all art, science, action, feeling, and mind that men produce. Inadequacy in one affects all, as the sum total of masculine behavior is lessened resultantly. The therapeutic drive of the Jungian psychologist is therefore to help the patient strive toward complete

⁶ *Ibid.*, loc. 1460-1630.

⁷ Moore and Gillette, *King Warrior Magician Lover*, 14-19.

mastery of each.⁸

The King Archetype

The most important of the masculine archetypes is that of the King, for the roles of the King are to *create order* and *provide fertility and blessing*.⁹ By performing these roles, a man creates a fertile environment in which the other three archetypes may flourish. The energy of the King is innately paternal and is never possessed by any one man in perpetuity. Like King Tros, who ruled Troy till his death, at which time the authority and office passed to his son, King Ilus,¹⁰ it is seemly that the energy of the King not stay overlong in one body, but be passed on. The result is the king as a *caretaker*, rather than an owner.¹¹

⁸ *Ibid.*, 43-44.

⁹ *Ibid.*, 52.

¹⁰ Homer, *The Iliad*, 20.266-273.

¹¹ Moore and Gillette, *King Warrior Magician Lover*, 49.

Roles of the King

Creation of order

To create order is to make the chaotic world predictable and, therefore, controllable, through the implementation of law. In the ancient world, it was well understood that this ordering process required an authority that was understandable and accessible. For moderns, used as we are to bureaucracies of numerous functionaries, it is jarring to read in *The Iliad* the number of different kings arrayed on the battlefield, each in charge of a local contingent of troop from an ancient Greek city-state. Along with Priam of besieged Troy, Homer lists no fewer than fifty other commanders, some kings, others captains, but all in command and responsible for the order and morale of their troops.¹² With so many men together, all used to ruling, it is perhaps no surprise that the central drama of the epic narrative is one of conflict between kings, specifically the argument between Achilles and Agamemnon. Their conflict is fundamentally a clash between competing rules of order, different enough to cause violent disagreement when pressed to a crisis.

During the routine process of war, Agamemnon takes as plunder Chryseis, the daughter of the priest of Apollo, and in so doing offends the god, who strikes the Achaean soldiers with a deadly plague in retribution. When this is revealed, Achilles

¹² Homer, *The Iliad*, 2.584-989.

leads the movement to return her to the priest for the good of the soldiers.¹³

Agamemnon, however, bristles at Achilles' insolence, demanding that he go without Chryseis -- in his mind his fair share of the battle spoils -- and so seizes as recompense Briseis, the woman Achilles had taken as plunder.¹⁴ Insulted, the mighty Achilles withdraws from the battle and leaves the Argive troops vulnerable to much subsequent mischief from the Trojan army.¹⁵

In this example, two Kings who otherwise agree on much differ in their accepted rules of honor and authority. Both agree that all victorious commanders have earned their fair share of the spoils of war. When Agamemnon's spoil is lost, he insists he be made whole due to his special status as supreme commander. Achilles, however, sees the assembled commanders as a coalition of equals, and thus takes umbrage at Agamemnon's attempt to claim privilege.¹⁶ The fact that neither will yield to the other reflects a mutual failure to master the King archetype. Agamemnon and Achilles refuse to work together to develop a new rule to address the situation, and thus fail to create order out of chaos.

Psychologically, the first responsibility of the King is to order his own soul.¹⁷ A

¹³ *Ibid.*, 1.50-60, 108-118, 149-152.

¹⁴ *Ibid.*, 1.153-173, 373-382.

¹⁵ *Ibid.*, 1.483-490.

¹⁶ *Ibid.*, 1.416-422.

¹⁷ Moore and Gillette, *King Warrior Magician Lover*, 53.

man without a kingdom of people still has himself to rule, and should start there before attempting to order other people's lives or, to put it another way, remove the plank from his own eye before attending to the speck in his neighbor's.¹⁸ In this way, he creates a center of order in himself that will influence those around him. Both Agamemnon's insistence on the honor due him and Achilles' rage against being slighted are examples of the two kings failing to rule themselves. They allow circumstances beyond their control to dictate their responses, and so fail to order their own souls. The chaos that ensues in battle derives from their chaotic inner selves.

Provision of fertility and blessing

The second role of the King is to provide fertility and blessing.¹⁹ Though the examples of royal harems in *The Iliad* might lead one to think otherwise,²⁰ this kingly role is not simply sexual or even procreative. Rather, it is a role of societal creativity and renewal.²¹ The King is responsible for the morale of his people, both to create an environment within which they can engage in productive activity, and also to honor

¹⁸ Matt. 7:3-5.

¹⁹ Moore and Gillette, *King Warrior Magician Lover*, 58-62.

²⁰ Homer, *The Iliad*, 24.580-582.

²¹ Moore and Gillette, *King Warrior Magician Lover*, 58-59.

those who deserve honor and to bless younger men in their transition from boyhood.

Thus, it is a function of true manhood to invest in younger men so the King energy will continue – ensuring there will always be an heir to keep the society intact.²²

The tragedy of *The Iliad* is in part due to the destruction of the martial and intragenerational blessing, as evidenced by Agamemnon and Achilles' conflict, which was a failure of martial blessing as much as a failure of order setting. Their stubborn yet mutual refusal to yield led to the harm of those under their authority, as evidenced by the grumblings of Agamemnon's Argive²³ and Achilles' Myrmidon troops.²⁴ They failed to impress upon their troops the bonhomie and purpose that comes from being aligned with the king; their troops, rather, felt ill-used by them.

The relationship between the members of the Trojan royal lineage, Priam, Hector, and Scamandrius, provides a perfect contrasting example of how the kingly roles are supposed to work. Priam, aged and weak, is still king but has passed great authority to his reliable son, Hector, who leads and rallies the Trojans by example and maintains order in the besieged city.²⁵ Hector's infant son, Scamandrius, is nicknamed Astyanax by the Trojans – which means Lord of the City – out of respect for Hector.²⁶ Here is a

²² *Ibid.*, 61.

