

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1999

Character as fate in ancient literature | Achilles, Aeneas, Rostam, and Cyrus the Great

Natalie Mary Gould

The University of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

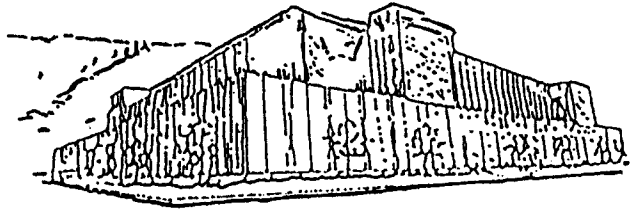
Let us know how access to this document benefits you.

Recommended Citation

Gould, Natalie Mary, "Character as fate in ancient literature | Achilles, Aeneas, Rostam, and Cyrus the Great" (1999). *Graduate Student Theses, Dissertations, & Professional Papers*. 1775.

<https://scholarworks.umt.edu/etd/1775>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.



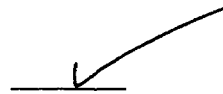
Maureen and Mike
MANSFIELD LIBRARY

The University of **MONTANA**

Permission is granted by the author to reproduce this material in its entirety, provided that this material is used for scholarly purposes and is properly cited in published works and reports.

*** Please check "Yes" or "No" and provide signature ***

Yes, I grant permission



No, I do not grant permission

Author's Signature

Maureen M. Lavelle

Date

September 28, 1998

Any copying for commercial purposes or financial gain may be undertaken only with the author's explicit consent.

Character As Fate In Ancient Literature:
Achilles, Aeneas, Rostam, And Cyrus The Great

by:

Natalie Mary Gould

presented in partial fulfillment of the requirements


for the degree of

Masters Of Interdisciplinary Studies

The University Of Montana

1999

Approved by:



Chairperson, Dr. John G. Hay



Dean, Graduate School

1-5-00

Date

UMI Number: EP35395

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.

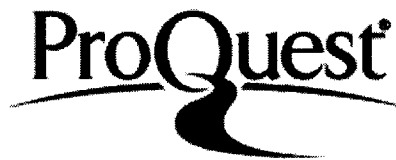


UMI EP35395

Published by ProQuest LLC (2012). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

ABSTRACT

Character As Fate In Ancient Literature:
Achilles, Aeneas, Rostam, And Cyrus The Great

Masters Of Interdisciplinary Studies:
Classical Civilization, History, and English
(88 pages)

By: Natalie Mary Gould

December 1999

Director/Advisor: J.H. (Dr. John G. Hay)

This Thesis concerns itself with how and what the concepts of "character" and "fate" meant in the ancient western world and how they related to each other. The focus will be, specifically, on Heraclitus' statement, "A man's character is his fate." By using examples from ancient literature, mostly from Homer's Iliad and Virgil's Aeneid, and delving into the actions of the protagonists of these works, Achilles and Aeneas, this paper hopes to prove that particular values emphasized by the authors set forth the protagonists of the works as role models of "character." Their resultant fates were directly caused by their particular "characters."

This discussion continues into related issues concerning character and its effect upon fate. These issues include growth and maturity, with the acceptance of the respective protagonists' duty to destiny, and the similarities of the concept of "character" in the ancient societies of Greece, Rome, and Persia. Then Achilles and Aeneas are subjected to five named virtues defining strength of character and compared with two Persian figures, one fictional and epic, Rostam (the protagonist of The Shahnameh), and one historical and world renowned, Cyrus the Great. The defining virtues are listed in order of discussion as: desire (to venture forth) or zeal or fervor, loyalty (or dutifulness), good judgment, philia (friendship or love), and noble resignation.

The argument finally concludes that fictionalized role models become philosophical directives for a way of life. In the ancient epics of Homer, Virgil and Firdausi, strength of character is rewarded by "greatness"---a favorable fate, kleos. What, in essence, the authors of these epics attempted, was to draw a sketch of the human soul and its choices as it journeys through life.

TABLE OF CONTENTS

Chapter:

I.	Thesis Introduction	1
	(Heraclitus, "For a human being character is fate.")	
II.	Heroic Strength Of Character	4
	In Achilles And Aeneas	
III.	Character Development Symbolized	36
	By Epic Divinities	
IV.	Character As Fate in Plato's	42
	"Myth Of Er"	
V.	Summary On Achilles And	50
	Aeneas As Heroes Through Character	
VI.	On A Common Conception Of Good	52
	Character In Antiquity: Five Virtuous Qualities	
VII.	The Five Listed Virtues Applied	57
	To The Four Heroes	
VIII.	Conclusion	84

MASTERS THESIS:
Character As Fate In Ancient Literature:
Achilles, Aeneas, Rostam, and Cyrus The Great

CHAPTER I: Thesis Introduction

This paper will attempt to provide an argument to the effect that in the epic poems of antiquity the type of person one is plays an integral role in the life one leads, because the inborn "character" of an individual affects the choices he or she makes. We all have had to make difficult choices. What makes an heroic life or a great person is the type of person that individual is, that person's "strength of character," the potential for which was inborn. This inborn strength of character shapes a hero's fate and a hero's life. This belief was reflected in the statement of Heraclitus (Atomist of 500 BCE),

"For a human being, character is fate."¹

This task will involve proving that the guiding force of one's life is one's character, inner voice, consciousness, daimon, or whatever one chooses to call it. Also endeavor will be made in this paper to prove that this premise is a theme in great literary works of the

classical world, specifically, Homer's Iliad and Virgil's Aeneid.² To Heraclitus, and for the purposes of this thesis, it is character that determines the course of one's life. I do not think that Heraclitus is in disagreement with Homer. Even in Homer, it is possible to see the seeds of what later becomes a part of Roman and Hellenistic philosophy. It is also possible to infer from Homer's works that a hero's character can play a part in what fate a hero ultimately suffers or enjoys. Since this paper spans through a number of cultures looking for a common thread that links them, the assertion here is that all the heroes discussed in this paper have a good and a strong character which guides their lives.

How many of us have bemoaned our own or someone else's actions, actions which resulted in tragedy, with the statement "If only?" Hope for the future to be brighter and regret for past imperfections and mistakes have always been irresistible temptations for any human being. Did any one ever have absolute control over the events in his or her life--over fate, or who one was and what one became?

