The Characterization in the "Aeneid" of Virgil

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THE CHARACTERIZATION
IN THE "AENEID" OF VIRGIL

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# Characterization in the "Aeneid" of Virgil

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TANTAE MOLIS ERAT ROMANAM CONDERE GENTEM.

Virgil, Aeneid 1.33.
Character treatment in the "Aeneid" of Virgil cannot rightly be appreciated by a modern reader unless certain outstanding differences between ancient practice and theory are made perfectly clear at the outset. The ancient writer neither interested himself in character development as such, nor was he cognizant of the artful shrewdness and refined skill of modern character drawing. It is the gradual unfolding of distinctive qualities, the careful observing of the almost imperceptible effect of outer action upon inner self, the desire to notice each rung on the ladder of this development that entrances the modern writer.

For an example we may turn to the drama. Action on the stage usually causes a total change in the heart and mind of the hero and heroine. At the beginning such a character very often possesses some trait—ambition, pride, honor—in excess; this particular characteristic offsets that individual from his or her background, family circle, associates and world in general. The author, as a literary artist, takes this person and by means of ingenious aptitude makes him come in contact with other persons and events thereby
representing a change, frequently a consistent and methodical evolution, in the character of the individual. If the play happens to be a tragedy, this governing quality of pride, ambition, or the like, may be stirred and vivified to such a degree as to lead to a dramatic climax and tragic calamity. If, on the other hand, it be a novel, external action and an unrestrained mutual play of the individual with other persons and with the alternations of life may regulate and train the individual thus decreasing the predominating quality. Modern interest in character growth has brought delicate finesse, naive subtlety, and suave grace into characterization found in works of contemporary writers. We have reached a point where we are no longer satisfied with a play or story in which race rather than individual occupies the stage, where action holds preference to character in proximity to the footlights. We look for meticulously worked out psychological studies, the why's and wherefore's of every word and deed of the character unfolding before our eyes. Though character plays an important role in modern writing, action also receives due consideration. Liberally speaking, ancient literature glorifies action, but at the same time it does not disregard character; however, such distinguishing of individual persons as there may be is done broadly and simply.
This neglect of singling out people in ancient literature is nothing more than a mirrored reflection of present day social conditions. What is known as the "city-state," as opposed to the most recent organizations, stresses the entire assimilation of the individual in the huge corporations. If ever someone undertakes to examine closely mankind in such an atmosphere, he will find it necessary to emphasize the race, an assemblage of vast multitudes instead of the singular man. A change from the city-state to a monarchy actually took place, particularly in Greece, when Alexander subdued the city-states and introduced a monarchial form of government; then individualism began to evolve. In that Hellenistic period, literature nevertheless was not devoid of interest in the individual. Virgil, being a contemporary of this later Greek tradition, treats character with a certain amount of skillful delineation of some singular traits combined with broader and simpler characterization. Considering the artistic ideals of his day, we find that Virgil reaches a comparatively high degree of accomplishment.

Though the characters are powerful in Greek tragedy, their moral qualities and emotions are of a widely humane sort contrary to a distinctly personal kind. Writers in fifth century Athens contented themselves in making love
of country, devotion of wife and sister, simple basic emotions, force characters to action. Not until the centuries immediately prior to the birth of Christ do we find harmonious and systematic suggestions of a burning modern interest in the inner life; looking inward and examining one's secret thoughts now becomes more or less a habit. Hellenistic poets delighted in depicting love-stricken men and women, even though this was principally an emotional conflict without any artistic adjustment. Moral qualities, too—perhaps a little stereotyped in typical forms, but moral qualities none the less—found their way into Hellenistic comedy. The conceit of soldiers, the fraudulence of slave dealers, the treachery of slaves, the humble simplicity of old men, these and other traits defining occupations, vocations, avocations, social classes, and resulting in action recur at definite intervals. Notwithstanding this, there is still even in these cases general rather than specific characterization.

The criterion of literary genius attained before Virgil's appearance may be more completely analyzed by two illustrations of academic discussion on character treatment: the comments of Aristotle in some of his essays, and Horace's poem on the art of poetry. Aristotle apparently considers character as containing moral qualities and differentiates between general and individual characterization
emphasizing the latter; whereas, Horace expands upon general characterization and does away very shortly with individualization. General characterization consists in representing the qualities of a group rather than of an individual, for example, old men and young men as being different from each other without distinguishing one individual young man from another; so also women must have qualities different from those of men, and Greeks must not resemble Italians.

It is from the standpoint of this ancient theory with its stress upon the general characterization that we may best learn, understand and appreciate Virgil's achievement in the minute and accurate description of persons in his poems. The essence of what will thenceforward follow in some lengthy specifications is that Virgil, in portraying his characters, emphasized general traits of character in preference to individual qualities; therein lies his deficiency from the modern viewpoint; yet we must do justice to Virgil as a successful artist in painting word pictures of individual characters, and there are some notable and worthy cases of several warriors in the last six books of his poetry.

Subsequent chapters will include the general characteristics of young men, old men and women. Virgil in this exclusive delineation is resolutely intent upon attributes
common to groups and discriminating between age and sex more readily than upon precise particularization. The proceeding gradual disclosure will consist of a universal estimation of each class, individual and general, with examples taken from their special part playing in the "Aeneid." Significant people will be treated extensively and in a more noteworthy discussion. Upon some persons and their intimate lives we will look as the doctor diagnoses a case and the psychiatrist studies the mental operations of a subject. We will search, and finding, test the results with a properly disposed judicial attitude so as to determine Virgil's correct status and true value in the sphere circumscribing the field of characterization in literature.

In the last six books of the "Aeneid," explicit characterization may be discernible. Such warriors as Mezentius, Turnus, Pallas and Camilla are conspicuously individualized. Fighting on the battlefield, Virgil's people manifest emphatically the more purely human and moral element than the martial qualities and physical excellence; hence we deduce that Virgil relates action to human traits.

Instances of specific individualism will be unfolded in the second chapter. The most striking of the aforementioned four soldiers is Mezentius; his character we
shall conceive from the recital that Evander relates about him, by speech, action, and implicit contrast with other characters. We shall endeavor to concentrate upon Turnus by presenting him with Aeneas in a diverse situation and light. Pallas, the ideal youth of the poem, will be depicted by a narration of his deeds in relation to the human qualities of a veritable champion of victory and a glorious death. The young Amazon Camilla will be portrayed in an interesting account of not only her historical tradition, but also of a picture in which we see her as a masculine heroine, an exemplary and perfect Amazon, on the field of battle. She appeals to the mind and its impressions more readily than any other of Virgil's characters.

While considering Dido, we must realize Virgil's conception of this central figure. She is at once a woman and a queen, a woman in the large and expansive sense, that is in instinct, feeling and sympathy; she is a queen in her ideas and achievements. We shall first picture her as an ideal queen throughout the first six books, for Dido is "a regina and always a regina."¹ Secondly, we shall have a glimpse of Dido in the feminine weaknesses which at times leads to imprudence and even to disaster.

¹ Virgil, "Aeneid" 8.696: "regina in mediis patrio vocat agmina sistro."
Among the prominent characters, Aeneas stands in the lime-light. In Aeneas' life, as in everyman's earthly sojourn, there is sacrifice, pain and suffering.

"Multa quoque et bello passus, dum conderet urbem, Inferretque deos Latium; genus unde Latinum Albanique patres atque altae moenia Romae."²

If at one time or another anyone is to accomplish a great deed, illustrious act or something that may be called a magnanimous enterprise, he must with absolute necessity experience struggle, endure internal as well as external conflicts, for otherwise how can he know that he is sufficiently strong to undergo what difficulties life's unexpected battles may present in order to help mankind forward. Furthermore, it is a well-known fact that every piece of gold mineral must pass through the test of fire before it is purified and proclaimed gold worthy of the name. So every character must also reach and pass the mark in order to be considered a person of eminent merit. In the "Aeneid" Virgil wishes to set forth this theme:

"Tantae molis erat Romanam condere gentem."³

² Virgil, "Aeneid" 1.5-7.
³ Ibid., 1.33.
Moreover, we must incessantly keep in mind the lesson of the "Aeneid;" namely, that the great destiny of Rome has been accomplished by the service of man, by his unflinching loyalty, honorable self-sacrifice, and scrupulously powerful sense of duty, by that which the Romans knew as "pietas." The second part lies in the exemplification of these qualities in the personality as well as the character of the hero. It is many times worthwhile to keep in mind also what great authors say about something on someone. For example, Stephen M. Slaughter says: "Devotion to duty is, of course, the keynote to the interpretation of Aeneas' character, as it is the explanation of the lesson Virgil would teach his contemporaries."\(^4\) John Dryden states: "Knowing that piety alone comprehends the whole duty of man towards the gods, towards his country and towards his relations, Virgil judged that this ought to be his first character, whom he would set for a pattern of perfection\(^5\) "They little suspect," said Goethe of some people, "what an inaccessible stronghold that man possesses who is always in earnest with himself and things around him."\(^6\)

\(^4\) Stephen M. Slaughter, Roman Portraits, (London, Yale University Press, 1925.), p. 44.


implication of the "Aeneid" is the same. The Romans are "rerum domini" in virtue of their character.

Virgil attempts to present the type of manhood in Aeneas not yet reached in Rome. Augustus represents the old Roman character and once more conquered the world in virtue of it. It was he that brought back the "pax Romana." The heart and soul of Augustus were his country. He focused his mind upon one thing, and one only—ROME. Being a person of first-rate character, Augustus sacrificed his all, even life itself in his official devotion to the country, while on the contrary, Antony, an egotistical pleasure lover, trifled with all that was good and holy in virtue and patriotism; consequently his history's verdict pronounced at Actium was profoundly just.

These considerations will no doubt awaken the interest of the modern reader and make him yearn to learn more about these noble Roman individuals so as to be able to appreciate a part of the world's culture which can be overlooked in no reasonable way. Let us therefore in reading the chapters that follow strive to meet men, women and youth living strenuous lives, performing brave deeds, giving themselves up for love of child and father and people. Characters content to get no visible or tangible rewards, preferring to do the service whatever comes of it, are born Romans, live up to the supreme heights of what a Roman should be, and die the
death of heroes, martyrs, and who knows if not great saints. Let us conceive that: "Character, in Virgil's view, means achievement in the long run for the race and for the individual, but quite apart from results, character is achievement in itself; and the righteous man does not look for rewards for righteousness."  

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SUNT LACRIMAE RERUM ET MENTEM MORTALIA TANGUNT.

Virgil, Aeneid 1. 462.
CHAPTER II

GENERAL CHARACTERIZATION IN THE "AENEID"

Virgil, a great genius at weaving the network of characterization, has with such extraordinary proficiency interlaced the general with the specific that it is almost impossible to perceive one without referring directly or indirectly to the other. Five outstanding young men, namely, Ascanius, Pallas, Nisus, Euryalus and Lausus, are ideal types of hopeful, ambitious youth, ready to expose themselves to dangers beyond their powers. They are, according to their achievement, among the most attractive figures of an epoch. The fruits of their efforts equal those of matured dauntless warriors. Within this general likeness there is also conspicuous a slight individual differentiation. At an early age Ascanius, son of the hero, has not known the loving tenderness, soothing comfort, and watchful guidance of a mother. We conceive him: growing in boyhood, in his eagerness to hunt, on the battlefield always striving for distinguished endeavor even in the face of opposition. His young life so full of glorious deeds is crowned by a grand-finale appearance in glittering armor and a purple vest, in the ninth book. Hopeful ambition urges him to shoot at Numanus. This marks the beginning of maturity.
"Tum primum bello celerem intendisse sagittam
Dicitur, ante feras solitus terrere fugacis,
Ascanius, fortemque manu fudisse Numanum."¹

The god Apollo comes down to admonish him:

"Such dawn of glow great Apollo's will concedes....
but tender youth, refrain hereafter from this war."²

Besides presenting a clear picture of Nisus and Euryalus thirsting for notable progress and success, the author lays open to our view his own appreciation of human affections; and he does it in several instances. We encounter this personal feeling first as mutual love in the characters as a whole.

"His amor unus erat, pariterque in bella ruebant;
Tum quoque communi portam statione tenebant."³

Then, amidst great danger these two youths volunteer to announce to the absent Aeneas the attack on the Trojan Camp. Before departure Nisus, the elder, reveals magnanimous solicitude for Euryalus lest he not survive the possible jeopardy to which he might be exposed. This in consequence

1 Virgil, Aeneid 9. 590-592.
3 Ibid., 9. 182-183.
would naturally grieve Euryalus' aged mother whom Nisus respected and loved as his own. Unheeding the pleading and prayerful begging of Nisus, Euryalus instantaneously decides to die as he had lived courageously with his companion. Romans, noble Romans, must not fear; they must not let hearthstone loves interfere with what is paramount in, of and for Rome. A brief account of a touching scene of parting vividly shows what great reverence and love the glorious youth had for their mothers. Euryalus ardently appeals to Ascanius to look after his mother, and especially in the event of death. It brings tears to the eyes of Ascanius who recalls his own lost mother who was one of the many victims passing into eternal sleep during the flight from the fallen Troy. His reply is: "She shall be my mother, lacking only the name of Creusa." His reply to the eager plea appears to lay bare the heart of the poet and is not out of the spirit with many a passage from Holy Writ... His implied comment here would indicate a reverence for motherhood, and womanhood in general.4

Further we behold Nisus and Euryalus in the hostile camp giving way to battle's fury. Since eagerness and memory's fidelity overrule all other encroaching intentions,

they vow to avenge their slain brethren. Fighting, blood, horror follow; many remain slaughtered mercilessly. Shortly afterwards the two, while making a hurried retreat in the dark woods, lose sight of one another. Once again that interchangeable human fondness comes to the foreground when lonely Nisus diligently surveys the enemy field in the hope of finding his friend. Upon beholding him amongst the foe, Nisus aims a throw and scatters the opposing forces. They knowing that it was Euryalus, surround him, pressing closely, and give the young man the death blow. Virgil expresses this sentiment brilliantly in a few succinct lines in the ninth book; he loved his country's youth.