²³ Homer, *The Iliad*, 19.96-100.

²⁴ *Ibid.*, 16.233-244.

²⁵ *Ibid.*, 22.63-68, 24.300-307.

²⁶ *Ibid.*, 6.471-480.

lineage of honor, one that, in normal times, might have kept the glory of Troy flaming for a century. Its obvious value is what makes its destruction, at the apparent caprice of the gods, so tragic.²⁷ After Hector's death at the hands of invincible Achilles, Troy is doomed; she will not survive for long, for the kingly line is destroyed. Without Hector, Priam is left with sons who he describes as

...these disgraces-liars,
dancers, heroes only at beating the dancing-rings,
you plunder your own people for lambs and kids!²⁸

There will be neither order nor blessing with rulers such as these.

Shadow King: Tyrant and Weakling

As there are two roles of the archetypical King, there are also two corruptions, one active and one passive. The active Tyrant, a king in position only, imposes himself on those he rules, sees others as resources to be used rather than ends to themselves, fears his supplantation, and fails to realize that the energy of the archetypical King has left him.²⁹ Thus, he reacts violently to criticism, as it reveals a glimpse of the

²⁷ *Ibid.*, 22.68-70, 351-362.

²⁸ *Ibid.*, 24.308-310.

²⁹ Moore and Gillette, *King Warrior Magician Lover*, 62-64.

uncomfortable truth to his unwilling eye, and threatens his identification as King in the eyes of others. When this occurs, the Tyrant can quickly turn into the Weakling, which is the passive pole of the Shadow King. The Weakling is a man who, “[i]f he can’t be *identified* with the King energy...feels he is nothing.”³⁰ The Tyrant therefore must ruthlessly keep others in line, to maintain his own sense of worth and avoid being revealed, to others and to himself, as Weakling.

In *The Iliad*, the character most similar to the Shadow King is King Agamemnon. Though he is supreme commander of the Achaean forces in name, his power is dependent upon others who excel him in various ways: Odysseus in tactics, Achilles in violent energy, Diomedes in strength. All three are loyal to him, but he does not honor them as he should since he fears their relative excellence. It is notable that he insults all three at times.³¹ He fails to honor his men, preferring to patronizingly attempt to motivate them through insults and tricks.³² He fears being seen as weak or made to look ridiculous, and thus wields his authority over others to compensate.³³ Though he also shows signs of valor and concern for his men at times, his tendencies toward the Tyrant Shadow King archetype threaten to lose him their respect and support, which he needs

³⁰ *Ibid.*, 67.

³¹ Homer, *The Iliad*, 1.334-341, 4.390-404, 429-466.

³² *Ibid.*, 1.334-341, 2.160-180, 8.260-270.

³³ *Ibid.*, 1.334-341, 378-386.

to succeed. As a result, mighty King Agamemnon suffers through periods when he acts as a defeated Weakling. A stunning example of his tendency toward such weakness occurs on the battlefield after the day's conflict had ended. The battle had gone poorly for the Argives, for the valiant Trojans had breached their battlements and were now camped within striking distance of the Achaean fleet. The Trojans threatened to destroy the fleet in the morning, which would doom the Argives to destruction, caught between sword and shore. In this demoralizing circumstance, Agamemnon's stunned troops looked to their leader to encourage them that night and provide a new plan for the next morning's battle; in essence, to provide *order* and *blessing* as a King should. Instead, Agamemnon, smarting from the injury he had received that day on the battlefield and despairing of victory, gave the speech of a Shadow King:

"Friends...lords of the Argives, all my captains!
Cronus' son has entangled me in madness, blinding ruin—
Zeus is a harsh, cruel god. He vowed to me long ago,
he bowed his head that I should never embark for home
till I had brought the walls of Ilium crashing down.
But now, I see, he only plotted brutal treachery:
now he commands me back to Argos in disgrace,
whole regiments of my men destroyed in battle.
So it must please his overweening heart, who knows?
Father Zeus has lopped the crowns of a thousand cities,
true, and Zeus will lop still more—his power is too great.
So come, follow my orders. Obey me, all you Argives.
Cut and run! Sail home to the fatherland we love!
We'll never take the broad streets of Troy."³⁴

³⁴ *Ibid.*, 9:19-32.

This self-pitiful dreck was received by the troops with as much enthusiasm as one might expect.³⁵

The Warrior Archetype

As an epic poem of war and heroic deeds, *The Iliad* is full of characters who embody the Warrior archetype, to the extreme extent that its assumptions and descriptions can shock modern, civilized readers. The idea of mighty heroes taking women captive as spoils of war³⁶ is distasteful, to put it mildly. It is difficult to understand how the violent impulse can serve as a positive masculine impulse, particularly in a modern culture which so thoroughly comments on and denounces male violence. Since modern warfare offers few opportunities for men to exhibit the complete Warrior archetype, the modern world mainly sees the shadow form of the Warrior,³⁷ what some have defined as “toxic masculinity.”³⁸

The Trojan War as presented by Homer seems at first read a perfect example of “toxic masculinity.” It presents a ten-year battle, fought over a matter of honor: an

³⁵ *Ibid.*, 9.33-57.

³⁶ *Ibid.*, 1.153-164.

³⁷ Moore and Gillette, *King Warrior Magician Lover*, 75.

³⁸ Colleen Clemens, “What We Mean When We Say, ‘Toxic Masculinity’,” *Learning for Justice*, December 11, 2017, <https://www.learningforjustice.org/magazine/what-we-mean-when-we-say-toxic-masculinity/>.

adulterous affair, in which the female participant's opinion is so poorly expressed that the reader is unable to ascertain whether Helen was stolen away by Paris as a captive or a willing escapee from Menelaus' court and for which the prize of victory is possession of Helen.³⁹ Yet, *The Iliad* itself is a work of genius, meaningful and inspirational to millions of readers, and foundational for Greco-Roman philosophy.⁴⁰ Moore and Gillette provide a means of harmonizing these seemingly contrary truths when they suggest that the Warrior energy is present in all such works of "world-building," and that world-building is the method men use to spread virtue and culture worldwide.⁴¹ The complete Warrior is concerned with construction and civilization as much as destruction and conflict. Like a good reformer, the Warrior may engage in destruction when dealing with the wicked, base, and useless, but only so that something greater can replace it.⁴²

³⁹ Homer, *The Iliad*, 3.86-88, 161-167, 450-525, 534-540.