What one of us, if it were possible, would not change some aspect of or even the whole of his or her own life? Everyone, in retrospect, can see something he or she would

have or could have done better. With perfect foresight could we, hypothetically, live our lives perfectly? In much the same way we, as readers, stand on the sidelines commenting upon what Achilles and Aeneas should have or could have done. What we fail to notice is that we, as readers, have perfect foresight, and Achilles and Aeneas did not. In other words, we, as literary critics, know the whole story from beginning to end in its finished form. In this case, foresight is really hindsight. As a matter of fact, not even the authors (who in essence take the role of creator), Homer and Virgil, had perfect foresight, because they did not know whether (in the future) they would revise their works. Our advantage is that both Homer and Virgil have succumbed to the one absolute surety, death, and they are incapable of further editing.

Thus, the audacity of modern mankind sits back and reads and comments on how improvident Achilles' and Aeneas' actions were. Those who would argue for a lack of prudence in Achilles' and Aeneas' actions would also ask, "Why must they suffer adversity and set back upon set back upon set back?" Yes, they are heroic and great, but is it necessary to show that they must fail so many times before attaining their heroic destinies? First, the main point of consideration here is that they in fact accomplish their fates. Second, doesn't real life fill itself with more

failure and attempts than with success and completion? It must also be noted that even the best of us is mortal and, therefore, imperfect.

In plain language and honesty what the authors Homer and Virgil are composing are representations of human mortal life and, in particular, of a fulfilling life or an attainment of greatness. To their mind's eye what makes Achilles and Aeneas great is inborn and from within---it is the type of person they are. It is their character that is their daimon (their inner voice), that shapes their fate and their life.³

CHAPTER II: Heroic Strength Of Character

In Achilles And Aeneas

All of us suffer adversity and failures, so what makes those who are given the title "strong" different? In my mind, it is their ability to handle life's adversities. To the hero or heroine, adversity is a detour and not the end of the road. The time of trial is not the time to quit. The end comes only when the last shovel of dirt is thrown on the coffin. And there are some who would argue it is not even then.

Achilles could have quit when Patroklos was killed. He could simply have gone in the direction opposite of outrage and returned home. For that matter, Achilles could have returned home after Briseis was taken from him, never to battle again. A long life is not a thing to be spurned. There are those who live a long boring life, a life which Theodore Roosevelt described as ... "Living in the grey twilight that knows neither victory nor defeat."⁴ Still, that would be enough for a majority of people. It was not enough for Achilles. His character drove him to desire something more out of life than just to exist. Just to exist was not a high enough purpose for Achilles.

In our modern world what is it that makes some people satisfied with a simple nine to five job and eventual retirement in an RV driving around the country taking advantage of senior dances and bingo games? Whereas there are others who are continually challenging themselves, looking for new obstacles to surmount and experiences to live. If you look closely at these latter people, a pattern to their life is evident: they have always pushed themselves and never were satisfied with the status quo. They are always reaching for higher ground. These people are heroes.

What is heroism? Achieving the most possible, doing the best possible, rising to nobility out of mortal finitude and imperfection, despite whatever may be that particular society's values. Both Achilles and Aeneas tried to follow, at the beginning, what was the accepted mode of behavior. They valued those things upon which their society placed high value.⁵ But Achilles, when he was publicly dishonored, was brought to question those values. Achilles was not satisfied with the accumulation of more and more wealth, as was Agamemnon. The spoils of war were not enough to entice Achilles to return to battle. The normal behavior and response for his time and his society was to see who could attain the greatest number of gerata, prizes of honor. If so, then why did Achilles turn down all the things that Agamemnon offered him? Wealth and all it could have bought, including honor, then as now, would have made life easier and, therefore, better. Then why did he turn down the opportunity to add to his material possessions? Is not honor, acclamation, the greatest goal of life in an heroic society such as The Iliad's? Are not such prizes a form of honor which is tangible or can be seen? Agamemnon certainly would not have turned down such an opportunity if Achilles had offered him such wealth and the same kind of recognition. Agamemnon offered Achilles huge amounts of prizes of honor: seven tripods never touched by fire, ten

bars of gold, twenty burnished cauldrons, a dozen massive stallions, seven women of Lesbos (flawless and gifted in crafts), Briseis (returned untouched), to load the hold of his ship with Trojan bronze and gold, the hand of one of his three daughters, and, for a dowry, seven citadels.⁶

The death of Patroklos is what finally inspires Achilles to fight. To Achilles, Patroklos is of more value than wealth and personal fame. In this one individual life there is more worth than any amount of possessions gained and lost. In his reply to Odysseus (before Patroklos' death), Achilles expresses this (Book IX: 488-497):

I say no wealth is worth my life Not all they claim
was stored in the depth of Troy, that city
built on riches
in the old days of peace before the sons of Achaea came--
not all the gold held fast in the
Archer's rocky vaults
in Phoebus Apollo's house on Pytho's sheer cliffs!
Cattle and fat sheep can all be had for the raiding,
tripods all for the trading, and
tawny-headed stallions.
But a man's life breath cannot come back again--
no raiders in force, no trading brings it back,
once it slips through a man's clenched teeth.

To Achilles a specific individual seems to matter more than anything, more than the favor of society in general! In particular, friendship, and especially the friendship of

Patroklos, who was as close as a brother, did matter. The loss of the kindness and gentleness of Patroklos was nearly unbearable to Achilles.⁷ Achilles recognized that once lost, Patroklos could not be bought, waited for, or replaced. True, real friendship is no transient thing. It can be lost only in death---and perhaps not even then (as, apparently, with Achilles and Patroklos). Compassionate Patroklos is so deeply grieved by the carnage of his fellow Greeks that tears roll down his face. When Briseis lost her husband and family, Patroklos was there to comfort her. Achilles was not able to imagine life without Patroklos and perhaps that is why, when he did die, it was such a shock to Achilles. He was the boyhood friend of Achilles, closer than a brother, to whom Achilles lent his armor, thus causing his death.⁸ Achilles had to act, had to avenge the loss of Patroklos, even though he knew his own death would soon follow.

Does Aeneas share Achilles' values? Like Achilles, Aeneas could have chosen a non-heroic life, certainly an easy life, filled with luxury and social position. Agreed, Prince Consort in Carthage was not a position to which much machismo was attached, but it was better than what the majority had. Aside from the obvious material advantages to staying with Dido, it was a long deserved rest after ten years of war, the loss of a wife and a father, and years of

wandering. It might have been enough for Aeneas that his son would enjoy a life of privilege and wealth. But, Aeneas had to do his duty, and that duty was to work to effect the destiny of a Rome that seemed only a distant dream. Aeneas expressed his duty to his destiny or fate in the following passage (Book IV: 469-491):

If fate allowed me to shape my life on my own
And settle my troubles according as I thought fit,
Troy town would I see to first; I would build it anew
And honour the dear remains of my kindred there;
Priam's high hall should abide, and my own hand
Would have set up a Troy to rise once more for
the conquered.