"It cruor, inque umeros cervix conlapsa recumbit:
Purpureus veluti cum flos succissus aratro
Languescit moriens, lassove papavera collo
Demisere caput, pluvia cum forte gravantur."\(^5\)

Nisus upon beholding his beloved friend thus endangered, rushes against the enemy like a madman indifferent about his own life. The weapon of the foe strikes him and he falls upon the bleeding bosom of Euryalus. Here human affection takes its highest form, the form of self-sacrifice. Death itself could not sunder a friendship which had remained

\(^5\) Virgil, Aeneid 9. 434-437.
inseparable in life. Virgil so esteemed human affection that he breaks away from the reserve of the epic and speaks directly to the reader:

"Fortunati ambo! si quid mea carmina possunt,
Nulla dies umquam memori vos eximet aevi,
Dum domus Aeneae Capitolis immobile saxum
Accolet imperiumque pater Romanus habeit."6

The message which this quoted passage contains has hitherto been partly submerged. Johnston interprets it to us as follows:

The life worthwhile is not expended in self-seeking nor are its loyalties self-centered. The worthwhile life is the life that is lived in the unswerving performance of conscientiously assumed tasks, even in the face of a fixed doom. Such a life runs true to the promptings of human loyalties, and its rewards are to be numbered by the loyal contacts wrought out in every act of living.7

Pallas, the son of the majestic king Evander, is the ideal youth of the poem. This glorious and ambitious young man, blooming flower of humanity is intrusted with the leadership of the Arcadian allies of Aeneas. We see in him a matured warrior, a prototype of Hannibal, beloved and respected by his armed forces. His deeds, words, and example, in fact his very appearance induces his faithful followers to hold their ground. We recognize in what he says

6 Virgil, Aeneid 9. 446-449.

his sense of honor and his piety which at all times trusts to providence. He refuses to avoid the challenge of Turnus, the mighty warrior his master, though he is conscious of his inferiority. How admirable this youthful daring is! To this bloom of youth the life of the blessed on earth is not the highest reward. His highest hope is victory or a glorious death. He faces the hostility of the Latin champion, Turnus with the expression of this thought "glancing up and down that giant frame and with fierce frowning brows scans him from far, hurling defiant words." He prays to Hercules before the duel. The bravery of Pallas is displayed in determined and consistent heroism. Lausus, on the other hand exhibits his desire for achievement in sacrificing his life in defense of his haughty father. The noted difference, however, in all these young men is due to the situation rather than to any essential variation of character.

Virgil shows his power to interpret humanity, not only in his individual scenes but also in his group scenes which are very true to nature. The women of the great epic strikingly resemble one another. They especially portray almost exclusively the trait of excitability. Every emotion and feeling of these female characters are followed by frenzy

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and passion which destroys their balance; when one of them is so affected that her madness quickly spreads to the others. This disturbing emotional excitement is a vivid picture of the action of a group as outlined by Everett Dean Martin on the psychology of the crowd. The meaning is as follows: 1) an exalted ego, 2) a devotion to a supposedly great cause, and 3) a homicidal tendency.\(^9\) A discontentment has grown up among the Trojan women who feel mistreated because they have been obliged to wander a long time seeking their new home and because they have no part in the ceremonies held in honor of Anchises. They sympathize with themselves—this is exalted ego—they want a city—this is devotion to a great cause—they set fire to the ships—this is a "navicidal" rather than a homicidal tendency; it is, however, the same sort of instinct, for they wish to destroy something. The unexpected event of the sudden appearance of the young Iulus shocks the crowd out of its insane mood. These sudden outbursts may be easily justified. The Trojan women are easily stimulated to set fire to the ships by the strong appeal of Juno as related in the fifth book.

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10 Virgil, \textit{Aeneid} 5. 655.
"Tum vero attonitae monstris actaeque furore.
Conclamant, rapiuntque focis penetralibus ignem;
Pars spoliant aras, frondem ac virgulta facesque coniciunt."

These, however, bitterly repent as soon as they see their husbands rush to extinguish the flames.

Amata the mother of Lavinia and wife of Latinus, in her demand that her daughter marry Turnus rather than Aeneas becomes furious. She infects the women of Latium to support her in bringing about the war. The women eagerly join; but after the first serious defeat—they loudly bewail their beloved ones and demand that a duel should be fought between Aeneas and Turnus instead of implicating the whole people. Amata is firm in her devotion to the cause of Turnus but it is all a woman's wrath and fear that first inspire her; she is differentiated only in so far as perhaps every woman might not be driven to extremes by passionate fury. In the course of her supplication to the king she insinuates that Aeneas is a faithless adventurer. This may be described as a characteristic of the fond mother rather than any individual trait of her own. In the above passage we have a portrayal of Virgil's frequently quoted description of women as mutable and changing.

11 Virgil, Aeneid 5. 659-662.
12 Ibid., 7. 56.
"Varium et mutabile semper femina."\(^{13}\)

A second outstanding trait of the women is their unswerving devotion to family and kin. This virtue the women share, of course, with the virtuous man of the household, but with him it is a matter of duty, with her it is a part of her being. Euryalus\(^{14}\) tenderly loves his mother but his devotion to her cannot with-hold him from taking part in the dangers of a bold enterprise. Evander is an ideal type of a loving father, but he sends his son off to a revengeful war\(^{15}\) with an appealing prayer to the god, Hercules, that they may again see each other:

"At vos, o superi et divom tu maxime rector
Iuppiter, Arcadii, queso, miserescite regis,
Et patrias audite preces: Si numina vestra
Incolu mem Pallanta mihi, si fata reservant,
Si visurus eum vivo et venturus in unum:
Vitam oro; patior quemvis durare laborem."\(^{16}\)

He sends Pallas, his son, to aid Aeneas because he desires that the solace of his age be well trained in arms:

\(^{13}\) Virgil, Aeneid 4. 570.
\(^{14}\) Ibid., 9. 198.
\(^{15}\) Ibid., 8. 52.
\(^{16}\) Ibid., 8. 572-577.
"Hunc tibi praeterea, spes et solatia nostri,
Pallanta adiungam; sub te tolerare magistro
Militiam et grave Martis opus, tua
cernere factura
Adsuescat, primis et te miretur ab annis."\textsuperscript{17}

The love of woman for her kin is manifested in various ways. The great mother-love in the goddess Venus, always solicitous for her son's safety, is strikingly evident. Twice she bitterly complains to Jupiter about the mistreatment of her son. Whenever Aeneas is about to encounter danger she is ever ready at his side to bring him the needed aid. We have another heart-rending example in the mother of Euryalus,\textsuperscript{18} who forgets all care and anxiety in her work for her son and in his loss destroys her own life. The scene in which her great sorrow is presented is very touching.

"Evolat infelix, et femineo, ululatu,
Scissa comam, muros amens atque agmina cursu
Prima petit, non illa virum, non illa pericli
Telorumque memor; caelum dehinc questibus implet:
'Hunc ego te, Euryale, aspicio? tune ille senectae
Serae meae requies, potuisti linquere solam,
Crudelis? nec te, sub tanta pericula missum,
Adfari extremum miserae data copia matri?'\textsuperscript{19}

\textsuperscript{17} Virgil, \textit{Aeneid} 8. 514-517.
\textsuperscript{18} Ibid., 9. 474.
\textsuperscript{19} Ibid., 9. 477-484.
Other examples of this mother love may be found in Andromache who sees in Ascanius the portrait of her own Astyanax, and prays that he may miss his mother, Creusa, for she thinks her son would in a similar case have missed her; likewise in Creusa, the wife of Aeneas whose last words to her husband remind him of their son Ascanius:

"Sed me magna deum Genetrix his detinet oris.  
Iamque vale et nati serva communis amorem." 20

Oh! what a blooming sisterly love in Dido and Anna; those sisters who cooperate together in feeling and labor, living with a single soul between them. Anna's first thought at the death of Dido is of a sister dearer than death itself. 21 In her lamentations she expresses her first desire that she might have died with her. The brother-sisterly love is marked in Turnus and Juturna. The divine sister struggles to aid her endangered brother. The failure to accomplish her desired purpose overpowers her as soon as she recognizes that her brother is doomed. Her immortality has now become an unbearable burden. The devotional love of wife for husband is exemplified in the attitude of Dido towards Sychaeus and in the loyalty of Andromache to Hector, in spite of her matrimonial vicissitudes.

20 Virgil, Aeneid 2. 788-789.
21 Ibid., 4. 9.
And the immutable loyalty of the entire sex the poet pictures in the ninth book when as the Trojans press hard upon the city walls of Laurentium, "above in conflict wild even the women who for faithful love of home and country schooled them to be brave....rained weapons from the walls,... as if well armed in steel, each bosom bold would fain in such defense be first to die." 22

The prominent old men are Ilioneus, 23 Nautes, 24 Evander 25 and above all Anchises. 26 The speech and action of these serious minded characters are calm, well considered and dispassionate. They are a sharp and interesting contrast to the vehement youth that we have previously portrayed. Anchises 27 loses his courage and hope entirely when he is informed that the Greeks are in possession of the city and at first refuses to attempt to flee. He is old, enfeebled and crippled; he had already seen one downfall of the city and is certain that the gods do not wish him to survive another. A pessimistic resignation to that which he thinks is bound to happen makes him obstinate in his determination not to move. It takes a sign from the gods to stir him from his stupor, and even then it is not for himself that

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23 Virgil, Aeneid 1. 120.
24 Ibid., 5. 704.
25 Ibid., 5. 8. 52.
26 Ibid., 2. 687.
27 Ibid., 2. 634.
he acts but for the coming generations. This he expresses in the words:

"Di patri servate domum, servate nepotem."\(^{28}\)

We notice how different this attitude is from the courage of the youthful heroes mentioned before, who rush into the conflict without thought of what may happen, seeking only the immediate object of defiance or revenge.

The renowned boxer, Entellus,\(^{29}\) furnishes another example of courage of that slow, thoughtful, well-considered action. We see him sitting peacefully beside his friend, Acestes, on the grassy green slope, intending to be only an interested spectator at the contest, which is about to take place. Entellus does not oppose even when the haughty Dares claims the prize because no opponent offers himself. He, likewise, is old, his blood is sluggish and chilled with age. A pessimistic resignation to his inevitable fate as an aged man makes him refuse to think of entering the contest. The friend Acestes, finally stirs him to action by making him understand that he was neglecting the distinguished skill which he possesses and that he is a coward to permit the prize to be seized without a struggle. He ventures then

\(^{28}\) Virgil, Aeneid 2. 702.

\(^{29}\) Ibid., 5. 387.
courageously with superhuman strength to challenge the youthful Dares in the fight. The opponent must be rescued from his blows in order to leave the field alive. In both Anchises and Entellus there appears a sense of reserve power born of the knowledge of past achievement. Theirs is a confidence that only experience teaches. It is not like the untried confidence of youth in these days of the twentieth century A. D. as it was in the first century B. C. The experience and hardships of life have schooled these old men to wisdom so absolutely necessary to righteousness. They are prone to impart to others the benefit of these experiences by acting as admonitors, leaders and directors. They possess deep wisdom and eloquence which gives them a deep-set understanding of the divine will and the decree of the fates.

The great king Evander is somewhat outstanding. He represents in the heroic age all the virtues of Roman and Italian at the best period of their history—simplicity, dignity, hardness, faith, courage, and piety. When he welcomes Aeneas as an ally to his house he bids him enter in a sentence which probably sums up his own philosophy of life and perhaps the poet's, a sentence which has not lost its charm and its value:
"Aude, hospes, contemnere opes, et te quoque dignum
Finge deo, rabusque veni non asper egenis."  

Latinus, the king of the Latins, is likewise slightly differentiated in the group. He is conceived as an ideal king-pious, discreet, generous, gentle and upright. He has, however, one obvious drawback: he lacks the stiff backbone of consistency and determination. He has been accustomed to rule a peaceful people, up to old age; solicitous always for their welfare, consulting his senate to promote the common good. We recognize him at the head of them when he enters into the council hall, speaking first, but still demanding their advice, and directing only whenever necessary. He is suddenly exposed to a difficult situation when his physical strength is exhausted. His own family and people oppose him and demand war; he is not equal to the emergency.