⁴⁰ Semon Strobos, "Some Influences of the *Iliad* on Platonic Philosophy," *Centennial Review* 43, no. 1 (Winter 1999): 159. <https://www.jstor.org/stable/23740060/>.

⁴¹ Moore and Gillette, *King Warrior Magician Lover*, 78.

⁴² *Ibid.*, 85.

Roles of the Warrior

Aggressiveness

To be a Warrior implies an aggressive posture toward the outside world, but this aggression does not necessarily imply violence. Like Achilles at the Scamander River, who dove raging into the treacherous current rather than suffer a betrayal from the river god, the Warrior mindset is to leap at problems and grab the initiative, although it is possible to find oneself in over one's head as a result.⁴³ Virgil teaches that "Fortune speeds the bold!"⁴⁴ and so the Warrior lives.

Here, the connections between the archetypes begin to become obvious, for a King cannot bring order and blessing to his dominion, nor can the Magician establish control over the world, lest he assume an active posture.⁴⁵

Discernment

The fullness of the Warrior archetype is not found in recklessness, however aggressive he may be. The complete Warrior must know when and how to assume the offensive. He will pick his battles wisely, remain alert, develop a wise plan, and execute

⁴³ Homer, *The Iliad*, 21.263-320.

⁴⁴ Virgil, *The Aeneid*, I.341.

⁴⁵ Moore and Gillette, *King Warrior Magician Lover*, 85.

it expertly.⁴⁶ In order for the Warrior to achieve this kind of discernment, he must embrace the clarity that comes from the knowledge of one's own death. This "imminence of death" motivates the Warrior, for he is under no illusions that the span of his years is under his control.⁴⁷ When Achilles' doom was made known to him, he repented of his sorrow and rage, armed himself, and gloriously brought the battle to the Trojans.⁴⁸ When Hector realized he had been betrayed by the goddess, he leapt at fell Achilles, desirous that, if he must die, he would at least die in glorious attack!⁴⁹ For both these heroes, pitted against one another, the reality of death made life too short to spend on anything but meaningful action.

The writer of Hebrews reminds us that "it is appointed unto man once to die, but after this the judgment."⁵⁰ The secret of the "imminence of death" is its universality. The wise Warrior will not wait for a divine revelation that the time of his death is nigh, for – in the context of eons – this has always been obvious. Part of the process of leaving behind boyhood and becoming a man is dealing with the reality of a mortality that is nearer to us than we once suspected. The Warrior, aware of his inexorable death,

⁴⁶ *Ibid.*, 79.

⁴⁷ *Ibid.*, 82.

⁴⁸ Homer, *The Iliad*, 18:110-150.

⁴⁹ *Ibid.*, 22:348-362.

⁵⁰ Heb. 9:27.

analyzes what he might do in any given situation and chooses the most expedient path toward a meaningful end. For Achilles, the end is glory;⁵¹ for Hector, it is defense of hearth and home.⁵² Modern men may find an appropriate end for their efforts in religion, country, or family, but it must be something *weighty*.⁵³ The Warrior does not fight for mere trifles.

Shadow Warrior: Sadist and Masochist

Due to the aggression implicit in the Warrior archetype, the Shadow Warrior is an immediate danger to himself and those around him. The discipline and ideals he holds can quickly be deployed as a weapon to hurt others. When the Warrior is cruel, he can be very cruel. Such a Shadow Warrior no longer attacks for a good end; attacking itself becomes the end.⁵⁴

As the active and passive Tyrant King and Weakling King form a “bipolar shadow system,”⁵⁵ so do the active and passive poles of the Shadow Warrior. The Warrior fears, above all else, his own tendency to fear, to take abuse, to fail in standing

⁵¹ Homer, *The Iliad*, 16.96-106.

⁵² *Ibid.*, 15.645-648.

⁵³ Moore and Gillette, *King Warrior Magician Lover*, 84.

⁵⁴ *Ibid.*, 88.

⁵⁵ *Ibid.*, 67.

up for himself. Passivity in a Warrior expresses itself as Masochism. In *The Iliad*, Hector wrestles with the Masochist within him when he stands alone before the Scaean Gates of Ilium, with unstoppable Achilles bearing down upon him. Hector, the reader knows by now, is no coward nor does he fear death. His motive for fighting has been the defense of his city and the people within it, and so, with destruction approaching, Hector stands

As a snake in the hills, guarding his hole, awaits a man-
bloated with poison, deadly hatred seething inside him
glances flashing fire as he coils around his lair...⁵⁶

Though he still defends his home, Hector realizes his resistance will soon be overwhelmed. He will fail in his task and die from Achilles' fury without saving Troy. His Warrior purpose has not led him to the end he had sought.

In this desperate setting, we see Hector entertain for a moment the Masochist passivity:

...he probed his own brave heart:
"No way out. If I slip inside the gates and walls,
Polydamas will be first to heap disgrace on me-
he was the one who urged me to lead our Trojans
back to Ilium just last night, the disastrous night
Achilles rose in arms like a god. But did I give way?
Not at all. And how much better it would have been!
Now my army's ruined, thanks to my own reckless pride,
I would die of shame to face the men of Troy
and the Trojan women trailing their long robes...

⁵⁶ Homer, *The Iliad*, 22.112-114.