But Italy now had Grynean Apollo told me
To make for; to Italy's land am I bidden depart
By the Lycian oracles; there is my love, my homeland.
If the towers of Carthage, the sight of
the Libyan city,

Charm thee, a Phoenician, what cause, pray, hast
thou to begrudge

The Trojans their settling away in Ausonian land?
Often as night's dank shadow spreads over the world,
Each time that the fiery stars arise, in my dreams
The troubled ghost of my father Anchises gives warning
And fills me with dread; and the thought of

Iulus my son
Torments me, the wrong I should do to a soul so dear,
In keeping him from his destined Italian realm.

It was not easy for Aeneas to leave Dido and take on an uncertainty. Aeneas valued being the decision maker and was loyal to his men to fulfill all that he had promised and was promised to him. He had a duty to generations yet unborn, a duty to believe in a dream, to hold on to the heritage of the Trojans and yet use what he and they had learned through

suffering, a duty to the new people they were becoming. The one chosen for this task was "dutiful Aeneas", "Pius Aeneas", because inherent in Aeneas was the ability to change, not for himself but for others. This innate superiority, or essence of the "divine," was found in his parentage: Aeneas was half god and half mortal. Aeneas' mother was the very powerful goddess of love and beauty, Venus. As stated in the preceding quotation, neither the old Trojan way of life nor the present Carthaginian way of life was enough. Being second best was not enough for Aeneas and his people, and so he accepted the challenge and bore the weight of his responsibility, as he later shoulders the new shield his mother, Venus, gave him, "carrying the fate and fortunes of his descendants" on his shoulders.⁹ Pius Aeneas was born with the ability, the innate character, to accomplish the task. And so Aeneas, because he had it in him, took on the huge challenge and task of effecting the "fated' future.

Both Achilles and Aeneas valued those things which are intangible, the things which cannot be replaced or bought: friendships, duty, heritage, individuals, love and family, and perhaps most significantly, the possibility of a better way for people in the future. Such values are not fads or fashion statements that change from one year to the next. Material things were and are replaceable. Achilles and

Aeneas changed from following the conventional values and morals of their time to following something more deeply ingrained in their personality as a part of who they were. Character dictated Achilles' and Aeneas' choices---not what everyone else said should or should not be. Their decisions arose from the desire to do what they, Achilles and Aeneas, felt was right---an innate moral sense. From the perspective of Achilles and Aeneas (or any heroic individual) there is only a limited freedom of choice. They must be true to the mandate of their character, true to their heroism. And this transcends self-interest. By contrast, Agamemnon and Dido placed great value on what could be considered the selfish choice: Agamemnon with his insatiable greed and Dido in her "you'll be sorry when I'm dead" suicide. When it comes to a choice, how many of us would rather choose the easier and selfish wrong over what our inner voice or daimon knows is morally right for us?

The "voice of destiny" buried within each person's character does not call all, and those whom it does invite are not always listening. Achilles and Aeneas were not satisfied with the status quo; they were willing to try for something better. They had to try. It was their innate nature, their character, that drew them onward time after time.

"Many are called but few come."¹⁰ We know that in some cases the chosen ones do hear, for they admit that they were drawn by something; but they often dismiss the thought. They are, as most people, mired in the cares of the every-day-world and, therefore, too distracted with boring household chores and encumbrances of just day-to-day living. Or perhaps distractions and encumbrances are not the problem; it may be inertia. They simply have no "get up and go." Homer and Virgil probably would have argued in the affirmative, because they both wrote about the problem of inertia. Achilles sits out the first books of The Iliad and Odysseus finds himself a captive on Kalypso's island and Aeneas is bogged down at Carthage with Dido. Something has to happen to shake them to their senses: either a death or Hermes. The point is, however, that they do then take action.¹¹

When modern day heroes are interviewed, they often say that they personally did what anyone else would have done in the same circumstances. But, the reality is that most people do not or cannot do what our heroes did. This ability must be rooted in one's capacity not only to hear the "call of destiny" but also to take action. To the hero's mind, there is no other course to take but to heed the "call of destiny" and to act as instructed. Instructed

by what? Or by whom? A compulsion inside of them that they cannot ignore. Their daimon, their "inner voice," their character. An argument can be made that there are times when Achilles and Aeneas do not respond to the call of destiny but at first ignore it and are reluctant to respond. For example, this happens when Achilles refuses both the embassy's and Patroklos' entreaties to return to battle and stop the slaughter of the Achaeans. Aeneas both ignores and is reluctant to heed destiny's call when he lingers so long in Carthage.

Perhaps the key here is that both Achilles and Aeneas were not yet ready for the responsibility of their destiny. But if their character is innate and determines their fate, how can they be not ready for the responsibility of their destiny? The answer is that the potential for a strong character is present at birth but to actualize this potential, growth and maturity are needed, and these can only be attained through experience. It must be noted here that there is no way to "prove" scientifically, even today, how much of any individual's actual personality (character) is attributable to genetics (inborn) and how much is attributable to socialization (experience). However, the fact that both genetics and socialization are ingredients that go into making a person who he or she is an accepted belief among scholars and experts who deal

with human beings and their personalities. The belief in antiquity was basically the same: each person has a given-at-birth natural "ingenium", which then is developed (to greater or lesser degree) by experience. Euclid, when teaching Ptolemy I, admonished him with the famous adage, "Ptolemy remember, there is no royal road to learning."¹² This saying is a reminder that improvement comes through experience. Character, then, is there at birth in potentiality, but must be actualized through experience.

Does this change the original thesis or point of this paper, that one's character determines one's fate? Not if it is understood that the potential of character includes the ability to learn from our mistakes, that the ability to change is part of our inborn character. This also could explain why some people get stuck and never move on in their lives or fail to heed their inner voice (daimon) to respond to a greater destiny. Even Heraclitus, who was the main source for the thesis statement, was aware of the necessity of change in life and is noted for not only having said "Man's character is his daimon," but also for;¹³

"Everything flows and nothing abides; everything gives way and nothing stays fixed."