We have seen that the sympathetic interest of Virgil in young men in this sketch of the general characteristics of young men, old men, and women is outstanding. He sees in them the hope of Rome's continued greatness, flower-like forms over whom hangs the shadow of an early death. The women are not negligible. Andromache of Epirus, Creusa at Troy, and Anna at Carthage are all touched by him into life. In the larger portrait of queen Amata, in the tenderly

modelled figure of the mother of Euryalus, and in the sisterly devotion of Juturna the author's sympathy is remarkable.

The manner in which Virgil treats the old men, or fathers, of his poem reveals to us the poet's great affection towards his own Italian father. We may surmise that in Anchises Virgil has drawn for us a portrait of his own, "Patria Potestas," and Aeneas as a reliable portrait of himself. All through the poem Aeneas is shown as a dutiful son, heeding the counsel of his father and never failing in filial devotion. When his father dies he pays him a tribute which cannot be equalled:

"Heu genitorem, omnis curae causque levamen, amitto Anchisem."  

May we not picture Virgil paying tribute to his own father?

All these three groups are effective portraits of Virgil's great affection for humanity; and the result of pain and sorrow upon character in the deepening and broadening of love. He draws out of life, the expression of, "the tears of things:"

"Sunt lacrimae rerum et mentem mortalia tangunt."  

31 Virgil, Aeneid 3. 708.

32 Ibid., l. 462.
The reader of the "Aeneid," notices no doubt that whether the characters are the young or the old, Virgil portrays them with unusual fidelity to human experience. They are, indeed, so real that they become imbued with vitality and bring the message of our own humanity home to us if they were in truth living persons.
"INSIGNEM PIETATE VIRUM, TOT ADIRE LABORES IMPULERIT."

CHAPTER III

INSTANCES OF SPECIFIC INDIVIDUALISM

Though specific characterization in the "Aeneid" is conceived in the Matured Warriors, Æneas, the Hero, and Queen Dido, the most sharply individualized character in the poem is that of the haughty Mezentius. Evander's account of him given to Aeneas in the eighth book acquaints us with some of his personal qualities. He relates that the Etruscans were in possession of the land beyond the river. Mezentius was their king, a monster of cruelty, who invented unheard of torments to gratify his vengeance. He would fasten the dead to the living hand to hand and face to face and have the wretched victims die in that dreadful embrace. Since the people could no longer bear these atrocious monstrosities, they revolted, burned his home and slew his friends. Mezentius himself somehow escaped and took refuge with Turnus whose well-armed equipment served as a saving protection. Here we have a portrait of a furious and tyrannical figure, respecting neither the gods nor man and contemptuous of both. His only deities were his own "dextera manus" and "hasta." More impressively this is stated in his final speech in which he boldly maintains that he has no fear of death and heeds
none of the gods. Hatred and anger of his own people surrounded him in battle. Such revolutionary action aroused in him fierce fury and a tremendous urge to carry on defeat and destruction. This existing situation is developed into a splendid picture in the tenth book:

"At Jovis interea monitis Mezentius ardens
Succedit pugnae, Teucrosque invadit ovantis.
Concurrunt Tyrrhenae acies, atque omnibus uni,
Uni odiisque viro telisque frequentibus instant."¹

Then after narrating the exploits of Mezentius, the poet continues in another simile derived from Homer:

"As when a wild boar hurried from the hills by teeth of dogs...
Gnashing his teeth, and shaking off their spears."²

So we see the beastliness and cruelty of this long-bearded Etruscan giant pictured in his treatment of a helpless foe. He placed his heavy foot upon the dying victim and, propping himself upon the spear, pierced the suffering creature in scorn. In savagely antagonistic spirit he threatens to have his horse carry away not only the bloody

¹ Virgil, Aeneid 10. 689-692.
spoils but also the severed head of Aeneas. The only vulnerable spot in the hard nature of this character is his deep affection for his son, Lausus. This is especially noted in the outburst of grief over the death of that son. Recognizing the punishment of his own acts, he rues them for the first time, because they bring disgrace and ruin upon his son. It is sorrow over this catastrophe that causes him, dreadful as he is, to desire death.

"Ille autem: "Quid me erepto, saevissime nato
Terres? haec via sola fuit, qua perdere posses."

His characterization may be further manifested by contrasting him with Turnus. Mezentius with hard immovable composure like a rock in mid-ocean remains unchanged in attitude against the knocks of the opposing forces. He awaits Aeneas undismayed; it is only the death of his son that can stir him from his equipoise. Turnus realizes his defeat, but expresses a desire for life and thereby he willingly admits his opponent's victory. Mezentius commands Aeneas to deal the death blow. In this Matured Warrior, we have a king who governed arbitrarily, was expelled and came to the deserved end of all tyrants: failure and death. Summing this sketch up, one might say Mezentius was a barbarian who to the savageness of a wild beast joins the

3 Virgil, Aeneid 10. 878-879.
natural instinct of paternal love which warms with the strongest affection for his son.

Camilla is a masculine type of character in whom Virgil portrays an ideal, courageous young Amazon. She is unique and alone.

"Illam omnis tectis agrisque effusa
iuventus
Turbaque miratur matrum et prospectat euntem."

From the days of her infancy she has lived among lonely hills—"pastorum solis exigit montibus aevum"—with rivers and forests for her companions, in an ardent and flawless virginity. The history of Camilla's life has been strange from the very beginning. Her father, Metabus, was driven out of his city on account of some civil strife. He carried his daughter with him in his flight; however, when his pursuers were almost upon him, he threw her attached to a spear across the river while he himself swam. He escaped and found himself safe and the infant in a turf unharmed. He lived from then on among the shepherds and brought up his daughter in the midst of the woodland arts. Already in early childhood years she was taught to use the bow and throw the javelin. This maiden had never been taught to spin or weave but she had early learned to endure

4 Virgil, Aeneid 7. 812-813.
the toils of war. A glimpse of her on the battlefield presents to view her approaching with a band of mounted followers, and ranging herself on the side of Turnus. Camilla reveals herself in the flight as swift of foot, tireless, determined, and possessing an easily offended pride; even in death she is undaunted and remains fervidly devoted to duty. Who will question her superiority in ability and courage when even the strongest of men fear to meet her in open battle? They either seek to escape her by treachery or try to approach her from behind. Her encounter with the son of Aunus furnishes an interesting scene describing electric spontaneity in youthful courage. Camilla, as everyone else who is supremely noble in nature, detests hypocrisy, cowardice or falsehood of any kind. Therefore, when Aunus' son falls in her path and by treachery seeks to avoid the combat, this peerless young warrior-maid, furious and stung with a keen pang of resentment, passes her horse to a comrade and faces her foe in equal terms: on foot, with naked sword and unblazoned shield. Sly as the opponent seems to be, he does not quite sense or calculate all her transcendent powers of competency in war matters. Just at the moment when he thinks he has won by guile and is darting away, swift as lightning Camilla crosses his horse's path and, seizing the reins, meets him face to face; she instantly
takes revenge by dealing him a death blow. Her deeds of valor excel those of the bravest warriors, hence many Trojans and Etruscans fall pierced with her darts or are struck down by her battle-axe.

Yet in all her manly thought and skills, her war activities and heroism, Camilla remains a woman; and it is this very womanly weakness that causes her death. Since it is a general characteristic of most women to be gratified by beauty, Camilla, being no different in this point from others of the fair sex, is delighted by the brilliantly splendid and gorgeously colorful trappings of Chloreus; she, therefore, determines to pursue this foe. Enemy leaders and generals have long been seeking a means to do away with the maiden-warrior, but all in vain. However, now when Camilla, oblivious of all about her, heads blindly for her goal, Aruns snaps at the opportunity and strikes her with a javelin thereby inflicting a fatal wound. Falling into the arms of attending maidens, Camilla breathed her last.

"In vain she strives with dying hands
To wrench away the blade;
Fixed in her ribs the weapon stands,
Closed by the wound it made.
Bloodless and faint, she gasps for breath;
Her heavy eyes sink down in death;
Her cheek's bright colours fade." 5

Thus ends the last page of Camilla's Life Book.

Turnus, one of the outstanding characters of the "Aeneid," is like an opening spring flower in the very first bloom of life; his early manhood is full of semi-divine grace, ardent, passionate and courageous. He had beyond doubt great personal attractions; when we first meet him, he is "most beautiful" (pulcherrimus).  

There is a sharp contrast between the hero and Turnus. He is a match for Aeneas in strength and courage, but his qualities are not upheld by reason and moderation. Aeneas is controlled by wisdom and self-restraint, whereas Turnus is not; Virgil finds it necessary to reprove the unbridled fury (violentia) of Turnus, and that in no uncertain terms.

"Nescia mens hominum fati sortisque futurae, 
Et servare modum, rebus sublata secundis."  

Turnus fights not as Aeneas for his future and for his people, but for his own claims. Such fiery personal ambitions grow out of definite and potentially influential causes which are sometimes remote and sometimes immediate.

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6 Warde W. Fowler, Aeneas at the Site of Rome, (New York, Longman's Green and Co., 1918.), p. 34.
7 Virgil, Aeneid 7. 55: "Ante alios pulcherrimus omnes."
Turnus in mad violence prepares himself for it. Un fortunately, though, he possesses a degrading setback which proves to be likewise his fatal weakness, namely, lack of self-control; he has none of the (temperantia) by which the Romans set such store.11 The opposition of Latinus and his oracles causes a marked and rapid increase in his already overruling passion. This feeling becomes so furious in many instances that it even affects his speech and external appearance. The simile in book twelve has real meaning, because Turnus is one of those untameable men who enjoy lashing themselves into fury.

"Mugitus veluti cum prima in proelia taurus
Terrificos ciet atque irasci in cornua temptat,
Arboris obnixus truncio ventosque lcessit
Ictibus, aut sparsa ad pugnam proludit harena."12

Another example of this burning rage comes to light in the dual with Aeneas, and is unmistakably emphasized especially in the last act. Such mad anger is symbolic of his entire career. He rushes to pick up a huge rock13

10 Virgil, Aeneid 12. 1-133.
11 Cicero, De Officiis 1. 37.
12 Virgil, Aeneid 12. 103-106.
13 Ibid., 12. 887-952.
to hurl at his enemy but to his surprise it is too heavy to hurl far; his knees are not strong enough to hold him, the blood congeals in his veins and he stands helpless. As he did not enter the decisive fight peacefully so he cannot face death without agitation. To humble himself so as to beg for life would demand too much reflection and lowering of that flaming nature, and not being accustomed to practicing this virtue throughout lifetime, he found admitting defeat too great a test for his proud and rebellious "ego." Yet, strangely enough, in his last words he expresses a strong desire to live, a willingness to give up even Lavinia in return for this privilege; such a man, the poet means to suggest, was never worthy of her and the crown. Notwithstanding all his weaknesses, Turnus was not altogether worthless; he had some good qualities. So-called cowardice could never be associated with him. One of the most touching passages in all the poet's lines represents him as turning his back on cowardly action. 

"Sancta ad vos anima atque istius nescia culpae
Descendam, magnorum haud umquam indignus avorum."\(^\text{14}\)

Turnus has been pictured with a distinctive nobility despite the fact that he was headstrong and ill-balanced.

\(^{14}\) Virgil, Aeneid 12. 648-649.
Virgil paints the undaunted courage of this character in an unusually dramatic scene at the close of book nine. When two guards of the Trojan camps recklessly throw open wide the gate thus inviting the enemy to enter into combat, Turnus bursts in among the throng and is unwittingly shut within the city. Virgil then says that he is like a monstrous roaring tiger among helpless herds. We might say that Turnus becomes an almost transformed person. His eyes take on a curiously sharp and dangerously piercing gleam, the blood-red crest on his helmet begins quivering as if to keep time with the violent pounding of his excited heart. As the battle proceeds, the armor clangs frightfully and glittering flashes of lightning shoot from his helmet. Suddenly it happens: the Trojans recognize the abhorrent form and giant structure. Swords flash, men die. Pandarus is the first victim to feel the hot steel of Turnus' sword; others follow in quick succession. At last the Trojans, roused by the words of Mnestheus, rally and halt in close array, Turnus, seeing himself facing death in one form or another, step by step withdraws from the fight and seeks the river. Then, as the Trojans press more fiercely upon him, he gives ground, but, as Virgil says, "neither wrath nor courage suffers him to turn his back frightened though he is." Finally when both shield and sword can no longer withstand the
storm of weapons that rain down upon him, when with in-
cessant clash his helmet echoes about his temples, when
the solid brass gapes open beneath the impact of stones
as his crest is torn from his head, when his shield was
unable to hold out against the blows—and the Trojans
throw their spears faster and faster—, when his whole
body is drenched in sweat, when his breath comes in feeble
pants, and his wearied limbs shake with exhaustion, then
at last with headlong leap he in full armor springs into
the river which receives him into its yellow flood and,
washing away the stains of slaughter, bears him on its
gentle waves back to his comrades.

We notice in this description that terror takes pos-
session of Turnus when he finds himself unexpectedly made
a prisoner within the Trojan camp. Yet on no occasion
does Virgil make us feel that this instinct of fear is
cowardly! It is merely human, one of the universal evi-
dences of man's mortality.