Someone less of a man than I will say, 'Our Hector—
staking all on his own strength, he destroyed his army!'
So they will mutter...⁵⁷

Left to himself, standing alone, his doom nigh, he begins to contemplate how put upon
he is, how unappreciated, how unfair his position, to give so much only to be
disdained! Having enjoyed this moment of wallowing in his misfortune, Hector turns
next to bargaining:

But wait—what if I put down my studded shield
and heavy helmet, prop my spear on the rampart
and go forth, just as I am, to meet Achilles,
noble Prince Achilles...
why, I could promise to give back Helen, yes,
and all her treasures with her, all those riches
Paris once hauled home to Troy in the hollow ships—
and they were the cause of all our endless fighting—⁵⁸

Once again engaging in self-pity, Hector returned to a refrain he had mentioned before:
how the gallivanting of his lustful brother, Paris, had led to all of Troy's misfortune.⁵⁹
Here, even at his end, though he knew he had no such power to offer, and that Achilles
— mad with rage — would in no wise accept, he still fantasized that he might address his
brother's unforgivable affront which had brought Troy to such a desperate hour.⁶⁰

⁵⁷ *Ibid.*, 22.118-129.

⁵⁸ *Ibid.*, 22.132-139.

⁵⁹ *Ibid.*, 3.41-48.

⁶⁰ *Ibid.*, 6.620-626.

To Hector's credit, his flirtation with the Masochistic lasted only a moment before he returned to his complete Warrior energy and faced Achilles in battle. It is ironic that Hector left the Masochistic behind just in time to be killed by a man fully in the throes of the Sadistic, the active pole of the Shadow Warrior. Achilles was overcome by Sadistic cruelty disguised as mourning and sought no meaningful end in his aggression. His desire was mere revenge, which bloomed from an unthinking rage against Hector for killing his bosom friend Patroclus in battle.⁶¹ Achilles, who yearned for revenge, received it in spades: he chased Hector four times round the walled city⁶² before cornering and taunting him,⁶³ killing him, offering his body to be defiled by the Argive soldiers,⁶⁴ and then dragging it behind his chariot back to his camp as a trophy of war.⁶⁵

"The Warrior as avenging spirit comes into us when we are very frightened and very angry,"⁶⁶ write Moore and Gillette, who go on to state that "sadistic outburst" often comes as a response to the abuse received when in the Masochist mood. Though it

⁶¹ *Ibid.*, 18.94-109.

⁶² *Ibid.*, 22.248.

⁶³ *Ibid.*, 22.389-397, 406-417.

⁶⁴ *Ibid.*, 22.434-441.

⁶⁵ *Ibid.*, 22.465-477.

⁶⁶ Moore and Gillette, *King Warrior Magician Lover*, 87.

was not wrong for Achilles to be upset by Agamemnon's insult, the rage he entertained by brooding on his ship for weeks and withholding aid to his brothers-in-arms, was a Masochistic powder-keg, primed and potent, needing only the battlefield death of a friend to spark a Sadistic explosion.⁶⁷

The Magician Archetype

At first glance, one might be forgiven for wondering about the applicability of the Magician archetype today, for the thoroughly-scientific modern man has no use for magic. C. S. Lewis, in *The Abolition of Man*, his warning against the human desire to remake nature, helps us understand the enduring relevance of the Magician when he writes: "For magic and applied science alike the problem is how to subdue reality to the wishes of men: the solution is a technique..."⁶⁸ The Magician attempts to control the world around him, both by obtaining knowledge and by technological mastery. In this, he is the cousin of the modern technocrat. Modern men rejected magical incantations, not because they were old-fashioned, but because they did not work; they failed to achieve the desired control of nature. However he tries to do it, it is common for man to

⁶⁷ Homer, *The Iliad*, 24.54-65.

⁶⁸ C. S. Lewis, *The Abolition of Man or Reflections on Education with Special Reference to the Teaching of English in the Upper Forms of Schools* (New York, NY: Macmillan, 1947), 88.

seek knowledge and skills that allow him to control his world, to bend it to his will. Like any such power, this can be used for good or bad ends, but this fact does not obviate the need.⁶⁹

The power to control nature includes the power to control people. Thus, a man with knowledge of psychology is a kind of magician, as are the physicist, doctor, lawyer, and bureaucrat. With his specialized expertise, his insights and skills, the Magician is able to discern truth from falsehood in his particular sphere of mastery.⁷⁰

Roles of the Magician

Knowing

The Magician is one who knows things, either through experience or initiation into a community of secrets. Every entrant into a licensed profession is a kind of a Magician, for he understands the details of a particular skill unknown to non-initiates. While application of knowledge is the province of the Warrior archetype, the Magician archetype is not so concerned; it is enough for the Magician to merely *know*.⁷¹ “The Magician, then, is the archetype of thoughtfulness and reflection,” claim Moore and

⁶⁹ Moore and Gillette, *King Warrior Magician Lover*, 97-105.

⁷⁰ *Ibid.*, 98-99.

⁷¹ *Ibid.*, 106.

Gillette, which makes it a necessarily-introverted archetype, in that the sacred sphere of the Magician is found *within the person*, rather than in the outside world, the Warrior's kingdom. The Magician, therefore, is a thinker, one who can start from pure data and reach implied conclusions.⁷²

The great Magicians of *The Iliad* are doubtlessly Nestor and Odysseus. Though the latter possesses qualities of the King and Warrior in addition, Nestor is more limited due to his advanced age. Both, however, are thoughtful, and perform analysis for the benefit of their superiors, as trusted advisors.

When Achilles and Agamemnon began their disastrous argument – a mess of Shadow King and Shadow Warrior archetypes combined – Nestor saw the danger and wisely counseled them that yielding is better than insisting upon one's rights.⁷³ Though he does not persuade either man, Nestor's wisdom is such that he wins praise from Agamemnon while attempting to rouse his men to fight later that day: praise for his spirit, wisdom, tactics, and maneuvers.⁷⁴

Likewise, Homer repeatedly refers to Odysseus as a "mastermind, like Zeus"⁷⁵ and a "great tactician,"⁷⁶ and Odysseus repeatedly demonstrates the truth behind these

⁷² *Ibid.*, 108.

⁷³ Homer, *The Iliad*, 1.296-333.