The objection might be raised that, if the person changed, he is not of the same character. This objection fails to take into account the need for growth and maturity; Achilles and Aeneas are not initially equipped physically, emotionally or mentally to fulfill their respective destinies. At the beginning of The Iliad and The Aeneid both protagonists were starting to stare through the mist of a blurred vision of a distant destiny. Who can blame them for their reluctance to plunge forward into the unknown? Their tasks will require all the tenacity, perspicacity and belief in themselves and their goals that their beings can provide.

Thus, it might be said that faith in and acceptance of one's destiny are obtained through growth and maturity. Also, this growth and maturity are obtained through the endurance of suffering. However, the willingness to suffer and to learn is innate in a particular person's character. In William Chase Greene's book, Moirai: Fate, Good, and Evil in Greek Thought, the topic of fate, suffering, and growth are discussed in detail. The following is an excerpt from Greene's discussion on learning through suffering (pages 108-109). Greene is talking about how this central idea of pathei mathos, learning through suffering, is developed as a cosmic principle in Aeschylus, but one can see the

importance of Achilles in the evolution of this idea.:

What is this hard-won wisdom, this discipline of adversity? Is it merely that of "a sadder and a wiser man," bruised but fore-armed for the next encounter, and taught by the very fear to be cautious and restrained? Is it the wisdom that comes not through another's precept, but only through bitter experience, a wisdom not only of the mind but of the moral fibre? "In sleep the anguish of remembering suffering flows into the heart, and health of mind comes to mortals in their own despite." Is it the wisdom that discovers through no royal road, but in hardship, even in defeat, new moral resources, of resolution and independence? It is all this and something more. It is the tolerance and sympathy and forgiveness which only suffering can discover in a universe of fellow-sufferers. It is the lesson that Achilles learns in the presence of Priam. Zeus it is who decrees it, because even he is capable of learning by suffering and surrender and forgiveness, in his dealing with Prometheus and Io and Orestes; mere retribution was the law of the older order. Nor is the wisdom of suffering any longer the isolated fortitude of the individual, a humanistic elemosyne; it springs from the heart of a cosmos that is close-knit and sensitive in every part. All nature groans and travails in sympathy with the suffering Prometheus.

In such a "close-knit and sensitive" cosmos, the evolution or progress of human beings to greater humanity is accomplished by heroes, whose character is such that they learn and mature by their suffering. In other words, there is a point where the fog clears and both Achilles and Aeneas not only see what must be done but also that they must accept the challenge. The ability to see and accept the challenge is the key and this ability, I believe, is inborn.

There are examples in the texts of The Iliad and The Aeneid where we can see both Achilles and Aeneas having reached a point where they see and accept the challenge of their respective destinies. For Achilles, dissatisfaction set in at the outset of The Iliad. Perhaps the source of this dissatisfaction with the heroic society of his time can be found in what was valued by his society: honor as manifested and measured in tangible form. Agamemnon's public humiliation of Achilles was the last in a long line of what Achilles saw as injustices. This feeling that Achilles had of disgust for Agamemnon and the value system he represented is dramatically expressed in Book I: 186-202 of The Iliad:

No, you colossal, shameless--we all followed you,
to please you, to fight for you, to win your honor
back from the Trojans--Menelaus and you, you dog-face!
What do you care? Nothing. You don't
look right or left.

And now you threaten to strip me of my prize in person--
the one I fought for long and hard, and sons of Achaea
handed her to me.

My honors never equal yours,
whenever we sack some wealthy Trojan stronghold--
my arms bear the brunt of the raw, savage fighting,
true, but when it comes to dividing up the plunder
the lion's share is yours, and back I go to my ships,
clutching some scrap, some pittance that I love,
when I have fought to exhaustion.

No more now--
back I go to Phthia. Better that way by far,
to journey home in the beaked ships of war.
I have no mind to linger here disgraced,
brimming your cup and piling up your plunder.

Persistent injustice in the awarding and receiving of such honor brought Achilles to question that goal itself.

Earlier in this paper (pages 5-8), it was stated that Achilles came to value that which could not be bought, replaced or waited for. At the loss of his first set of armor Achilles was far from grief-stricken, and it was replaced by divine armor. However, with the loss of Patroklos, Achilles was inconsolable. To Achilles friendship became more important than the thing, armor. It was a part of Achilles' character to place one individual above material things. His reaction to Patroklos' death is a sign of Achilles' having reached the point where he saw, accepted and took an action which was directed by his character and which defined his fate. He learned from this suffering.

The passage where Achilles' rage and revenge began over the death of Patroklos is a turning point from inaction to action (Book XVIII: 105-109):

My spirit rebels-- I've lost the will to live,
to take my stand in the world of men--unless,

before all else Hector's battered down by my spear
and gasps away his life, the blood-price for Patroklos,
Menoetius' gallant son he's killed and stripped!

Although rage and revenge are negative traits, they are also active traits and the decision Achilles is making is to move from inertia to activity. It is in this same passage where Achilles embraces the potentiality in his character of valuing human life. The earlier decision that Achilles made, for inaction, which caused the plan of Zeus to be instituted, was more of a display of dissatisfaction with what his society put at a high value, specifically, the spoils of war or gerata (Book IX: 488-497 and v. p. 7 supra). By the suffering that he experienced when he was "disprized" and dishonored by Agamemnon, Achilles ceased to be moved by that value system and so ceased to fight. He realized that the system was not working, was not the meritocracy it was supposed to be, and this then brought him to reject also the goals of that system. To try to demonstrate that he was the best warrior (and should therefore be awarded the most honors rather than being dishonored) he withdrew from battle, and by the time of the embassy in Book IX, he has ceased to value that kind of honor altogether. Later, by the suffering he experienced from the death of his closest friend, Achilles began to learn the ultimate value of an individual human being. As in Aeschylus, the learning by suffering is too late to avoid

tragedy, but it deepens Achilles to a new awareness out of which he returns to action.

In the final book of The Iliad (Book XXIV: 580-610), wherein Achilles identifies with Priam's grief for Hector, as compared with the grief he himself has suffered for Patroklos, Achilles' whole struggle with the old and the new values within his character is summed up and synopsised. Indeed, this passage reflects the fragility and brevity of life, emphasizing the individual over things, prizes, spoils of war, or gerata. The following passage Book XXIV, lines 580-591, refers to the losses parents, especially fathers, suffer in time of war:

Fifty sons I had when the sons of Achaea came,
nineteen born to me from a single mother's womb
and the rest by other women in the palace. Many,
most of them violent Ares cut the knees from under.
But one, one was left me, to guard my walls, my people--

the one you killed the other day,
defending his fatherland,
my Hector! Its all for him I've come
to the ships now,
to win him back from you--I bring a priceless ransom.
Revere the gods, Achilles! Pity me in my own right,
remember your own father! I deserve more pity. . .
I have endured what no one on earth
has ever done before--
I put to my lips the hands of the man
who killed my son.