Due respect must be given to the deep love Turnus has
for his aged father, for Turnus makes explicit that his
last wish is that the old age of his father Daunus should
not be deprived of his son's final honors. This noble
savage is, however, "violentus," passionate, reckless from
first to last and contemptuous of any law or promise which
would interfere with his wild, impulsive will. He breaks,
for example, through the fixed custom of what the ancient world counted honorable warfare by stripping the armor from the body of the noble Pallas. Besides that, he persists in his suit for Lavinia's hand in defiance of both her father and of what he himself in the end confesses to be the command of heaven:

"Ille humilis supplexque oculos
dextramque precantem
Protendens "Equidem merui, nec
deprecor" inquit;
'Utere sorte tua." 15

Dido, the ideally majestic queen, is the daughter of Belus, king of Tyre, and sister to Pygmalion, who succeeds his father on the throne. Her husband is a considerably wealthy man but Dido's brother in order to obtain the treasures treacherously arranges a plot and puts Sychaeus to death. With a large number of friends, both men and women, the determined woman manages to escape from Tyre, carrying off the treasures of Sychaeus in several vessels. On arriving at the spot which they choose as the seat of their future home, they ask of the natives only so much land as they can inclose with a bull's hide. This is willingly given to them. The queen then cuts the hide into small strips and with them incloses the place on

15 Virgil, Aeneid 12. 931-932.
which she builds a citadel and calls it Byrsa (a hide.) Around this fort is built Carthage which soon becomes an immensely influential and flourishing locality. Dido is a queen, a great queen, for only such can build cities which rise slowly, live long, and their existence like

"... a lordly cedar, green with boughs,
Goes down with a great shout upon the hills
And leaves a lonesome place against the sky."  

Magnificence of this kind leaves ineradicable memories; it makes HISTORY. Beauty, power, prosperity, these terms portray conditions of the city at the time when Aeneas was shipwrecked on the coast of Lybia and found his way to Carthage. Scenes of the city which he describes reveal to us the characteristics of queen Dido. No one but an industrious, patient, self-sacrificing, strong-willed leader of men can accomplish so great a work, and yet simultaneously be hindered and pressed upon by painful sorrow. Throughout one is constantly conscious of her as: "dux femina facti"  

Dido has not only the claims of a famous origin, but, besides all the accessories of royalty, she is also the

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16 Edwin Markham, Lincoln, the Man of the People, 54-56.
17 Virgil, Aeneid 1. 364.
proud possessor of queenly beauty. According to tradition, she is most beautiful in form; she bears herself like Diana, and has the stature of a goddess. Signs of rank surround her. As she in royal state progresses to the temple, with great respect and admiration the guards, crowds of people, and her maids press around her. Slowly in august dignity she mounts the throne to dispense laws, take petitions and determine every private cause. "Touching" is the word which best describes the entire proceeding. Unfolding before our eyes we see a curtain drawn aside to disclose the portrait of a just and beneficent, generous and motherly ruler of mankind.

Aeneas arrives; Dido receives him and his followers with friendliness and hospitality. "Not unacquainted with sorrow," she said, "I have learned to succor the unfortunate." All assets of her greatness and understanding humanness exhibit themselves particularly in the magnificence of the banquet. Aeneas though a Trojan finds himself the recipient of such treatment as becomes a royal prince. A banquet table decked with food a plenty, urns of reviving beverage, service—all is at the disposal of

Virgil, Aeneid I. 630.
"Haud ignora malis, miseris succurrere disco."
the exhausted Trojans. Her Majesty arranges an entertainment for their welcome. Rest replaces weariness; food restores powers of strength; drink satisfies parched throats and soon the strangers contend with her own subjects on equal terms. The queen declares that whether the victor were "Trojan or Tyrian should make no difference to her." ¹⁹ At the feast which follows the games Aeneas, at the request of the queen, relates the story of the Trojan war and his own adventures after the fall of the city. Dido is so charmed by his discourse that she falls desperately in love with him. Under her delicate but decisive persuasion he resolves to remain at Carthage. In her queenly magnificence she says:

"Urbem quam statuo vestra est." ²⁰

On the huge canvas of real life we see Dido herself clad in an embroidered Sidonian habit, a quiver of gold, hair confined in gold, and a golden brooch fastening her scarlet cloak. Splendor, grandeur, beautiful scenery accompany the hunt, but above these shines the aureole of the Queen's dignity. Her cavalcades glitter in purple and gold. But even if we omit all pageantry of the court,

¹⁹ Virgil, Aeneid 1. 574.
"Tros Tyriusve mihi nullo discrimine agetur."

²⁰ Ibid., 1. 573.
Dido is still a queen. She has power. Men and women obey her commands, obey them eagerly, willingly, with humble submissiveness. "Not mine, but thy will be done, O Queen," says in his heart each individual subject, be he high or low in station, rich or poor in possessions, famed or unknown in reputation. These people love their queen; she is their leader, caretaker and sovereign, yet more than that she is their mother. That is why Anna, her own sister, is ever at her service. The nurse, who through life's storms and tempests stood steadfastly at Dido's side, though aged now, still hastens to do her bidding at all times. Because Dido learned her life's lesson in the school of sorrow and danger, she has understanding for others, knows how to gain respect from those about her. She has superiority because she knows well the psychology of supervision and authority, and mitigates them with kindly restraint. She is fully cognizant of all the details of government, responsibilities as well as duties of justice. She does not shrink from the severest and most bitter tasks; she orders her soldiers to burn and kill. She defies her enemies and scorns her suitors, among whom is Iarbas. Throughout the poem she carries herself with queenly pride, a pride tinged with a touch of egoism. Generally speaking, the world appreciates and loves a true queen all the more for her pride,
and a little egoism is only the perfection of pride.

The name Dido is mentioned for the first time in the "Aeneid" side by side with the proudest word in the Latin language:

"IMPERIUM Dido Tyria regi urbe
profecta,
Germanum fugiens."21

What a dowry she brings to Aeneas! It consists not only of wealth or possessions, but of a people, an EMPIRE. Dido dies a queen and a founder of a nation.

"Vixi, et, quem dederat cursum fortuna,
peregi;
Et nunc magna mei sub terras ibit
imago.
Urbem praecclaram statui; mea moenia vidi."22

Even in Hades itself she retains her queenly magnanimity.

"Infelix Dido, verus mihi nuntius ergo
Venerat extinctam, ferroque extrema
secutam?
Funeris heul tibi causa fui?"23

Before becoming affected by passion, the queen's character is all goodness such as one would expect in a noble person. Her's is a brave and loyal, majestic and trusting, pure and compassionate nature. Dido is indeed

21 Virgil, Aeneid l. 340-341.
22 Ibid., 4. 654-655.
23 Ibid., 6. 456-458.
exalted by regal eminence and by illustrious birth. The happy combination of the attributes of her character are so well balanced that the woman and queen stand out clearly side by side, neither one outshining the other; the woman is not lost in the queen, and she remains to the end intensely human. She is a woman in instinct, feeling, sympathy and weakness. She casts down her eyes with shame as she excuses to Ilioneus her cruel treatment of strangers. She fights against rising tears when love struggles with her cherished resolution never to remarry. It is a feminine way to keep the cavalcade waiting on the day of the hunt; and it is likewise like a woman to swoon away after loading Aeneas with reproaches. We perceive her womanhood very well in the love she lavishes upon the little Ascanius, and it is from childless woman's heart which evokes the utterance of such words as:

"Saltem si qua mihi de te suscepta
fuisset
Ante fugam suboles, si quis mihi
parvulus aula
Luderet Aeneas, qui te tamen ore
referret,
Non equidem omnino capta ac deserta
viderer."

Dido was a very active woman. She assumed the role of a man in life and accomplished it well. She acted with

24 Virgil, Aeneid 4. 327-330.
a decided determination against the murderer of her husband; she led a migrating people, and founded a city.

Virgil points out, in connection with the plot, how the action from her first appearance moves at her initiative and how before her masterful and imperious nature even the great hero gave way for a time. She has a woman's eye for the stature and carriage of the hero—

"Quem sese ore ferens, quam fortis pectore et armis!"25

This graceful appearance of the hero warms her, but she smothers those sparks out of decency, yet, in spite of all restraint, conversation blows them up into a flame. Dido has imagination, for she understands that the difficulties and sorrows of the hero are like her own, consequently we may deduce that her love for Aeneas begins in sympathy. She is, as we see, a woman of character and greatness, but her power lies in action rather than reflection. Her energy and her passions usurp her nature. Her strongest capacities are for pride, a womanly quality, and revenge and love. We surmise that hers has been an, "unexamined life," and in her hour of need she has nothing reasonably sufficient to support herself upon. Virgil brings this out very clearly. Dido invokes upon herself the most awful curse--

25 Virgil, Aeneid 4. 11.
"Ante pudor quam tē violo aut tua iura resolvo!"  

The passion, however, grows and weakens her good characteristics. Doubt becomes an agony to her. She gapes breathless over the steaming entrails of the victims. Whether she read them aright or not we are not told, but at any rate, once done with them she set out about winning Aeneas— as people of action usually do. When she resolves to die, the way and the means is soon found and the preparations made.

When Aeneas explains to her the reasons for his departure, she responds in a wild outburst of fury so different from that of the queen who had met the weary Trojans with kindness and hospitality, but all to no avail because Aeneas had no alternative.

"Italiam non sponte sequor."  

Even the savage part of her nature has become master of her. With eyes rolling in fury, she speaks in taunt and curse. Such a great weakening overcomes her as to result finally in a strong determination to commit suicide. This she carries out in so precise a manner and with such impenetrable cunningness that friends and even her beloved

26 Virgil, Aeneid 4. 27.

27 Ibid., 4. 361.
sister Anna are unaware of her intentions. Upon beholding the harbor empty on the morning of Aeneas' departure, she finds life's burden an unbearable weight and her outburst is uncontrolled. During this madness she cries out the curse that resulted in a permanent animosity between the Romans and Carthaginians. She orders all preparations to be made; these are accomplished. Her passion by now reaches its summit, consequently must either erupt externally or smother her internally.

The effect of this madness is further described by T. R. Glover as follows:

Fluttered and fierce in her awful purpose, with blood-shot, restless gaze, and spots on her quivering cheeks burning through the pallor of approaching death, she bursts into the inner courts of the house and mounts in madness the high funeral pyre... On it lay the bed, the dress of Aeneas, an image of him, and his sword, begged of him as a keepsake but for no such use as now it finds. From its sheath she then draws the instrument of death and presses her bosom to the bed. Before giving up the ghost, however, she bewails her fate in a long lamentation. In it she mentally lives her life once more in retrospection. Sweet were those times when she reveled in love's perfume, when the very heavens seemed to bless her with celestial smiles. Glorious were the days when she proudly

watched marble walls ascending high into the sky. Not without sorrow passed these years of mirth and glory, for she first lost her beloved husband and then perforce witnessed the chastisement of her spouse's murderer. Heights of joy and depths of suffering cannot quite be compared to the shadow across her path formed as a result of Trojans' landing on Tyrian shores. Dimmer appear figures; confusion, darkness begins spreading its veil over the light of our Majesty's day. One moment yet—she must bravely end as she bravely lived, even though her heart is rent to shreds and soul is writhing in pain. Her life is lived; her hour, passed. Of her love there are but relics left, and upon these she desires to let flow the very last of her life-blood. In all her majesty and queenly grace she cries for death, cries for the touch of that cold hand which will put an end to the torments of her mind. She yearns to die, and, though unreveled her passing will remain, she leaves her earthly domain rejoicing. She is prepared even to defy the great Trojan ancestor, Dardan, who will certainly be in the world which she is about to enter. Her eyes see no more; her hands feel numb; senses are failing; she passes away. Brave Dido is dead! Poor Dido lives for love, love of Aeneas, and kills herself for it. That love is the
dominating note in her every thought, word and deed to the very end of her unfortunate life.

We may conclude from this portrait of Dido's character that whatever faults her character possesses, she is nevertheless a great woman. There is nothing unusual, incredible in her story—it happens everyday—and our sympathies go with her right or wrong:

"Like the ideal tragic hero of Aristotle, she falls from a height of greatness, and the disaster that wrecks her life may be traced not to deliberate wickedness, but to some great error or frailty." 29 A critical review of the "Aeneid" reveals that the destruction of Dido is due to a failure of the will. Aeneas accidentally is thrown in her way; he naturally becomes a temptation to her; and she sacrifices her sense of right to her inclination.

Virgil, knowing that the Roman pietas had accomplished the great destiny of Rome through Aeneas' service and self-sacrifice, made piety, mingled with pity and sympathy, the chief characteristic of his hero. Pietas alone contains the whole duty of man towards the gods, towards his country and towards his relations in general. We may cite some examples: first, the case of the deities of Troy and

29 Aristotle, Poetica 13.3
Butcher's Essays, p. 311.
Penates when they accompany him in his flight and admonish him in his voyage; later he replaces them in Italy, their native country; next, his family love. His filial and tender affection to blood relations is outstanding. On the night of Troy's fall, first and foremost in his thought stood his father, whom Aeneas desired to take away from the impending danger. He takes him upon his back, leads his little son, with the wife following closely behind. She for one reason or other, is lost in the city. As soon as he notices her missing, Aeneas, in spite of threatening danger, goes immediately amongst the enemy to find her, nor does he cease his search until her ghost appears and stops him. In fact, throughout the entire epic Aeneas is ever conscious of his duty, and devotion to his father and family. This is obviously evident especially in the unexplainable quality of depth in the unfathomable grief over his father's death and the tribute at the burial. Even in the underworld the son's affections are revealed in the words of the father when he admits that due to Aeneas' "pietas" and devoted affection he could count on him from the beginning and be sure that neither his trust and faith would be shaken nor he disappointed. In this same underworld Anchises receives true filial homage when Aeneas craves his counsel. The touching tenderness harboring in Aeneas' heart shows itself
in a variety of scenes in connection with his son. Mark the conspicuousness of this love in the picture of the child Iulus departing from Troy.