⁷⁴ *Ibid.*, 4.359-376.

⁷⁵ *Ibid.*, 2.197, 483, 10.159.

⁷⁶ *Ibid.*, 4.381.

honorifics. Sent to persuade Achilles to relent of his rage, Odysseus artfully presents the case, quoting from Achilles' father Peleus and appealing to his brotherhood with the other Argive soldiers. His every word is carefully chosen for maximum persuasive force.⁷⁷ In another example, when he and Diomedes capture a Trojan prisoner, they organize their questions thoughtfully, playing on their prisoner's fear and anger to craftily gain knowledge of the Trojan encampments, which allows them to create and implement a plan to take advantage of their newfound knowledge to score a military victory.⁷⁸

Mastery of technology

In addition to simply being one who knows, the Magician should also be one who can master the technology of the day for maximum effect. This is the tinkerer, the handy-man, and the Linux user: a man who, when faced with a problem, learns the appropriate technique to get the job done.⁷⁹

Mastery of the technology in the time of *The Iliad* would have included chariot driving, sword fighting, archery, and spear throwing, and so heroes who excel in these

⁷⁷ *Ibid.*, 9.308-316.

⁷⁸ *Ibid.*, 10.447-455, 466-477, 490-492, 549-556.

⁷⁹ Moore and Gillette, *King Warrior Magician Lover*, 97.

skills abound in the poem. Particularly interesting, however, is the twenty-third book of the epic, in which Achilles holds funeral games in honor of his dead friend, Patroclus. While elsewhere *The Iliad* reads as a catalog of daring do and valiant feats, this chapter is surprisingly casual, for it shows how the Achaean heroes train for battle. They pit themselves against one another in low-stakes contests, and thus sharpen their skills before the point of crisis occurs. At the games, the participants also heal their injured interpersonal relationships, practicing how to yield, treat a defeated foe with honor, share the plunder of victory, and not take themselves too seriously.⁸⁰ Achilles' declaration that Agamemnon is so clearly the best spear thrower that the skill need not be contested profoundly illustrates his rage has significantly waned.⁸¹ In games – in training – these mighty men learn to find their common ground, the better to deploy in battle later.

Shadow Magician: Manipulator and “Innocent” One

The Shadow Magician, like Shadow King and Shadow Warrior, has two poles. The first -- the Manipulator -- values knowledge and technology in order to actively control others for his own ends. The second – the “Innocent” One – passively holds the

⁸⁰ Homer, *The Iliad*, 23.630-680, 766-779, 818-820, 868-880, 909-916.

⁸¹ *Ibid.*, 23.986-995.

bare minimum knowledge for initiation into the secrets, but does not wish to share in the responsibility that comes with it. Both poles reflect dishonest attempts to obtain the power of the Magician for reasons other than the pure joy of knowing.

The Manipulator specifically is not free with his knowledge. Having ascended to the heights of knowing, he seeks to prevent others from attaining them and perhaps surpassing him. In knowledge, he finds power, and the Manipulator suffers no rival. He actively treats other aspirants cruelly, for the sheer joy of hurting a person with his intelligence. In contrast, the “Innocent” One innately knows his knowledge is not sufficient. By learning just enough to be able to frustrate the ambitions of others, he is able to enjoy the power of the Magician but eschews the responsibility of sharing that knowledge. Like the Manipulator, he does not want to bring others into the fold, but simply because he is lazy. The “Innocent” One would rather idly enjoy his own learning than engage with others.⁸² In so doing, he destroys the knowledge he claims to value for, with no protégé to receive his wisdom, he ensures it will die with him.

There are not many obvious examples of the Shadow Magician in *The Iliad*, as all those who have knowledge share it freely with their fellows. The immortal gods, however, demonstrate Shadow Magician traits throughout the poem by lying, threatening, and tricking. Zeus knows more than the other immortal Olympians, but

⁸² Moore and Gillette, *King Warrior Magician Lover*, 110-115.

rather than share his knowledge, he withholds his plans out of fear of frustration. Hera's schemes to overwhelm Zeus with lust through a subtle strategy, so that Hector's advance might be halted and the Argives saved. In doing this, Hera acts as an "Innocent" One, pretending she has no secret knowledge, but merely is the recipient of Zeus's lustful advances. In fact, with help from Aphrodite and the god of Sleep, she orchestrated the entire liaison, in order to distract Zeus with love and sleep so he could not intervene for a time to help Hector. By believing that she possessed just enough knowledge and skill to stop Zeus's plans, Hera acted as "Innocent" Shadow form of the Magician.⁸³ But Zeus is tricky too and, being the stronger god, chooses to use his knowledge as an open weapon. When he learns of Hera's trick, he reveals that her intervention on behalf of the Argives *lengthened* their victory's delay, for Zeus was planning on unleashing Achilles as soon as the Trojans made it to the Argive ships.⁸⁴ Zeus pulled off a classic trick of the Manipulator, and so we see what the Shadow Magician forms lead to: rather than mutual co-operation out of a shared pursuit of knowledge, the Shadow Magicians of the Olympians simply engage in a tiresome arms race. All their subtlety, in the end, amounts to nothing more than sophisticated weaponry.

⁸³ Homer, *The Iliad*, 14.187-429.

⁸⁴ *Ibid.*, 15.59-90.

The Lover Archetype

The King is the archetype of order making and blessing; the Warrior, of positive activity; the Magician, of internal knowledge. The fourth masculine archetype, the Lover, completes the picture of the fully masculine by embracing passion and sensation. The Lover embraces appetite, though not simply the sexual appetite suggested by the name. The Lover, rather, is that part of a man that expresses “a general appetite for life,”⁸⁵ and seeks to fulfill all the desires that a man has. It is that part of life that keeps the other three archetypes in check, for passion tears down order, overwhelms discipline, and sets knowledge aside. The Lover is dangerous, but necessary, to prevent a man from becoming a mere number. While the Magician is an introverted archetype, the Lover is extroverted; he expresses “sensitivity to the outer environment” and monitors his own reaction to it.⁸⁶ He is the one who screams back at the stars.⁸⁷

⁸⁵ Moore and Gillette, *King Warrior Magician Lover*, 119.