In his own loss of Patroklos, Achilles learned nothing has greater value to a human being than another human being. He knew that for himself, by his loss. Now, as he listens to Priam, he realizes the universality of this ultimate human value. He realizes that mortality applies to all human beings. The character of Achilles had again advanced in maturity, and consequently he relinquishes his wrath and honors the humanity of Priam, as seen in the following lines from Book XXIV: 592-610:

Those words stirred within Achilles a deep
 desire
to grieve for his own father. Taking the old man's
 hand
he gently moved him back. And overpowered by memory
both men gave way to grief. Priam wept freely
for man-killing Hector, throbbing crouching
before Achilles' feet as Achilles wept himself,
now for his father, now for Patroclus once again,
and their sobbing rose and fell throughout the house.
. . . "Poor man, how much you've borne--pain to
 break the spirit!
What daring brought you down to the ships, all alone,
to face the glance of the man who killed your sons,
so many fine brave boys? You have a heart of iron.
Come, please, sit down on this chair here . . .
Let us put our griefs to rest in our own hearts,. . ."

Achilles can see Peleus' grief in Priam's grief. Also, the reference to the Niobe Myth (in the lines just following the quoted passage) and the loss of all her children reflects what will happen when Priam loses Troy and the loss Peleus will suffer with the death of Achilles, both his only son

and his only child. For all human beings, not just for Achilles, the most valuable thing of all is another individual human being---someone loved and bonded in family or friendship.

Achilles' process of maturation of character begins with the first nine years of the Trojan War and his concern about his kleos or personal glory. After the confrontation and embarrassment over Briseis, Achilles experiences a number of conflicting emotions, among which are anger, confusion, disillusionment, apathy, and reflection. The main concern for Achilles is that the materialistic value system which is supposed both to be honorable and to endow fame is, in actuality, doing the opposite. How else can it be explained that he, Achilles, by far the best warrior, has not received the most prizes (gerata), but Agmemnon, by far not the best warrior, has? As if this were not enough, Agamemnon has confiscated a prize from Achilles, namely Briseis, and publicly humiliated him in the process. Disgruntled, Achilles tries to reconcile these unheroic aspects of events to the heroic society in which he lives and he cannot. By the time the embassy comes to plead with him, Achilles is deeply disillusioned and apathetic---he does not know what he should value or what is honorable. However, gentle Patroklus has never really wondered what was of greatest value. It is the individual human life. This

is evidenced in his concern for the casualties of the Akhaians (Book XI: 963-1015), to the extent that Patroklos offers up his own life without hesitation for his comrades. At the valiant death of Patroklos Achilles realizes that an individual human life is both very precious and highly fragile. After venting his blood-drenching rage without easing the pain and grief from the loss of Patroklos, Achilles is fully spent, physically and emotionally. Finally, when Achilles has become disgusted and disillusioned with life, Priam enters his camp to beg for Hector's body. Matured in his character by his conversation with Priam, Achilles realizes that the common thread that bonds humankind is our relationship to each other and the inevitability of death. Thus, by changing his value from the old order of materialism to the new values emphasizing human life and voicing his rejection of the old in favor of the new, Achilles has both matured and achieved his destiny.

The passage in The Aeneid that best illustrates where Aeneas saw, accepted, and took action on the challenges that were to fulfill his destiny is found in Book IV. In Book IV of The Aeneid, without the help of his father Anchises, Aeneas decides to follow the mandate of Jupiter and realize his destiny as Father of Rome and the Roman People. There is little doubt in Aeneas' mind (actually Virgil's mind), as evidenced by his later meeting with Dido in Hades, of the

difficulty and pain Aeneas suffered when he made this decision. Despite his trepidations and deep feeling for Dido, Aeneas knows he must leave her. This is an act which to the outside observer or reader, could seem unbelievably cruel, and it is.

However it may have appeared, Aeneas' abandonment of Dido was a demonstration of his character: pious, loyal, dutiful--not to Dido, but to a future Rome and future Romans. Aeneas has the character necessary to become the paterfamilias of a new race.¹⁴ The broken-hearted and abandoned Dido, then, was more the result of Aeneas' immaturity coupled with his sometimes oppressive destiny than of cruelty alone. Given Aeneas' character, and the fact that he was used to being a leader and not a follower, and his belief in enfranchisement for his descendants as future kings and leaders of a new yet-to-be founded nation -- namely, Rome--were his actions unexpected or were they inevitable?

What may actually have been Aeneas' true mistake, resulting from a lack of resolve and from immaturity, was to have involved himself at all with Dido and to have given in to his desire and emotions. His initial actions involving Dido were contrary to both his character and his

destiny. Aeneas' past experiences with women, specifically Creusa, and his obligation to his destiny, Dido's tragedy could have been foreseen.¹⁵ Aeneas has already suffered ² tragedy and grief through the loss of the woman he loved, Creusa, because she was not a part of his destiny. In fact, it seems to be his destiny to be forced to lose or leave happiness, and to go forward worried, harried--not by his own choice but directed by the "voice of destiny" (as Aeneas himself states it in Book IV: 361):

"It is not of my own free choice I am Italy bound!"
("Italiam non sponte sequor--")

If Aeneas is forced to go to Italy by fate, how can his character have made the choice for him? Also, previous to this passage, Aeneas has said, "If Fate allowed me to shape my life on my own/ And settle my troubles according as I thought fit," (The Aeneid Book IV: 469-471) a contrary to fact condition, which seems another disavowal of free will in any sense at all. All this evidence seems to suggest that Aeneas has no free will, not even a limited free will. William Chase Greene in his book Moirai: Fate, Good And Evil In Greek Thought discusses this seeming contradiction (page 367):

Just where (he is to go), he gradually learns, after disappointments and neglected or misunderstood warnings, during his voyages. The storm and shipwreck are serious reverses; Carthage seems a happy refuge, but the gods overrule his free will; he at last leaves, not gladly, but resolutely, for he has learned the futility and the wrongness of resisting what he now recognizes as no longer merely "things said" to him but as fate. But that this fate is not only cruel, but is in the end to be also providential, as the *Fatum Romanum*, is the lesson that he learns from the lips of Anchises. Henceforth he is the willing servant of fate: fores et virtus miscentur in unum.