"Succedoque oneri; dextrae se parvus Iulus
Implicuit sequiturque patrem non passibus aequis."\textsuperscript{30}

The child in all confidence slips his hand into that of the father and contented trots along—this is a commentarical note of Aeneas' "pietas" plays an important part. Lausus, who in a notable battle rescues his father, loses his own life at the hand of Aeneas in the fight.

"At vero ut voltum vidit morientis et ora
Ora modis Anchisiades pallentia miris,
Ingemuit miserans graviter, dextramque tetendit,
Et mentem patriae subiit pietatis imago."\textsuperscript{31}

Aeneas sternly commands Lausus to withdraw, but the youth presses on till the hero is actually compelled to kill him. Upon beholding the dying face, tenderness of the youth, and the delicate filial love of his victim, Aeneas permits his enmity slowly to subside and then nobly transforms it entirely into friendship. From his past he

\textsuperscript{30} Virgil, \textit{Aeneid} 2. 723-724.
\textsuperscript{31} Ibid., 10. 821-824.
recalls how he had saved his own father a few years ago.
Pietas covers his feeling for Lausus as well as for Anchises. Aeneas' pietas manifests itself outstandingly in the familiar utterance of the hero when he beholds the pictures of the Trojan warriors, including himself, on the walls of Dido's temple.

"Sunt lacrimae rerum et mentem mortalia tangunt."

Other instances may be mentioned: the raising of a tomb for Polydorus, obsequies for Misenus, a pious remembrance of Deiphobus, funeral of his nurse, grief for Pallas, and taking revenge on Turnus, who slew Pallas, whom by natural compassion Aeneas is ready to forgive wholeheartedly, but just then he notices fastened about Turnus body the belt once worn by beloved Pallas; right then and there Aeneas' pity changes into terrifying but just revenge; he rushes forward and stabs Turnus. Therefore, pietas, conscientiousness, steady fulfillment of duty to God and man, is the central quality of Virgil's hero.

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32 Virgil, Aeneid I. 462.
33 Ibid., 3. 45.
34 Ibid., 6. 156.
35 Ibid., 2. 310.
Not only is Aeneas dutiful to God and loving to man, but also he is a politician, a real statesman with a statesman's temper, possessing broad-minded and farseeing sagacity in affairs of state. A man of an open and reasonably liberal outlook plus unusual intelligence, he thinks not for himself alone but for a nation and, as their administrator, subordinates himself for the good of his people. With the exception of one incident, the affair of Dido, everywhere and always he puts his people, present and future, before himself. Since he is every inch a king and not a president, he does not submit to the will or inclination of the people. He gives orders and they are obeyed. Aeneas himself, however, takes commands from no one except the gods. Yet he is not unwilling to listen to advice from Anchises or Nautes, from the old and trusted fathers. He makes war and peace but always with the full understanding of what they mean for his people. As a prince, Aeneas is a man of peace; he rejoices that without turbulence he can make a treaty with the Latins which results in a cessation of bloodshed. He is a man of peace in so high a degree that for the combat with Turnus he must engage some time in sharpening his warlike spirits and working up his wrath against the foe. To the Latins

36 Virgil, Aeneid 5. 704.
who have fought against him—when they beg the bodies of
the slain—he speaks thus:

"Pacem me examinis et Martis sorte
peremptis
Oratis? equidem et vivis concedere
vellem."37

Aeneas holds always a peaceable attitude, nevertheless,
should war become an absolute necessity, he makes it like
a prince. He invites his friendly allies to join him, and
no cost of death or suffering will tempt him to falter.
War, and downright war, his foes shall have if they demand
and seek it; but he would prefer they chose peace. Aeneas
in this regard is a thorough Roman, keeping in mind the
words of his father:

"Tu regere imperio populos, Romane,
memento;
Hae tibi erunt artes, pacisque
imponere morem
Parcere subjiciis et debellare superbos."38

The stoic doctrine aids immensely in the interpreta-
tion of the hero's character in view of Virgil's concep-
tion. This philosophy preached patient endurance of
adversity and held virtue above everything else. We have
a glimpse of it in the content of Virgil's theory of
purification of souls in the sixth book where also we may

37 Virgil, Aeneid 11. 110-111.
38 Ibid., 6. 851-853.
note that it preached the necessity of submission to an all-wise Fate. The two-fold nature of the virtue of the hero he himself asserts in the words with which he greets the young Ascanius before entering the final contest with Turnus:

"Ascanium fusis circum complectitur armis, Summaque per galeam delibans oscula fatur: 'Disce, puer, virtutem ex me verumque laborem, Fortunam ex aliis. Nunc te mea dextera bello Defensum dabit, et magna inter praemia ducet; Tu facito, mox cum matura adoleverit aetas, Sis memor, et te animo repetentem exempla tuorum Et pater Aeneas et avunculus excitet Hector.""39

A generation or more after Virgil, Seneca, the Latin philosopher, re-echoes Aeneas' very words of admonition to Ascanius. 40 Seneca speaks of Fate, what part it plays in the life of the Roman individual, how he reacts and should react to it. In Seneca's philosophical expressions we see that he deals with two types of people, the great man and the common herd. Prosperity, good fortune, luck, talents, and the like fall to the lot of what he calls

40 Seneca, Dial. 1.4.
the "common herd" and those who came into the category of "ordinary natures." The great man, on the other hand, is only sometimes endowed with these so-called gifts, and, if he is, frequently these same assets are the cause of calamities. The great man is confronted with much more than merely stretching out graceful hands to that which the good gods beneficently send down from the heavens. He must learn in the school of hardships, bitter experience, sorrow—even as Aeneas and Dido did. The great man begins his life by passing through hard, sometimes fairly painful trials. No student can learn a lesson by looking at the book-cover of the textbook; he must read and go through the experiences of studying and understanding. No soldier is a soldier unless he participates in the actual exercises and duties of the army. Above all, no Roman can become worthy of the name by memorizing all the rules and regulations, knowing from beginning to end everything that makes a good Roman, but experiencing nothing of it. The great man's work is to learn by experience how to overcome temptation, conquer adversity and hold his own even in overpowering dangers. He must live bravely, imitate the examples of illustrious warriors, and die bravely. One might say it is the great man's privilege to be tried in these various ways, for whom the gods approve and love they chastise; they harden him, train and
discipline him. At such times it is only natural to rebel, to feel resentment toward one who inflicts the bruises, lashes, maybe wounds. Fate is not cruel. Fate, in fact, is very kind. Why? Simply because for their own good through suffering, and only through that, do human beings become great. They become hardened against the shocks of fortune, the storms they unavoidably meet in their lives. "Practice makes perfect." In time, after such constant battles with trouble and such diligent watchfulness over evil inclinations, one becomes almost a match for Fate herself. Why must the greatest men be knocked about by life's vicissitudes? It is only to get them strengthened and rooted more firmly in the rich ground of righteousness. A great man is frequently compared to a tree. "No tree is firm and sturdy unless the wind often beats against it. By the very shock it is bound fast and fixes its roots more firmly in the ground. The fragile trees are those that grow in sunlit valleys." Playing the man, therefore, in Virgil's estimation, means not only valor, courage, dauntlessness, but also genuine toil, submission to misfortune; in the sixth book, he then rises stimulated especially by the vision of Rome's future heroes to a career of positive achievement, to the valorous exploits of war in Latium.

41 Seneca, Dial. 1.4.
Any ship can sail well and swiftly reach the goal if the waters are quiet, but the ship that makes the record is the one which holds out against the storm and comes to its destination in a short time. So, too, it is not a difficult task to rise high when conditions are favorable, but proof of real character is seen best in adversity. There are two kinds of struggles, internal and external. The internal conflict is usually a mental or spiritual battle, a fight within one's mind and heart. The external struggle, on the other hand, is one fought with forces outside of one's body. Both these conflicts demand a great deal of the character's energy; they consume his physical strength as well as the spiritual powers. Of the two kinds of suffering, authorities on human nature agree that the internal struggle is much harder to bear. To lose one's possessions, home, friends, prestige, family, good name is heart-rending; but to know one's self as useless; incompetent—a failure, lose confidence in one's self, to be tortured by remorse of conscience, to be at war with one's self, to feel abandoned by Supreme Powers is draining the cup of misery to the dregs.

Virgil makes Aeneas undergo mental and spiritual anguish. The poet himself feels these more keenly than physical pain and danger. There is a light strain of Aeneas' sufferings passing through the entire "Aeneid,"
but the sixth book brings out this internal struggle with intense emphasis. He has outlived his personal life, his city lies in ashes, his wife is dead, he himself is shipwrecked, he sees his companions in wretchedness. His home remains but a memory. All is gone, lost; he now lives in the bitterness of exile, disappointed after a lifetime search for an unknown goal. Dejected, alone, heart-broken, Aeneas is left to sail the sea of grief, eating gall and wormwood and drinking waters of acridness. But Aeneas, being the great and noble Trojan he is, bows his head low in humble submission to the will of the gods, and consoles himself by more sacrifice, sacrifice for others—that service which gives a certain amount of satisfaction and has the power to redeem the nearly condemned spirit. In spite of all opposition, danger and counteraction, Aeneas is unflinchingly faithful to the duty imposed upon him by God, the duty which he owes to the gods of his native city. Aeneas is indeed an ideal hero, nevertheless he is human, for sometimes he resists Fate. Once, he persists in a rash endeavor to frustrate the Greeks even at the expense of exposing to risk his own family. At another time he speaks to Venus complaining of his hardships and of her unmotherly conduct. 42

42 Virgil, Aeneid 1. 370-410.
His defects, however, are sufficient to keep him human without making him unheroic.

Let us now paint a word picture of Aeneas' portrait in the Dido episode. Temptation comes to the hero at the time when his strategic efforts are unfortunate and suffer danger. There is father Anchises to direct him or instruct him as to the consequences that may follow if he yields to evil inclinations. It is the first time our great Aeneas loses heart. Wrath and cruelty of Juno has so entirely discouraged him that he comes to the point where yielding is easy and seems almost natural. After the disastrous shipwreck, his companions are disheartened, hungry, tired, therefore eager for the shore. He must stimulate hope in their hearts by assuming a brave front, by masking himself with a countenance that was wholly at variance with the one he nursed in his heart. Who in such a situation would not be glad if welcoming hospitality were offered to him? Aeneas, being human as well as heroic, was happy that the Carthaginian queen offered kindly friendliness to his men. The queen's act stirred within his own heart an obliging gratitude. This temptation comes to him in a gigantic form. A beautiful woman, worthy to be his associate, throws herself upon him. He is aiming to found a city, but is doing so amidst trials and difficulties, and here she offers him one that is magnificent, well begun.
She is surrounded by inimical and warlike neighbors; he is an efficient warrior. Before his eyes he has all that seems necessary to complete the breaking of his resolve. Juno with her charms and wiles seems intent upon one thing: the ruin of Aeneas through his marriage with Dido. Aeneas, however, does not succumb to the enticing enchantment and haunting ardor of Dido's encouragements, her speech about wedlock and her plans for the ceremony itself. Aeneas makes no promises. He listens, but does not agree to a marriage union. He remains immoveable to the very end. His human weakness is shown in that he becomes her paramour, but he never forgets Ascanius or Italy. They are uppermost in his mind even in the presence of the indomitable Queen Dido. The spirit of his father gives Aeneas no peace; it frequents him mysteriously by day and night. In addition to this, his conscience persecutes him, because he begins to realize that by remaining in Carthage he is harming little Ascanius by defrauding him of the lands the Fates had promised him. As a humanly sensitive and sympathetic individual, he feels sincerely sorry for Dido. He longs in his heart to comfort her and wishes wholeheartedly to lessen the sharpness of her grief and poignancy of her pain; but, if he wants to be a noble Roman, he can not and does not tell her that he loves her. In fact, he
bravely declares his love for his country to be the one he seeks, the one love he wishes to find and keep.

"Hic amor haec patria est." 43

The queen continues begging him. It is this pitiful entreaty of the queen that grieves and pains Aeneas. His own troubles practically disappear when he sees her suffering and hears her prayerful words. His merit, therefore, lies not in mastering his own passion but in resisting her pleas. He conquers his compassion, not his love. The portrayal of Aeneas in this episode is conditioned by the character of Dido, by everything that is hers; yet at the same time it must be continually kept in mind that he is a national hero with a definite duty to perform. As the destined founder of Rome, embodying the national virtues, he must be protected, but he must also be proven worthy of that which he is to attain. Hence, Aeneas must be given a trial, a test. He must be beaten on this side and that by the appeals of love, stand his ground, and after all the trials he must depart. Virgil makes an effective effort to rescue Aeneas from the obviously deserved blame that accompanies his part in the amorous story. Dido is madly in love; her passion is irresistible. Aeneas, on the other hand, consents to play the part the queen demands, in silent assent, and she knows it. Though,

43 Virgil, Aeneid 4. 347.
during his earthly life, he does not express this verbally, he does bring it out very clearly in the underworld. He admits that he does not know he could be the cause of Dido's death. He also reveals here the feelings he went through on Dido's account but which he could not possibly express before death. He tells of his pity, sympathy and thorough understanding he holds for Dido, but he could not remain when DUTY called him elsewhere. To the Roman duty is first, even if the price to be paid for it is life itself. The only charge we have against Aeneas is that he shares with the queen the neglecting of his good name.