⁸⁶ *Ibid.*, 119-120.

⁸⁷ *Ibid.*, 124.

Roles of the Lover

Sensuality

The broad archetype of the Lover takes the stereotypical roles of the physical lover and extends them to the entirety of masculine experience, as it relates to *sensuality*. The Lover is sensitive to all he perceives, and perceives it without shame or concern. Thus, it may be better to think of the Lover as the spiritual aspect of the man; the part of a man that sees fairies around every corner; the part of a man that feels the world is haunted by magic.⁸⁸ Chesterton puts it well:

Modern minor poets are naturalists, and talk about the bush or the brook; but the singers of the old epics and fables were supernaturalists, and talked about the gods of brook and bush. That is what the moderns mean when they say that the ancients did not “appreciate Nature,” because they said that Nature was divine. Old nurses do not tell children about the grass, but about the fairies that dance on the grass; and the old Greeks could not see the trees for the dryads.⁸⁹

We need not look far in *The Iliad* for examples of sensuality. It is found in the nereid, Thetis, who bore brave Achilles;⁹⁰ in the goddess of love, Aphrodite, snatching Paris

⁸⁸ *Ibid.*, 120-124.

⁸⁹ G. K. Chesterton, *Orthodoxy* (Simon and Brown, 2011), 43.

⁹⁰ Homer, *The Iliad*, 1.422-430.

from the jaws of defeat to take him to Helen;⁹¹ and in the omen of an eagle catching a serpent, portending a turn of the tide against Troy.⁹² The world of *The Iliad* is an enchanted world, with every rock and river hiding a deep meaning. As Chesterton suggests, the modern man can struggle to feel things sensually because science teaches him to reduce things to their physical components, but a leaf's generative energy in the Spring is as real as the fact that it contains chlorophyll. The Lover has eyes to see all such facets.

Feeling joy and pain

The second role of the Lover is to feel the joy and pain in the world. As is obvious in *The Iliad*, the magical world of the Lover does not always yield joy; rather, it calls all sensations to the surface. The bee grants sweet honey, but also stings. At various times, Athena may both spur an army to victory and abandon a champion to his death.⁹³ Though the Lover feels everything more intently, whether pleasure and pain, he prefers these ups and downs to cold sterility, to tapioca-flavored moderation. When Hector takes a moment atop the Scaean Gates to reach out to his infant son, Scamandrius, we see both joy and pain, as the boy, confused by his father's famous

⁹¹ *Ibid.*, 3.432-444.

⁹² *Ibid.*, 12.230-239.

⁹³ *Ibid.*, 4.80-84, 22.348-353.

helmet, turns away in fear. Hector, however, laughs, putting aside the cares of the city and the battle for a moment, and removes his helmet so his son will not be afraid of him. As father and son share a tender, playful moment together in the midst of a destructive siege, we see both the delight and melancholy of the Lover manifest simultaneously. Hector would not have enjoyed his moment with Scamandrius so much were there not an existential threat at the gate.⁹⁴

Shadow Lover: Addicted and Impotent

While the complete Lover encounters and abides in the world of sensuality around him, he is never possessed by them. The Shadow Lover, however, cannot keep the satisfaction of his appetites in its appropriate sphere, and so it threatens to tear him down.

The Addicted Shadow Lover, the active pole, is the pie-eyed “hopeless romantic” who cannot keep his mind on the responsibilities of the world due to his day-dreaming. The alcoholic who cares more for the sensation of the next drink than for feeding his family, the sex fiend who runs from woman to woman; these Addicts are lost and restless. Their sensations overwhelm them, so that they cannot ever be at home with the tried and comfortable. All stability and purpose is threatened by their insatiable

⁹⁴ *Ibid.*, 6.556-574.

appetite for *something else*.⁹⁵

As any reader of *The Iliad* might expect, Paris is the obvious example of the Addicted Shadow Lover. So overcome was he with Helen's beauty, he stole her away from her husband and so cast the die that led to the devastating Trojan War.⁹⁶ Though capable of valor and bravery,⁹⁷ he is unreliable, and can suddenly turn up missing from the battlefield only to be later found in his bedchamber, making love while his comrades perish.⁹⁸ His Addiction -- not to sex -- but to love and his lover make him an untrustworthy friend, a treacherous brother, and a worthless son.⁹⁹

Another Addicted Shadow Lover is Achilles, though his sensual lostness is found in his grief rather than his lust. The loss of his childhood friend to battle leads him to a season of mourning, but to a degree that threatens his responsibilities. Once he receives the news of Patroclus' death, he desires to turn to martial revenge immediately. His Myrmidon soldiers who would be escorting him into battle, however, had already been fighting all day (without their brooding captain) and were therefore famished. It took the repeated councils of wise Odysseus to dissuade Achilles from recklessly

⁹⁵ Moore and Gillette, *King Warrior Magician Lover*, 131-137.

⁹⁶ Homer, *The Iliad*, 3.460-470.

⁹⁷ *Ibid.*, 7.1-14.

⁹⁸ *Ibid.*, 6.380-391.

⁹⁹ *Ibid.*, 24.293-310.

attacking course, so that his soldiers could recover from their days' labors first.¹⁰⁰

Though cooler heads prevailed in this case, Achilles' subsequent wrath and continued mourning suggest one that is possessed by his senses, rather than master of them.

The passive pole of the Shadow Lover is the Impotent Lover. This is the man who has allowed his love to "wax cold,"¹⁰¹ who lives a life of cold sterility and meaninglessness. If allowed to continue, such coolness can turn into depression: a lack of intention or affect of any kind. There are no obvious examples of the Impotent Lover in *The Iliad*; even the inactive characters like Priam at the gates of Troy¹⁰² and Achilles playing the lyre on his ship¹⁰³ are not inactive due to lack of feeling. Their absence, however, is itself illustrative: the cold, calculating desk jockey would have been foreign to these men. They would have considered a lack of sensuality an obvious evidence of disordered masculinity.