Thus, Aeneas learns that what he wants or desires is not always the most prudent or what is best for him and those for whom he is responsible. Aeneas fulfills his pietas--he becomes dutiful. Aeneas chooses to act in accord with fate rather than in accord with his own personal desires, because in the greater scope of things what is fated is the greater good. He chooses to act as an agent of destiny, because he has the character to make the right choice.

Previous arguments in this paper seem to support rather than condemn Aeneas' alleged betrayal of Dido. But this goes against the conventions of traditional Roman Society and against considerable evidence in the text. In conventional terms, Aeneas seems not only to have broken a promise (in Latin, foedus, a covenant) but the most serious and binding of promises--one that involves family and blood

ties. The key question to ask here is, was there ever really a marriage? Is there any evidence that a "legally binding" marriage existed between Aeneas and Dido?

One of the first things the reader learns in Book I of The Aeneid is that Dido, due to the violent death of her husband (Sycaeus) at the hands of her brother (Pygmalion), had made a vow of chastity and perpetual widowhood.¹⁶ The Aeneid recounts the alleged "wedding" of Dido and Aeneas in the woodland cave in Book IV: 228-238. Dido and Aeneas were separated from the group in a storm and took refuge in a cave. They were alone but for the forces of nature and, in Dido's mind at least, Gaia and Juno for witnesses. But there were no witnesses or legal representatives of the "real world." Strictly speaking, if we keep in mind the underlying legalistic nature of loyalty, we must admit that there is not a contract here, because there were no witnesses at the scene and, therefore, the factual and human world were missing. Only the unseen world of Nature, Mother Earth, and the Goddess of Marriage were present. It is doubtful that many people believed Dido that she was married "in the eyes of God," as one might say it today, and, even in modern times, there are very few court-recognized marriages based on the witness of the unseen world or divine plain---such as Mother Earth, Nature, and Hera. Virgil suggests that Dido knows better, when he states in Book IV:

236-238, ". . .She thought no longer of secret love but called it marriage. / Thus, under that name, she hid her fault."

In factual and contractual terms, no legal marriage existed and, therefore, no promise or foedus. It is true that Aeneas in pursuit of Rome did leave Dido to her tragic suicide and this abandonment did constitute a romantic disloyalty or betrayal. But, Aeneas did not make any promise to Dido to stay and he was not bound to her in marriage. On the contrary, he did make promises to his father (Anchises), his mother (Venus), his men (the refugees of Troy), and to his son (Iulus) and his descendants. Aeneas had a larger and more formal covenant (foedus), with a greater claim on his loyalty, than his "covenant" with Dido. This was the tragic situation he was in, having to choose between these loyalties. Aeneas showed pietas by choosing to fulfill his destiny in his pursuit of Rome. The direction of his pietas is raised and expanded, as is the scope and nature of Achilles' conception of kleos.

The argument could be made that Aeneas was wrong in that he did not honestly come forward and tell Dido the way he felt. Perhaps Aeneas might have known Dido better than the reader and known that Dido was capable both of being

manipulated (by Venus and Cupid) and of rash action, such as falling in love with a story (The Trojan War) and confusing it with the story teller, or throwing herself on a blazing fire. One indication of Aeneas' possible insight into Dido's character was in his secretly leaving by night, and in his dismay at the sight of what was, in actuality, Dido's suicidal funeral pyre. The following lines from Book V: 1-9, recount the scene:

In the meantime, Aeneas was steadily holding his course
Far out at sea, as his fleet cut a way
 through the water
Dark with the northern wind. Looking back at the city,
He saw it illumined now by the funeral flames
Of hapless Elissa. What caused such
 a fire to be kindled
Nobody knew; but, aware what a woman can do
When driven to frenzy, aware how sharp is the pain
When a passionate love is betrayed,
 the hearts of the Trojans
Were led to dwell upon thoughts of sorrowful omen

Aeneas failed in his attempt to tell Dido how important his destiny (for Rome/Italy) was to him and how obligated he was to it. In fact, he was "wedded" to his destiny and any marriage to a mortal woman (as was the case also with Creusa was, at best, secondary.

Because Aeneas was able to see and accept that Dido and Carthage did not fit in with the dream of Rome, and it

was in his character to choose that which would fulfill his destiny and deny personal pleasure, he took the action he thought necessary. The chosen option of leaving Dido for Italy and Rome was one of the most important actions of many actions which enabled Aeneas to realize his destiny. We see his character maturing and, later on, he is able to utilize his character traits of duty, loyalty and leadership.

Neither the argument that places blame fully on external forces in life (in the poetic narrative of the Aeneid this is referred to as the mandate of Jupiter) nor that resting complete responsibility for all of life's mishaps and bounties on the individual quite explains why a particular destiny is realized or not.¹⁷ The answer to the question, "Why does life turn out the way it does?," if not found in complete predestination or complete freedom of choice, may be found in a mixture of the two. Two examples in everyday life, that of control of the weather and choice of relatives, can be used to illustrate more clearly the limited choice this paper asserts here. Though one cannot control what kind of weather one may have, or where and when the weather will strike, one can plan activities around forecasts and choose to live in a place that has the kind of weather he or she may prefer. Also, there may be no choice as to what family one is born into, but one can choose a spouse and a friend who becomes like a blood relative. The

course of a person's life is determined by the choices that a person makes, to some degree conditioned by external, given factors. People of strong character tend to plan and make choices that lead towards a particular envisioned goal or fate rather than allowing themselves to be blown about completely at the whim of external factors.

Aeneas' time in Carthage with Dido is a transitional time. Anchises and Creusa are gone, leaving Aeneas as the sole uncounselled decision-maker for himself, his people, and most of all, for his fate. As a teenager borders on physical maturity, so Aeneas at that time in his life, was bordering on the maturation of his character. It must also be noted here that, unlike physical maturation, a majority of people are not expected to have reached or ever to be going to reach the point where their character has realized its full potential and they become of strong character. We know that Aeneas has attained strength of character from the decision he made in Carthage with Dido because Aeneas made a choice to do what was right but not necessarily what he preferred to do. We know it was right because Italy was part of Aeneas' destiny and Carthage was not. The strength of character by which Aeneas chooses to leave Carthage and Dido for Italy makes it possible for him to fulfill the mandate of Jupiter. The mandate of Jupiter, the arcana fatorum, is poetic language for the fated future, and it

comprises not only the effective power of Jupiter's word but also the effective power of Aeneas' character.