"Obliti famae melioris amantes."44

In the Dido episode there is a moral issue for Aeneas,—whether it is intelligible or not,—duty must be done. "Italiam non sponte sequor"—but he follows.

The story of Aeneas should arm men in courage. His character in the first six books especially shows that full and strong humanity results from long but victorious knowledge and understanding of pain and sorrow—our human nature's highest dower. In the last six books Aeneas is an ideal warrior, though always also an ideal man. He bravely meets the malignity of his enemies; he is never in these books to be found wanting in swiftness and

44 Virgil, Aeneid 4. 221.
vigilance. He cheers his comrades not in a half-hearted way but with the utmost vigor and confidence.

"Arma parate animis, et spe praesumite bellum,
Ne qua mora ignorat, ubi primum vellere signa
Adnuerint superi pubemque educere castris,
Impediat, segnisve metu sententia tardet." 45

He is merciful even to his worst enemies, and he is ever self-controlled. His justice and piety are manifested in various ways: in his loving protection of Pallas and grief over his death; in his great effort to keep the oaths, primarily to the duel; and in his poignant suffering when he is particularly remarkable, when in the twelfth book, the Rutulians break the treaty, and his own men join in the unjust combat.

"At pius Aeneas dextram tendebat inermem
Nudato capite, atque suos clamore vocabant:
Quo ruitis? quaeve ista repens discordia surgit?
O cohíbete iras! ictum iam foedus, et omnes Compositae leges; mihi ius concurrente soli;" 46

The last scene brings out his characteristics of duty and justice likewise. Turnus appears with the beautiful

45 Virgil, Aeneid 11. 18-21.
46 Ibid., 12. 311-315.
belt belonging to his victim, Pallas; Turnus unscrupulously wears it around his own body with the shameless attitude of a savage. Such a base act Aeneas could never condone, hence he justly kills Turnus. We may notice also that when it comes to that last struggle, Aeneas is ready and willing to forgive and thereby spare the life of the conquered; but the moment he sees the spoils of the young Pallas upon Turnus, his pity turns to vengeance. It may be the revenge partly for a cruel and ungenerous deed which overcomes him; partly perhaps, it is the indignation at the disregard of an ancient rule of honorable warfare; but, above all, it is the memory of the sacred relation in which he himself has stood to Pallas and his father Evander, the beautiful old Italian relation of "hospitium." Perchance it is the memory of his love for one youth, entrusted to his care, and of his own feeling as a son and as a father. Thus all that is best in the pure and wholesome Italian tradition of family life and social relationship is placed at this last moment of the story in contrast with the wantonness of individual triumph. To spare Turnus would be to betray the mission Aeneas has to execute in Italy.
We may briefly conclude Aeneas' life by saying that he represents the typical evolution of a chosen favorite of the gods. Aeneas, therefore, remains typical and general rather than entirely specific and individual.

Summing up these specific characterizations, we find that Virgil's creation of character, his imagination, his whole conception of human beings are stimulated by an ideal, a model of perfection. Dido possesses a number of characteristics, good and otherwise, but all serve equally to bring about the picture of an ideal, heroic queen. Camilla is no less a great character; she, a woman warrior, is an ideal amazon. Latinus, king of Latium, is an ideal king. Turnus and Mezentius are somewhat more sharply individualized, but considering the characters with microscopic thoroughness, we may place them within the range of generalized character rather than of specific individualism.
"TU REGERE IMPERIO POPULOS, ROMANE, MEMENTO;
HAE TIBI ERUNT ARTES; PACISQUE IMPONERE MOREM,
PARCERE SUBIECTIS, ET DEBELLARE SUPERBOS."

CHAPTER IV

REASONS FOR THIS CHARACTERIZATION

There is some cause behind everything worthwhile people do. Reasons for any characterization are various and differ greatly in kind. Characters reveal the progress of a nation. Would we ever come to know present day American life and governing influences as those of a "Machine Age" if it were not for the people who in the first place began thinking in terms of machinery, developing along the lines of dependency upon machinery, and living under the powerful mastery of mechanically-minded genius? Specified persons blend in with the mechanical to such a high degree and in so imperceptible a way that even careful and close analysis fails to note any distinct demarcation. It is through the diligent study of psychological process of human minds that historians and others arrive at the inevitable conclusion that a given nation undergoes sporadic transformations because its people experience periodical cultural changes.

Individual characters are also indicative of the race. To evaluate Rome and exclude Aeneas would be like evaluating English literature without Shakespeare. These two nations are great not only because they were exceptionally
wonderful peoples as such, morally, mentally and physically, but also because they made history for their own people, their own race. Aeneas stands for Rome, its manhood, education, culture and religion. Shakespeare stands for England of the seventeenth century, its customs, art, philosophical trends, literature and life. Many a historian plows through Shakespeare's works to get minute details of England's past, details which are not contained in the preserved news bulletins, registers or papers of that time. Italy and England are not the only nations having renowned figures outstanding enough to represent a race. Abraham Lincoln is a good example of the greatness of the Americans, the courageous steadfastness of undivided loyalty to the Union. In him we see an echo of the entire spirit of the American people, that spirit of sacrifice for the sake of "freedom of religion, freedom of speech, freedom from oppression, freedom from fear," sacrifice for the sake of "life, liberty and the pursuit of happiness," Abraham Lincoln, born and reared in hardship, poverty, suffering and disappointment, and later rising to the heights of unparalleled nobility, unequalled simplicity, and unconquered devotion to God and Country, is typical of the American people.

Religious teachings of individual persons drag behind themselves hundreds of years and millions of people. What
happened to Germany's religious beliefs as a result of Martin Luther's perverse ideas and their publications? It takes him alone to set multitudes of human beings on an erroneous path leading to perdition on a major premise of "justification by faith alone." Luther is just one character that lived toward the end of the fifteenth and beginning of sixteenth century, but his influence is spreading broadly and deeply in a destructive way today, some four hundred years later. Does not the eastern world likewise feel the witchery and fascination of Mecca and Mohammedanism? And who can compare all the philosophical persuasions with the tremendous influence of the parables and sermons of Jesus Christ? The Savior's enticing teachings and incomparable spotless example attracted the sublimely aesthetic sense and ascetic aspirations of such individuals as Saint Thomas Aquinas, theologian, Saint Augustine, philosopher, Saint Francis of Assisi, seraphic patriarch, and an indefinite number of other holy men and women, many of whom are already enjoying the Beatific Vision.

Great educational systems, all without one exception, are due to the courage and daring of individuals. It is a well-authenticated fact that each one of these systems may be traced to an individual in so significant a way that if we were to subtract just this one particular human being, the whole instructional organization of a given
school would of necessity have to be eliminated. Let us try to imagine Greek education without Aristotle, Socrates and Plato; the Roman, without Quintilian, Cicero and Seneca; or Catholic, without the influence of the followers of Saint Ignatius of Loyola, Saint Dominic and Saint John Bosco and many others.

No less than any other country or age was Rome of the last century before Christ rich in characters that reveal qualities of the cited illustrations or additional similar ones. In Virgil's "Aeneid," therefore, we will endeavor to show how each of the characters individually unveil the progress of the nation, the spirit of the Latin race, religious beliefs, and educational ideas. Especially in the hero, Aeneas, and his son, Ascanius, we may clearly trace these most prominent reasons for the characterization. Striving to portray them first in the boy, we find that already in the early days of his childhood the Roman youngster learns the art of manly living in the family and in the association with his worthy father. The ideal of a Roman education is not so much intellectual in nature or for the purpose of developing mental faculties alone as it is for gradual progressive change toward a spirit of restraint and submission in order to face life's painful struggle with a good heart; yet always this training is essentially utilitarian in its aim. He takes part only in
necessary athletic exercises and devotes more time to abstemious and virtuous habits inured to hardships. On account of the unlimited "patria potestas" the state has no direct concern in the education of a Roman boy. It is, therefore, the obligatory duty of every father to fit his son for the service of the state and make him an upright and morally sound citizen, excellent in all respects. The boy's education thus consists almost entirely in daily intercourse and close imitation of his father's conduct. To take an introspective look into Ascanius is to see the value, dignity and reverence of Roman boyhood. Virgil intends to represent the IDEAL in Roman youth. Throughout the entire story we are able to follow the growth in wisdom and stature of the son of Aeneas. We are introduced to him for the first time during the destruction of Troy. He is only a child but so big and strong that he can trot along at a speedy pace beside his father as both leave the burning city. Aeneas, being the great man he is, of necessity must be away from home at intervals for long periods of time. During these wanderings of Aeneas, Ascanius, still a young boy, of necessity remains with the women who love him intensely; first, he meets Andromache on the coast of Epirus, and then Dido, who, being childless herself, feels the urge of motherly instinct at the sight of Ascanius. Dido takes him to herself as though he were her very own.
Every sentence of Virgil's poetry concerning this boy is saturated with depth of love very difficult to express in words, and do justice to it. There always seems to be something more which can not quite be said; it can only be thought abstractly and felt. Virgil himself understands Ascanius well and loves him deeply. We can see that vividly from the following picture which is seemingly obvious in a more or less colorful description, but actually embodies within itself a fathomless degree of warmth and gentleness.

"Gaudet equo, iamque hos cursu, iam praeterit illos,
Spumantemque dari pecora inter inertia votis
Optat aprum, aut fulvum descendere monte leonem."1

This is an interesting example of youth's enthusiasm. Ascanius, rejoicing in his spirited steed, apparently has the best time of all the members of the party. He dashes ahead of one first, then another, and still another until he finally outstrips all. Only one desire consumes his youthful heart, that is to set eyes upon the figure of a foaming boar or a tawny lion coming down from the mountain.

When a company of Trojans arrive in Sicily, Ascanius and his father take part in the funeral games, the Parentalia, in commemoration of his grandfather. In the games

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1 Virgil, Aeneid 4. 157-159.
that follow he leads the boy-riders in the game of Troy.

Roman boys, though always in close association with their father's doings, engage nevertheless in friendly intercourse and play as modern boys do. Ascanius finds pleasure in exchanging views with his guardian, Atys the elder, and certainly more so does he enjoy the many and various games he has opportunity to play with his boy-friend, Atys the younger.

"Alter Atys, genus unde Atii duxere Latini,
Parvus Atys, pueroque puer dilectus Iulo."  

Slowly but forcefully, however, Ascanius makes advancement in his life's career, namely the forming of his life unto the likeness of his father's and the treading in Aeneas' footsteps to perfection. In the scene of the burning ships, Ascanius is already assuming a man's part. As the first news of the disaster caused by the women reaches him, he hurries off on horseback to the spot of the quickly spreading fire and warns the women to cease so great a crime; in fact, so upset is he that the frightened guardians cannot stop him.

"Quis furor iste novus? quo nunc, quo tenditis' inquit,
'Heu miserae cives? non hostem inimicaque castra
Argivom vestras spes uritis. En, ego vester

2 Virgil, Aeneid 5. 568-569.
Ascanius! Galeam ante pedes proiecit inanem, 
Qua ludo indutus belli simulacra ciebat. 

This passage reveals the fact that Ascanius is old enough not only to make a swift resolution, but also to speak with force and to the point; moreover, he is able to meet courageously arising circumstances and satisfactorily cope with them. He can act according to what demands given situations may make upon one who to all reasonable expectations should be but an incompetent and more or less weak youth; yet, judging by whose son he is, one cannot help but feel that all is as it should be. Aeneas' offspring must be brave; he must do as his father has done; he must be an asset to the Roman people. Does Ascanius know what reputation he has among the women? Indeed! He is fully aware of his position among them. They love him, and he is conscious of that attraction. He knows he has power to influence them and does so.

In spite of all the strength and boldness exhibited, we must ever keep in mind that Ascanius is still young and still a boy. The sixth book, consequently, does not even contain one mention of his name. He is not yet strong enough to follow his father in everything, and he certainly is too young to accompany Aeneas on his descent into Hades.