The Archetypes Together

The four archetypes of mature masculinity are necessary, each and all, to produce a complete man. Together, they include all aspects of masculinity: ruling,

¹⁰⁰ *Ibid.*, 19.175-281.

¹⁰¹ Matt. 24:12.

¹⁰² Homer, *The Iliad*, 3.194-201.

¹⁰³ *Ibid.*, 9.232-234.

acting, knowing, and feeling, in perfect balance so that no one overwhelms the others. To achieve such a mastery of oneself is referred to by Moore and Gillette as being “Lord of the Four Quarters.”¹⁰⁴ The tragedy of manhood is that all men do not perfectly possess King, Warrior, Magician, and Lover without some element of shadow evident. Any such shadow threatens to destroy the entire man, subjecting his other noble qualities to the tempting wraith. In *The Iliad*, there are many such incomplete men, but none so fascinating as the great Achilles, of whom the narrative is broadly about. As he wrestles with his shadowy tendencies, we see a picture of the struggle that each man must fight.

The Journey of Achilles: The Child Gains a Father

The Iliad is a story of one man above all others: Achilles, and the rage that drove him.

Rage—Goddess, sing the rage of Peleus’ son Achilles,
murderous, doomed, that cost the Achaeans countless losses,
hurling down to the House of Death so many sturdy souls,
great fighters’ souls, but made their bodies carrion,
feasts for the dogs and birds,
and the will of Zeus was moving toward its end.¹⁰⁵

¹⁰⁴ Moore and Gillette, *King Warrior Magician Lover*, 43.

¹⁰⁵ Homer, *The Iliad*, 1.1-6.

So the poem begins, and so Achilles hovers over the entire story. From the first conflict with proud Agamemnon¹⁰⁶ to his retreat to his ship, injured in pride;¹⁰⁷ from his appeal to his mother the sea nymph¹⁰⁸ to Zeus' plan to bring him glory by exalting Hector for a time;¹⁰⁹ the entire narrative is a response to Achilles' rage. The early battles between Trojan and Argive are pregnant with a question: would this be happening if Achilles were involved? Hera, consort of Zeus, seems to think not:

the white-armed goddess Hera rose and shouted
loud as the brazen voice of great-lunged Stentor
who cries out with the blast of fifty other men,
"Shame! Disgrace! You Argives, you degraded-
splendid in battle dress, pure sham!
As long as brilliant Achilles stalked the front
no Trojan would ever venture beyond the Dardan Gates,
they were so afraid of the man's tremendous spear.
Now they're fighting far away from the city,
right by your hollow ships!"¹¹⁰

Likewise, when Patroclus' death spurs Achilles back into action, the narrative pauses to consider his preparation: the creation of a divine shield and suit of armor for him by the

¹⁰⁶ *Ibid.*, 1.153-202.

¹⁰⁷ *Ibid.*, 1.356-360.

¹⁰⁸ *Ibid.*, 1.422-490.

¹⁰⁹ *Ibid.*, 1.600-631.

¹¹⁰ *Ibid.*, 5.902-911,

god of fire, Hephaestus,¹¹¹ and how he girds himself and prepares his men.¹¹² Even the immortal gods and goddesses, at the news of Achilles' return to battle, are released by Zeus to fight on the Trojan battlefield on whatever side they prefer, so impactful is his presence.¹¹³

Achilles' return is swift and violent. Driven by rage for the death of his bosom friend, he will not be stopped until he kills Hector, the man at whose hand Patroclus died.¹¹⁴ He mows through Trojan after Trojan until he reaches the walls of Troy, chases and eventually kills Hector,¹¹⁵ and then subjects his body to ignominious outrage.¹¹⁶ Such is his rage, yet, *The Iliad* does not end with this act of revenge. Instead, the epic concludes quietly, with funeral games in honor of Patroclus and the return of Hector's body to his aged father, King Priam, for honorable burial.¹¹⁷ This change in tone from rage to reflection requires further examination.

The narrative of *The Iliad* is one of Achilles becoming a mature man. His father, Peleus, who would have normally guided him into manhood, waits back home far

¹¹¹ *Ibid.*, 18.540-719.

¹¹² *Ibid.*, 19.

¹¹³ *Ibid.*, 20.23-36.

¹¹⁴ *Ibid.*, 18.91-109.

¹¹⁵ *Ibid.*, 22.248-432.

¹¹⁶ *Ibid.*, 24.17-21.

¹¹⁷ *Ibid.*, 24.944.

across the sea with Achilles having gone without his guidance for a decade.¹¹⁸

Irresistible in strength, no one else has been able to stop Achilles and guide him into maturity, and thus when the poem begins, Achilles is far from the complete “Lord of the Four Quarters” that Moore and Gillette describe as the masculine ideal.¹¹⁹ Achilles’ actions betray dangerous elements of the shadow archetypes. For a man as powerful as Achilles, to descend into shadow is a frightful thing indeed.

As King, Achilles reflects the two aspects of the Shadow, both Tyrant and Weakling. He refuses to bend to help his brothers-in-arms as they are being slaughtered, holding to his hurt sense of honor as a justification for his cruelty.¹²⁰ In doing this, his rage weakens him too, and he is reduced from mighty commander to fawning supplicant at his mother’s breast.¹²¹ Clearly, this is one who is accustomed to being obeyed and to getting his way, but who struggles to bring order and blessing to those around him. He is a wild card, as quick to be friends as enemies, not yet a King.

As Warrior, Achilles is of course able, but – as has been discussed above – does not direct his aggression wisely. To furiously drive his war chariot in a just cause, killing the enemy cleanly and fairly is one thing, but to masochistically sulk on his ship,

¹¹⁸ *Ibid.*, 24.623-634.

¹¹⁹ Moore and Gillette, *King Warrior Magician Lover*, 43.

¹²⁰ Homer, *The Iliad*, 16.18-21.