The difficulty of the choice Aeneas made was shown in two ways: by the time he spent in Carthage aware that he could not stay, and in the way he remorsefully looked back at what (unknown, but suspected, by him) were the flames of Dido's funeral pyre as he sailed for Italy (V. page 30 supra). Because he made this difficult decision, in subsequent episodes of The Aeneid, Aeneas was able to engage in war and claim a queen. Aeneas settled in Latium, and he showed loyalty to and exacted vengeance for an ally and a friend in the person of Pallas, and, most importantly, he was able symbolically to bear the weight of the future of Rome, in the form of the scenes of Roman heroes on the shield his mother, Venus, gave him: even though he was not able to grasp their meaning, he sensed their positive significance to the future. (Book VIII: 987-992):

Such scenes on the shield of Vulcan, the gift
of his mother,
Aeneas gazed on in wonder; and, all unaware
Of the meaning of that which he saw,
yet gladly he looked
On its pictured likeness. Then high on his
shoulder he raised
the destined renown of his children as yet to be

These are all indications of his now-developed pietas, his now-realized strength of character. It also shows that Aeneas (actually Virgil) believes, as any good Roman would, that part of being of a strong character is subordinating one's will to a higher (a good) force.

Thus far, this paper has proposed that growth and maturity were needed for Achilles and Aeneas to have been able to realize their respective destinies, and that their very ability to grow and mature was a part of their characters. It was briefly noted previously in this paper (pages 5, 11, and 19-20), that rejection of the status quo played a role in a character that realized its heroic destiny.¹⁸ Simply stated, if Achilles and Aeneas had not believed that there was a need to find higher goals than those held by their society, they would never have had the tenacity to endure all the struggles that led to the fulfillment of their fates

With Achilles, it could be said that he strove for a value system which, unlike that of his society, valued the internal and the irreplaceable or more deeply personal and morally ingrained "things." It is tragically ironic that Achilles, who has slaughtered so many, at the end of his life wishes or longs for a society that values human life

more. This is clearly seen in his feeling for Patroklos and for his family (Book XIX: 382-293):

I'm sick with longing for you!
There is no more shattering blow that I could suffer.
Not even if I should learn of my own father's death,
who, this moment, is weeping warm tears in Phthia,
I know it, bereft of a son as loved as this . . .
and here I am in a distant land fighting Trojans,
and all for that blood-chilling horror, Helen!--
or the death of my dear son reared for me in Scyros,
if Prince Neoptolemus is still among the living.
Till now I'd hoped, hoped with all my heart
that I alone would die
far from the stallion-land of Argos, here in Troy,
but you, Patroklos, would journey back to Phthia.

Achilles shows, although rather violently, his respect for Hector as a warrior and a prince¹⁹ and for Priam as a father.²⁰ Achilles differentiates between individuals by showing his respect for Hector and Priam and his dislike for Paris²¹ and Agamemnon.²² As previously stated in this paper, Achilles learns, through the loss of Patroklos and his empathy with Priam, the value of human life and, more specifically, of individuals and their own peculiar influences upon each other.

Whereas Achilles valued the individual human life, Aeneas, on the other hand, strove for a place of safety for his people and his family; not just a safe place, but a

place where he and his people could keep those Trojan values they held dear and the new things they had learned through their suffering in war and in wanderings.²³ Aeneas and his people could have stayed safely in Carthage, but that would have meant surrendering their Trojan identity completely, serving and, eventually, becoming Carthaginians.²⁴ Rather than simply perpetuating or renewing the past, Aeneas and his people wanted to keep that which was the best of being Trojan by weeding out that with which they were dissatisfied. Then, upon arriving in Italy, the Trojans would conquer and meld with different native peoples of Italy (including Latins and Sabines) to become Romans. The Romans are destined to build and to rule one of the greatest empires in human history. Virgil clearly states the need Aeneas and his descendants had to rule and not to be ruled in Book VI: 1151-1154, where the ghost of Anchises instructs Aeneas, and addresses him proleptically as a Roman:

Do thou, man of Rome, remember to govern the nations--
These shall be thine arts---to stablish the custom
of peace,
To spare the vanquished and break in battle the proud.

CHAPTER III: Character Development

Symbolized By Epic Divinities

In both The Iliad and The Aeneid there exists a typically epic world divided into two planes of action, the divine and the human. The intercessories between the worlds, or planes, are the gods and goddesses themselves. Some understanding of the symbolic use of deities in epic poetry to explain the workings of the psychological realm is necessary to give meaning to what seems like a parade of superfluous super beings. The appearance of a god or goddess is often a precursor to an action or choice taken or made by the protagonist. In epic poetry character traditionally (i.e., following Homer) the narrative is external, psychology is externalized, as is found in the episodes of divine intervention. An example of this is found in The Iliad, Book I, 228-250, when Athena descends from Olympus and stops Achilles from killing Agamemnon. This is epic poetry's way of saying that he thought better of it, that he decided not to. Two divinities who are good examples and who are present in both The Iliad and The Aeneid are Hermes/Mercury and Hera/Juno.

Hermes/Mercury is a major participant in both The Iliad and The Aeneid, as would only be considered proper for the "Messenger God." But is there something more occurring than just relaying messages? In Book XXIV of The Iliad it was Hermes who conveyed Priam safely to Achilles and the Achaean camp.²⁵ This narrative intervention by Hermes, "Conductor of Souls," heralds in Achilles' final and absolute rejection of material honor in the form of gerata and his embracing of a new moral code which places greater value on the immaterial, the spiritual and the individual. By returning Hector's body to Priam, Achilles has taken the final step in the realization of his fate. In perceiving his enemies, Hector, the slayer of his beloved Patroklos, and Hector's father, as human beings capable of love, grief, and death, Achilles has rejected materialism in favor of the individual and the spiritual--he has put a higher value on life than on things. Achilles' fate is sealed. An empathetic warrior, he is a liability both to an army and to himself, lest at any moment, he lose the blood-thirsty edge needed to keep him and his comrades alive. The chosen fate of the fully mature Achilles, who has attained strength of character, is a rejection of materialism and the heroic code of warfare in favor of esteeming all individual basically good human lives as precious, friend or foe.