3 Virgil, Aeneid 5. 670-674.
Hence, Virgil finds difficulty in working out the character of this boy. Since a Roman cannot take part in fighting until he receives the "toga virilis," the manly toga, Ascanius is, in fact, in danger of falling out of the story because it is utterly impossible to make him grow up suddenly. Before he is grown up, he cannot engage in battle—and battle with bloodshed is all we find in the last seven books. However, Virgil, being the creative artist he is, ingeniously saves the situation by introducing him only there where no fighting is going on. At times he almost comes in contact with war's furious heat, but that is for an isolated moment or two; and then Virgil carefully maneuvers his precious boy so that he is kept within sight yet not compelled to act directly in fighting. The author manages to insert him in every one of the last six books. Though in the seventh and eighth we see but little of him; in the ninth, he is more prominent than any other character. Despite the fact that there is no close or obvious connection with the story proper, the immortal episode of Nisus and Euryalus seems to be included here for the primary purpose of bringing once more Ascanius as a boy just approaching his first bloom of manhood, so as to leave this point in a very real and definite impression upon the reader's mind. His unripe age prevents him from joining the two heroes to meet his father, Aeneas, though he would
gladly do so. Being older, Nisus and Euryalus have taken the manly toga, hence they are fully equipped for taking upon themselves the orthodox duties of a man. However much Ascanius desires to do great things, he has to content himself with those of less significance. At the council he is the first to bid the zealous young warriors enter and speak, thus again taking the place of his father without going directly into battle. In the following beautiful and poetic scene in which Alethes calls upon the aid of the gods, the old councilor gives the hint to Ascanius, with all his life before him, to join with the gods and his father in promising never to forget the heroic pair. The boy understands, and rising speaks as though inspired; this act suddenly raises him to a status far beyond his years.

"'Immo ego vos, cui sola salus genitore reducto,'
Excipit Ascanius 'per magnos, Nise, Penates
Assaracique Larem et canae penetralia Vestae
Obtestor; quaecumque mihi fortuna fidesque est,
In vestris pono gremiis: revocate parentem,
Reddite conspectum; nihil illo triste recepto.'"\(^4\)

\(^4\) Virgil, \textit{Aeneid} 9. 258-262.
Furthermore, Ascanius encourages the heroes by his utmost promises of gratitude and reward. He addresses Nisus with an appeal such as his father himself might have made. Then turning to the youthful Euryalus, in terms of fond boyish affection he gives a word of honor to take such care of his widowed mother as if she were his own.

Besides this just given example of what Virgil thought a noble Roman boy could do when suddenly called on to act in the absence of his father, we have another in the same book. Following the death of Nisus and Euryalus, a certain incident takes place during an attack on the camp. For a short interval Ascanius is drawn into the fight by the taunts of Remulus whom he kills with an arrow. This, however, according to the author, cannot go further, as Apollo intervenes for the interests of the destiny of Rome in the world.

"'Macte nova virtute, puer; sic itur ad astra,
Dis genite et geniture deos.'"5

In the next two books Ascanius is almost entirely withdrawn from our sight. Book ten reveals him coming forth to meet his illustrious and victorious father, who has fought his way through safely and has ended in supreme triumph.

5 Virgil, Aeneid 9. 641-642.
"Tandem erumpunt et castra relinquunt
Ascanius puer et nequiquam obsessa
inventus."

The last book shows him as an assistant to his father: first, at the sacrifice that should seal the treaty with king Latinus and second, when Aeneas is wounded by the spear of Turnus. Lastly, though still a boy, Ascanius must face the bitterness of separation from his beloved parent. It is a touching picture to see the father bidding a sad farewell to his only son. Aeneas feels this might be the very last time he is looking at the face of his child; Ascanius, too, has a premonition that the parting words may be the ones which will seal the book of the father-son earthly conversation.

It is unmistakably clear to the reader that the reason for Virgil's characterization of Ascanius is to leave us an enduring picture of the growth—physical, mental and moral—of a noble Roman boy, whose purple-edged toga manifests not only the weakness of boyhood and its need of protection by a holy garment but kept daily before the eye and mind of its wearer the duty to family, state and gods, which was the foundation of all that was best in Roman character.

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6 Virgil, Aeneid 10. 604-605.

7 Ibid., 12. 710-790.
Virgil's reason for the characterization of such youth as Pallas, Nisus, Euryalus and Lausus is to show the result of this hard training in Roman boyhood, training well exemplified by the special treatment of young Ascanius. These budding men are the decorations, the ornaments of his great epic. We may also note that the author sees youth as we see it—impulsive, enthusiastic and spontaneous.

The old men are characterized as they are in order to portray the respect, reverence and esteem of old and parental age in Rome. It was considered one of the cardinal virtues to pay tribute to this important part of humanity. In addition to that, Virgil in many instances found it absolutely necessary to use old age. To what young man, for example, could Aeneas have told his dream of a future home in Italy, with the hope of being understood and guided, as he tells his dream to his father, after his vision of the Penates? Anchises, with his rich background of past experience and memory, recalls Cassandra's prophecy, and, in the light of this, sanctions the new revelation. What youth could have had the courage to come through the crowds of jeering, threatening Carthaginians and presented his case before Queen Dido with the calm assurance and brave

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8 Virgil, Aeneid 6. 752-901.
determination shown by Ilioneus who began to speak "placido pectore"? Coroebus, ardent and young lover of Cassandra, would have been anything rather than "placidus;" he would not have been very meek about the taunts of his tormentors, and, if they taxed his patience too long, he possibly would have come to blows with them even in the presence of the mighty Queen. Virgil shows in these and other similar instances that age possesses dignity, poise and wisdom. Lastly, may we not find in this portrayal of old men a picture of the author paying tribute to his own old Italian parent?

From amongst the old members of Rome in Virgil's time we may select two who stand out sharply like dark silhouettes against a light background; these are Evander and Latinus, who have special reasons for being characterized. In the pious King Evander, who speaks of deliverance from a scourge to be wrought by a foreign champion, Virgil portrays the primitive time, the life of men on the yet uncultivated soil. The description of Evander's home, which Aeneas visited above the Latin settlement and on the Tiber, as well as the picture of the browsing cattle in the place where later was the Roman forum undoubtedly stirred every Roman's heart—even as every Chicagoan's pride is touched and heart

9 Virgil, Aeneid 8. 280-368.
warmed in recalling the days when the Chicago Soldiers' Field was a cow-pasture.

Aside from the rites celebrated by Evander, there are likewise legends of Cacus and Hercules familiar to every Roman. We have also in connection with these an abundance of allusions to persons and places which make the entire Evander story a repository of early legend of which the Roman is proud even to this day. The patriotic interests and artistic needs of Virgil's poem are supplied furthermore by the tale concerning the Etruscans. They are at the time of Aeneas' arrival without a king since they expelled tyrannical Mezentius. They determine to pursue him to death, but, contrary to all their intentions, they are warned by their soothsayer to choose a foreign leader. Here then they are at the gates of Pallenteum, come to beg Evander to head their expedition. He himself, however, is too old; his son, too inexperienced. What is he to do? A Roman old man is exceedingly resourceful and prepared to meet situations of all kinds without being given notice beforehand. He at once presents Aeneas as a heaven-sent leader. The omens are all favorable, and both troops and commander are well pleased. In this we have additional information concerning a decree of fate in ancient times which actually was to be attained only after centuries of time and with great exertion amidst opposing powers and
unyielding difficulties, the subjection of Etruria to Roman power. Uniqueness in the Etruscan king's figure adds interest to the battle. "Cum multis aliis," the author desires to warn and remind the Romans against tyrants. Over and above all these other things, every human being is endowed with a certain sense of art. Beauty and variety well-organized appeal to people's senses. The Etruscans no less than any other race had their artistic tastes. The pageant of Etruscan forces and ships is a lovely contribution to the poem. This episode acquaints the reader with associations dear to every Roman, details of topography, legend and cult.

The characterization of King Latinus, as well as, the pictorial display surrounding his person and palace furnish plentiful suggestions to the Roman reader, and remind him of all that was and is noble and triumphant in the history of his nation. The aforementioned pictures also remind him of a palace and temple on the Palatine where another and greater ruler was gathering up the nation's traditions in himself amid surroundings crowded with revivals of old memories. Not only does Virgil open Latinus' life book of credits, but also of debits. Latinus is portrayed as weak in old age, in fact, so weak that this feebleness brings upon him defeat and the death of his people. In this, according to my estimation, the author wishes to emphasize
how important it is for rulers always to remain consistent, for the consequences of contrary procedure to this are fatal.

Virgil portrays women characters for two reasons, first, to add color to the epic, second, to show that this portion of humanity is likewise important in the upholding of Rome's greatness. The idea that Roman womanhood throughout the centuries of the city's existence included the ideal mother, wife and sister was not lacking as a living influence. Qualities which God has implanted in women—purity, loyalty, affection, a sense of duty and a yielding nature—are paid tribute to by Virgil.

The author paints a word picture of the Italian queen Amata subject to ungovernable fits of fury. He does this in order to show that at this time in the uncivilized part of Italy there is urgent need of such sobering influences as reigned in a later age under the Roman religion. The following lines confirm us in this view:

"Quam cladem miserae postquam accepere
Latinae,
Filia prima manu flavos Lavinia crinis
Et roseas laniata genas, tum cetera
circum
Turba furit: resonant late plangoribus
aedes." 10

Italian people love tales and legends; Virgil, being Italian, also finds unlimited pleasure in playing in a

10 Virgil, Aeneid 12. 604-611.
literary way with legendary heroes and heroines. It is for this reason that he weaves the story of the young Amazon into the epic. This masculine type of a girl is sent flying across the swollen stream lashed to the spear of her father.

"Immittit: sonuere undae; rapidum super amnem
Infelix fugit in iaculo stridente Camilla."

The above, however, is not the only reason for the characterization. There is a quality of greatness about Camilla, a greatness which, because of its ethereal nature, in no way can be compared with that of Dido, but which nevertheless is an incentive for the women to attempt reaching great heights in courageous activity.

Turnus plays a role as chief antagonist of the hero. Opposition is a help to the learning of one's weaknesses, an aid to competency; it strengthens one's courage and nobility, rounds out the character's irregularities, and finally polishes up the finished product and makes it stand out vividly against its background. When Aeneas and Turnus stand side by side, the latter is of such a fiery nature as almost to set off the former in an aureole of perfection. Virgil characterizes Turnus as "violentus," subject to

11 Virgil, Aeneid 11. 562-563.
uncontrolled acts of fury, to show that such would never bring the peace and contentment so craved for in the degenerating Romans of the century before the birth of Christ. There is a momentary lapse in the heat of Turnus' personality when Virgil uses the absence of Aeneas to place the figure of Turnus in a halo of splendid achievements. In the ninth book particularly, Virgil is ever mindful of the fact that the more equal the chief characters the greater the competition, and the greater the competition the more elevated the glory of the victor. The author's treatment adjusted to this character reveals a deep appreciation of the qualities of native and national courage, tenacity, and rugged strength in the poet's own present Italic stock.

Dido plays a dual role, as a tragic queen and a national heroine. Virgil presents her adventure with the founder of Rome in order to account for the bitter hatred which existed between the two nations. The author feels it is his honorable duty to espouse the cause and quarrel of his country against Carthage. He is conscious of the fact that he can neither please the Romans better nor oblige them more than to patronize his poem in any other way than by disgracing the foundress of that city. He shows her ungrateful because she fails to remember her first husband in making love to Aeneas, a stranger, whom she enjoys and by whom she is forsaken afterwards. This, by the way, may
be traced back as the origin of the immortal animosity that
thrived between these two rival nations, Carthage and Rome.

According to Dryden's ideas seemingly worthy, reason-
able and bearing the symptoms of authenticity—Virgil
colors the equivocation and guile of Aeneas by an apparently
express command from Jupiter to forsake the queen. He
knows very well, however, that the Romans are to be his
readers and them consequently he must bribe, satisfy at all
cost, perhaps even at the expense of his hero's honesty.
This may appear to be expressed somewhat strongly, but in
reality it is not because the epic is to bring into fore-
ground the total horror of the hostile conflict between
Rome and Carthage. This, being the greatest event in Roman
history, drags behind it an aftermath; it determines Rome's
subsequent course and fixes boundary lines to the sphere
of the Asiatic races. Literature is written not for one
day or for one ruler's subjects, one family, one code of
manners, but for the purpose of being passed on from gene-
ration to generation through long centuries of the nation's
existence. Should then an author risk the quality of per-
fection in his style or subject matter for the mere momen-
tary and passing satisfaction of his present reading public?

12 John Dryden, *Virgil's Aeneid*, (New York, P. F. Collier
Does Virgil do right or wrong in showing such a superb character as Aeneas in such a weakness as to actually be in need of an admonition from a god? Every reader of the "Aeneid" must face such and similar questions. We can find numerous reasons pro and con, but if we gather all the reasons and place them on the scale of good intellectual judgment, which side will tilt the scale downward? We wonder.

Virgil desires, of course, in this portrayal to teach the Roman humanity always to be prepared for such powerful dangers as the mighty Hannibal. He is indeed a standing danger to the power and sometimes even to the very existence of Rome. This threatening peril lasts for twelve years; it is marked by the terrific disasters of Trebia, Lake Trasimine, and Cannae. Three times the mighty general annihilates enormous Roman armies. After the last defeat, that of Cannae in 216 B.C., men say despairingly in Rome that there is nothing left in Rome, no Roman camp remains in Italy, no Roman army, and not even a Roman general. To see the destruction or disintegration of something which means life, love and history of one's existence is a heartrending experience, one which pains the senses, benumbs the mind and crushes the spirit. Twelve years later we find Hannibal still unconquered, but now his own government sees it necessary to recall him in order to defend Carthage.
against Scipio, the Roman general who crossed to Africa, and is winning various victories over the Carthaginian generals; Scipio crowns these glorious conquests with the defeat of Hannibal at the battle of Zama. Having one example of danger, Virgil feels the Romans incessantly should keep it fresh in their minds that if it happened once, it may also happen again. It is not strange, therefore, that he makes such a marked point of stressing just this particular phase of Roman history and Roman life.