¹²¹ *Ibid.*, 1.413-490.

grieved and brooding at the honor stolen from him,¹²² until – overcome with emotion – he snaps, careering into sadistic and useless torment of his enemy is Shadow. This is not the spirit of the complete Warrior.¹²³

As Magician, Achilles is the master of spear throwing, chariot driving, and hand-to-hand battle. Yet, he swerves mildly into shadow even here by refusing to use his technical mastery to help his friends until Agamemnon has been thoroughly beaten by Hector and his Trojans. He makes things harder for the other Argive commanders, impotently withholding his expertise from them and actively manipulating their battles so he can earn more glory. Sending his best friend, Patroclus, out to his eventual death just so he could offer one last insult to Agamemnon is the work of the Shadow Magician.¹²⁴

Finally, as Lover, it is obvious that Achilles is possessed by his passions, completely addicted to his rage, his grief, and his wounded sense of honor. *The Iliad* is about his rage, after all, an emotion Achilles, for all his strength, cannot control.

Achilles is a sorrowful character: posing godlike strength, yet incomplete as a person. He falls short in all the measures of masculinity, while those less physically gifted than he – Odysseus on the Argive side and Hector on the Trojan – excel him. It is

¹²² *Ibid.*, 24.54-65.

¹²³ *Ibid.*, 22.434-441.

¹²⁴ *Ibid.*, 16.73-106.

for this reason that *The Iliad* ends with an account of Achilles' maturation from his fruitless life of shadow. In the funeral games he holds for Patroclus, each event is marked with an example of true masculinity: the delayed but honest fair play of the chariot race, in which Antilochus owned up to a foul he committed in the heat of the event;¹²⁵ Epeus' magnanimous treatment of his vanquished foe in boxing;¹²⁶ the draw honorably agreed upon in the wrestling competition between mighty Ajax and stout Odysseus;¹²⁷ the humble humor of little Ajax at his own expense in the footrace;¹²⁸ the shared prize of the lance duel between two worthy competitors;¹²⁹ the good-natured glory of the shot put;¹³⁰ the wonderfully valiant skill of Meriones at archery;¹³¹ and Achilles' granting of unmerited honor to his captain, Agamemnon, in the spear throw, raging against him no longer, bygones truly having become bygones.¹³² These events remind Achilles of times he has fallen short in the days leading up to the funeral game, and signify his understanding of his need to change -- to be comported more closely

¹²⁵ *Ibid.*, 23.651-661.

¹²⁶ *Ibid.*, 23.772-779.

¹²⁷ *Ibid.*, 23.818-820.

¹²⁸ *Ibid.*, 23.868-876.

¹²⁹ *Ibid.*, 23.910-916.

¹³⁰ *Ibid.*, 23.931-941.

¹³¹ *Ibid.*, 23.976-978.

¹³² *Ibid.*, 23.990-995.

with the masculine ideal embodied by his Argive colleagues.

Achilles, however, is still haunted by his rage, which keeps him from sleep that night. He seeks relief by driving his team and chariot in circles in the middle of the night just to drag his enemy Hector's body even further and defile it more thoroughly. Achilles hopes that, in revenge, he will find rest from his sorrow, but his increasingly extreme actions betray the fact that he is becoming captive to it.¹³³ Achilles, in fact, cannot address his childish rage himself; he needs a ritual guide to help him learn to master himself – to become “Lord of the Four Corners” -- but the obvious choice, his father, is far across the sea.

Thus the gods arranged for King Priam of Troy to come to Achilles, and humbly request Hector's body be returned to him for burial. Though one would expect Achilles to reject such a request outright, the King touches the heart of the young commander:

But Priam prayed his heart out to Achilles:
“Remember your own father, great godlike Achilles—
as old as *I* am, past the threshold of deadly old age!
No doubt the countryman round about him plague him now,
with no one there to defend him, beat away disaster,
No one—but at least he hears you're still alive
and his old heart rejoices, hopes rising, day by day,
to see his beloved son come sailing home from Troy.
But I—dear god, my life so cursed by fate...
I fathered hero sons in the wide realm of Troy
and now not a single one is left, I tell you.”¹³⁴

¹³³ *Ibid.*, 24.1-25.

¹³⁴ *Ibid.*, 24.569-579.

And Achilles responds:

“Poor man, how much you’ve borne—pain to break the spirit!
What daring brought you down to the ships, all alone,
to face the glance of the man who killed your sons,
so many fine brave boys? You have a heart of iron.”¹³⁵

Priam, without knowing it, has given the young commander what he has needed: one with as much grief as he, but who responds without rage. By returning Hector’s body as requested, out of compassion and regard, Achilles demonstrates mastery over the demons that haunt him by disobeying them. He has found the complete male archetype in ancient Priam – the father energy of the King manifest – and realized what he could have been had his own father been available to him. Though his doom is near and the immediacy of death obvious, it is not too late for Achilles to gain rest by doing right, inspired by Priam’s paternal example. So Achilles recalls the body of Hector, his enemy, from its place of ignominy, orders it to be dressed in honor, courteously gives a bed to Priam for the night, and withholds attacks on Troy for ten days, so Priam can bury his son.¹³⁶

And so the Trojans buried Hector breaker of horses.¹³⁷

and with him, Achilles buried his rage.

¹³⁵ *Ibid.*, 24.605-608.

¹³⁶ *Ibid.*, 24.700-706, 775-788.

¹³⁷ *Ibid.*, 24.944.

Conclusion

The four archetypes of masculinity proposed by Moore and Gillette provide a framework for understanding *The Iliad*, as a parable of masculinity. In its twenty-four books, we see complete and shadow examples of the archetypal King, Warrior, Magician, and Lover. Yet, the work is best seen as a prolonged examination of Achilles, the young, strong man bereft of a father, who is seeking to master his self. Not until he finds a father analogue in Priam, the old king of Troy, his ostensible enemy, is Achilles able to achieve mastery over his shadow tendencies and approach the archetypal masculine ideal.

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