At the time that our great author is growing to manhood, the magnanimous Roman power is in reality on the verge of destruction. Justice, duty and righteousness are abandoned and Rome gives herself to greed, dishonesty and pleasure. Hence, the chief purpose of Virgil's "Aeneid" is to recall the degenerate Roman of that day to the sense of duty in the home, the state and to the gods. Rome has lost her old outstanding virtues of self-sacrifice, purity of family life and reverence for the divine.

The great Emperor Augustus, ever considerate of his people, determines to inspire his poets to hail a new era of peace. He understands well that peace has victories no less renowned than war. Since Virgil agrees in every respect with the ideas of the emperor, Augustus suggests to him the subject of the "Aeneid." Under the circumstances, political as well as artistic feeling forbids Augustus' being selected
as hero of the epic; yet a hero it must have and he must be placed not in the conspicuous light of the present day, but in the dim and vague past. Such a hero our author finds in a mythical ancestor of the Julian family, Aeneas, son of Venus and Anchises. Virgil, therefore, characterizes Aeneas in the manner he does in order to create a national hero, a man who is national and heroic in both body and spirit. We hardly do Aeneas justice when we call him "man," because he surpasses all the qualities of an ordinary man. Algebraically speaking, he is man raised to the highest power. If we take the goodness of King Louis and King Stephen of France, the military leadership of Alexander the Great, Julius Caesar and Napoleon, the mental qualities of Plato and Aristotle, the tactfulness of Camillus and Alfred the Great, the courage of Roland of France, Saint Augustine, Saint Catherine of Alexandria, and place these into one being and call it "Aeneas," we might come somewhere within approximation of what he really is. Virgil endows Aeneas with the best characteristics of his race, and especially with that sense of duty which the Romans call "pietas." The author does this for the purpose of reviving what is considered as true and ideal in Roman manhood.
Stephen Slaughter says:

The hero of the epic is the spirit of Rome, beneficent spirit of power, civilizer of mankind, source of wise and good government, the greatest blessing of the human race, the mother of great men and great movements, glorious for her past and destined to rule the world forever. It is a moral and martial epic in one. 13

From this we can deduce that the poet draws the largest and most heroic figure he can conceive, and in some of the traits even makes him resemble Augustus; it is, however, more truly an ideal for the Emperor to follow than a portrait of what he actually is.

Virgil plainly expresses in the first book that in order to become this outstanding character, Aeneas must pass through the difficulties of life, thereby showing us the reason for characterizing him as pius. For example, in book one the poet describes Aeneas as yielding to despair and bewailing his fate on the first approach of danger. He completely forgets the mission before him and the destiny that drives him on as he wishes that he were lying dead with Hector under the walls of Troy. Even when the storm is over, he is not yet wholehearted about it.

"Talia voce refert, curisque ingentibus aeger
Spem voltu simulat, premit altum corde dolorem." 14


14 Virgil, Aeneid 1. 208-209.
Also in the same book we see that the speech of Jove and Venus suggests the entire purpose of the "Aeneid" and likewise the hero, Aeneas. Here the father of the gods, after relating the labors of the hero, shows the working out of the "fatum Romanum." He tells of the Latin wars, of the birth of Romulus and Remus, and the dynasties of the Caesars. Thus Virgil discloses the story in a "point blank" kind of way, that is he does not build up the episode in organizing a sequence of growing suspense, but, be that as it may, it does not subtract from the reader's interest, in fact, this ingenious method of rendering the tale so enhances the whole as to attract considerably the reader's attention.

Anchises, as narrated in the third book, guides and interprets the divine warnings for Aeneas, in fact, he acts as the guardian to his son; to that son he is "omnis curae casus levamen" and the hero is "felix nati pietate."

"The oracle of the Ortygian Apollo" gives a clear and concise sketch of what path Aeneas should take to the

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15 Virgil, Aeneid 1. 223-305.
16 Ibid., 3. 709.
17 Ibid., 3. 480.
18 Ibid., 3. 134-170.
Ausonian fields; when the Trojans reach the shores of Italy, "they see four white horses on the plain; which omen Anchises reads as a sign of war."\textsuperscript{19}

The version of the story of Dido the poet adopted not only as an affecting and pathetic episode, but also to emphasize the great lesson of the epic by showing the progress and glory of Roman virtues and pietas the sense of duty to family, state and gods which rises, despite trials and danger, superior to the enticements of individual passion and selfish ease. Aeneas is painfully tried, but he escapes from Dido to perform the will of the gods. It is Jupiter, the supreme god, who warns Aeneas of the impending peril as well as his duty in relationship to Roman destinies. Thus the idea concerning divine care for Rome, which Augustus wishes to emphasize, is carefully preserved in the story. In the person of Aeneas is portrayed a contrast and conflict between the opposing principles of duty and pleasure, of patriotism and selfishness, and the victory only with the help of the great god, who guarded the destinies of Rome, and the goddess mother of the hero.

After Aeneas passes through sufficiently hard tribulations, he is strengthened enough to further his obligatory

\textsuperscript{19} Virgil, \textit{Aeneid} 3. 537-540.
duty, by carefully performing the religious and family responsibility called "Parentalia." These seem to produce upon the hero's mind an ease and tranquility that comes of a soothed conscience, one free from trouble, anxiety and worry. This is a characteristic particularly dear and precious to every Roman heart, including Augustus. At the time during which the yearly ceremonies take place, the Roman renews the rite of burial for the departed, a thing each faithful and loyal citizen considered essential to the welfare of the family.

Duty strengthens character. The more responsibility one has, the greater the feeling of honor, and a desire to prove worthy of the placed trust one enjoys. After the burning of the ships, Aeneas no longer is given to despair, as he was in the storm of the first book. Now he prays for help to the Supreme Jupiter in whose hands were the destinies of all his descendents. In his sense of duty, he is not yet perfect, for he feels the blow severely and wavers for a moment.

"At pater Aeneas, casu concussus acerbo,
Nunc huc ingentis, nunc illuc pectore curas
Mutat versans, Siculisne resideret arvis,
Oblitus fatorum, Italasne capesseret oras." 20

20 Virgil, Aeneid 5. 700-704.
Though his wavering mind knows not which way lies the better decision, the shadow of the image of Anchises leads him aright, and certainly the cheering advice of Nautes is very helpful to direct him in a safe direction. Virgil in this way proposes to make Aeneas a new man; he tries to prepare him for the accomplishment of the great task which confronts him. By slow degrees but definitely progressive in nature the heroic character is unveiled until at last he is displayed in book seven at the zenith of his power. Virgil depicts Aeneas as his ideal of that Roman manhood to which the leading writers of his day ascribe the greatness of their race. His pietas is now confirmed and enlarged; it has become a sense of duty to the will of the gods, as well as to his father, his son, and his people; the sense of duty remains always at his side. His courage and strong will power never fail him. He is ever confident in divine protection and presence. The shield which Aeneas carries is adorned with scenes of the future and not of the past.

"Talia par clipeum Volcani, dona parentis, 
Miratur rerumque ignarus imagine gaudet. 
Attollens umgro famamque et fata nepotum." 21

21 Virgil, Aeneid 8. 729-731.
Such is the picture we see on Aeneas' weapon of defense: 1) the story of Romulus and Remus; 2) the rape of the Sabine women; 3) the punishment of Metus Pufetius; 4) siege of Rome by Porsenna; 5) Manlius and the Gauls; 6) a procession of the priests of Mars and Pan; 7) the punishment of Catiline in Tartarus; 8) the battle Actium; 9) triumph of Augustus. It was a prophetic Virgil who wrote these lines.

In the last six books his "humanitas"—justice and faith—is more outstanding than in the first part of the poem. The author wishes to contrast this "humanitas" of Aeneas with the heroic savagery of Mezentius and Turnus. Such a growth in character development can only be caused by the powerfully persuasive good qualities of morality and the direct result of religious influence. It is the consequence of the hero's natural "pietas," innate within him from the first, as it is in the breast of every noble Roman. This is not, however the only influence, for the convincing cognizance of the supremacy of divine powers leads the Romans in a very vividly noticed manner. Besides, they are ever conscious of the after-death mysteries; there is a deep feeling of reverence and holy respect for the almost sacramental process of the journey to Hades. In addition to all this, there is likewise that beaming hope of a magnificent future which Jupiter and the fates have
reserved for the Roman people. In these influences, not unlike those of our own day, Virgil beautifully expresses a summary of all the most noble and best religious factors of the time: The natural feeling of the Roman for religious observance with all its truly intrinsic effect on conduct, the altruistic doctrine of Stoicism which elevated man into the extemporaneous relation with the universal; and lastly, the proneness to contemplating the secrets of mysticism, Orphic or Pythagorean, which reveals the natural tendencies of man's yearning and hope for a life hereafter, a life in which perfection is complete, joy untainted, and justice rightly meted out. The Roman soul feels that temporary life is to serve as due preparation for the eternal existence, hence Roman ideals are high, religious ideas lofty, and sincerely as well as strictly adhered to and educational tendencies all leading to the training of the mind, body and soul for the one purpose: to be properly and thoroughly prepared for future life.

Virgil thus characterizes Aeneas in order to give Roman manhood an example of what he desires it to be in the near era, the era of peace ushered by Augustus. He sets forth the highest ideals of a civilized state, but more than that he reaches the deepest roots of human feeling. He evolves at a reasonable conclusion by a logical process of deduction. Virgil believes, and believes correctly, that
in order to gather the fruits of obedience from subjects, those subjects must first have instilled into their hearts a quality of deep and awful respect for the superior. If they hold respect and are obedient, they eventually will also be happy. This then is the moral of the poem. The poet, always being honest and never failing in loyalty and honor to the emperor, portrays a half-human, half-divine figure and names him "Aeneas." Aeneas is to represent the ideal in Rome, the ideal in a Roman, in manhood, in perfection of character and personality. Aeneas is Rome concentrated.

Reasons for characterization in the "Aeneid" of Virgil are obvious to the reader. The hero represents the IDEAL ROMAN in every sense of the term, in body, mind and spirit; Ascanius, Aeneas' son, according to Virgil's ideas, is meant to represent Aeneas in boyhood. The Matured Warriors add color, interest and contrast to the epic, as all old people do. There is something of fullness in age, something of vast experience of a past. The legendary characters give the Roman an inward satisfaction. Dido, as has been said time and again, is to portray the horrible hatred between Carthage and Rome. The general characters, Old Men, Women, and Youth, all have good reasons for existence. Life and the world are kept rolling only by means of people, and people falling into these three classes. Therefore,
if we eliminate these people, we eliminate the "Aeneid" and finally even Virgil himself. People are necessary always, everywhere and every place in order to make progress in education, the state and religion.
MANTUA ME GENUIT; CALABRI RAPUERE; TENET NUNC
PARTHENOPE; CECINI PASCUA, RURA, DUCES.
CHAPTER V

CONCLUSION

In the foregoing chapters we saw a moving picture in which were acting characters of the "Aeneid" in various situations, under diverse circumstances, pressed by many different emotional forces, and frequently driven by that ever-present power of Fate. By the methods these people employed in working out their individual problems or general racial difficulties, by their characteristic response to a given stimulus, their reaction to certain experiences or life's trials we judged them and their creator. Turning around to glance at the audience, in front we found a few people. Who were they? First and foremost, of course, sat Virgil watching intently, meditatively, judicially and critically; then, some distance behind him, we saw a row of seats with a limited number of occupants; these consisted of those so-called "authorities on Virgil," who with their whole attention enter into the presentation of the subject matter as a biology student would with a knife into a biological specimen in order to study the cross section, examine the innermost contents, make discoveries, and thereby come to deductive conclusions. Still further back we noticed a great multitude of human beings, readers
of Latin Classics, who, as such, could not miss perusing the "Aeneid." These were divided into two large groups separated by a wide aisle running through the center of the theater. On the right side sat all those who viewed the picture with a favorable expression on their faces, and the other, those whose expressions were distinctly unlike one another: some revealed doubt, skepticism; others, convinced opposition; still others show a blank look of indifference.

We were present also, a part of the third group of observers. What was our impression and attitude as the curtain dropped upon the end of the immortal Roman drama? To describe the reaction in one word is impossible, hence we shall devote to it a succinct paragraph. As a result of the analysis of Virgil's "Aeneid" in specific regard to its characterization, we feel a high admiration for the author's ingenuity in portraying individual characters with their particular merits, faults and eccentricities, yet always within the bounds of generalities; deep appreciation for the examples of supreme courage, as exhibited in the words and deeds of Aeneas, Dido and Pallas; regard for ideals, as seen in Ascanius representing perfection in Roman boyhood and in Aeneas typifying the greatness and nobility of all that is best in Roman manhood; reverence for piety and adherence to religious beliefs and obligations,
as exemplified by Aeneas who is called "Pius Aeneas."

Finally, we carry away profoundly imprinted upon our minds the vast difference between the conception of characterization in Virgil's time and today; likewise, the diversity in the state of affairs in Rome then and now.
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**PERIODICALS**


APPROVAL SHEET

The thesis submitted by Sister *M. Claritta, Fel., O.S.F. has been read and approved by three members of the Department of Classical Languages.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

Dec 3, 1943

Date

Signature of Adviser