Hermes heralds in the fully developed character of Achilles. The process began with Achilles' rejection of Agamemnon's humiliation of him over Briseis in Book I. This led to the "plan of Zeus," that in honor of Achilles the Achaeans would suffer loss and humiliation, and then to the death of Patroklos and to Achilles' emergence in a wrathful and vengeful character. At the end of The Iliad (Book XXIV), the full potential of Achilles' character has been realized and his fate determined. What Homer leaves the reader with is an Achilles who knows the value system of his society and rejects it. His time and society are indeed flawed. He realizes that and although unable to formulate a way to correct the flaws, he does manage to voice his rejection of them. In The Iliad, Hermes escorts Priam to his meeting with Achilles and also heralds Achilles' deepening to a fully developed character which realizes the failing of his heroic society and embraces his fate.

Homer also uses Hermes in this symbolic way in The Odyssey, to signal a maturation of the character of Odysseus. Odysseus is languishing on Kalypso's island when Hermes intercedes for him with Kalypso. In his seven years on this island the simple pleasures of his home, wife and child have become precious to him. It is only among his family and at home that Odysseus can be fully himself and be fully understood as himself. After Hermes orders Kalypso to

release Odysseus he is then able to return to Ithaka. The external events symbolized his internal deepening and realization.

As Hermes heralded in the final development or maturation of Achilles' character, so Mercury heralds in the fully developed character of Aeneas. In The Aeneid, Book IV, Mercury makes his appearance to prod Aeneas into the choice which signals the maturation of his character, the choice of leaving Dido and sailing for Italy. Virgil is simply following Homer's lead when he sends Mercury to remind Aeneas of his destiny. After denying his responsibility to lead his people upon Anchises' death and rejecting the promise given him for future generations, he will lose his place in history if he does not go to Italy. The intercession of Mercury, carrying the mandate of Jupiter, symbolizes Aeneas' acceptance of his duty to his destiny, the maturation of, in Latin terminology, his pietas.

The goddess Hera/Juno plays a significant role in both epics. In The Iliad, Hera is less a negative influence than Juno is in The Aeneid. What is of note to the reader is the way Hera tries to reverse or thwart Achilles' fate, as Juno does the fate of Aeneas. When Hera seduces Zeus in Book VII

of The Iliad, she diverts his attention from the battlefield. This action allows the Achaeans to succeed. The action taken was opposed to the plan of Zeus, which was, essentially, for the Achaeans to suffer defeat until Achilles returned to battle. In The Aeneid, it was Juno's desire that Dido and Aeneas remain together in Carthage that was opposed to the mandate of Jupiter, which required Aeneas' journey to Italy. Thus, as Hera opposed the plan of Zeus, so Juno opposed the mandate of Jupiter. Virgil has again borrowed from Homer's symbolic use of divine intervention to externalize psychological developments.

Whereas the arrival of Hermes signifies that the hero, psychologically, has reached some stage of certainty as a result of which he chooses to act, chooses protreptic action, so the intervention of Hera symbolizes some kind of psychological shrinking back or shirking, a backward movement or regression in maturity of the hero. Hera/Juno is a "counter-fate" impulse and Hermes/Mercury is "pro-fate."

In both cases, Hera/Juno was instrumental in a set back on the road to Achilles' and Aeneas' destinies. She seems to symbolize a lack of maturity in the characters of the

protagonists. Both Achilles and Aeneas procrastinate in accepting their respective fates, and they do not wish to accept responsibility for shirking their duty. For example, Achilles could have been rationalizing about not going into battle, because the Achaeans were (at one point with Zeus asleep) no longer losing. This was because Hera distracted Zeus, and thus for a while delayed Achilles' entrance as saviour both of the Achaean cause and his own kleos. Similarly, Aeneas lingering so long in Carthage, which could be attributed to Juno, who created the problem of Dido, which resulted in delaying Aeneas' destiny. This paper has already discussed how Aeneas' time in Carthage with Dido could be considered as a time of transition from a potential for a strong character to the realization of it. For Achilles, the argument is not as clear, but it is present. Hera, by allowing the Achaeans to win for a period of time, did, in effect, delay the death of Patroklos, and therefore also, Achilles' maturation of character.

A correlation has been drawn between choice, character, and fate. One's choice is effected by one's innate character, the choice one makes determines one's fate, and thus, as Heraclitus said, "A man's character is his fate." A man of good (or strong) character makes good choices, and enjoys a favorable fate, and vice-versa. At the crucial moment, both Achilles and Aeneas choose the more difficult

and better option. With Achilles, it is finally the choice to reconcile with Priam (whom Zeus was fond of and whom Hera disliked). With Aeneas, it is the choice to leave Carthage for Italy. By this choice, character has determined the fate of each. The difficulty for Achilles is to overcome his anger and empathize with a fellow grief-stricken human being. For Aeneas, it is to leave the comfort and security of Dido and Carthage and to embark upon the unknown. In Achilles' case it is to let go of a corpse that can no longer feel pain or hurt him and to understand that someone else's grief does not need to be justified. In Aeneas' case it is a matter of fulfilling his destiny of following a higher cause, and a more lofty obligation. This discussion has also asserted that the gods and goddesses of the epics are symbolic representations of qualities of character, positive and negative, that advance or retard the maturation necessary for the hero finally to choose the fate destined for him.

CHAPTER IV: Character As Fate In

Plato's "Myth of Er"

This connection of character, experience, maturation, and choice as the determinants of fate is quite explicit in Plato's "Myth of Er," in Book X of The Republic.²⁶ Book X

of The Republic begins with Socrates' establishing that in each human soul there are two opposing forces---one that is evil and one that is good. The evil force is constantly working towards the corruption of that which is good or just in each person. This evil force could be what Homer and Virgil were trying to symbolize in the persons of Hera and Juno and their promotion of a "counterfate." However, the evil is weaker than the good and the good part of the human soul is immortal.²⁷

Socrates then goes on to relate the "Myth of Er." Er was a noble man who was from Pamphylia and was killed on the battlefield, but, because he was basically good, his body did not suffer corruption, and he traveled to the land of the dead and returned to relate a story of the afterlife. First, the soul takes a long journey to a place where there are two openings in the earth, which parallel two openings in heaven. At this point, a judgment is made as to where each soul of the constant stream of human souls must go, with some going into the earth and some into heaven. Other souls come back to this place after either a thousand years of reward in heaven or punishment in Hades. This place is a meadow, and from there the recently returned souls go to the Fates, i.e., Clotho, Lachesis, and Atropos, where they are given a free choice of new lives. It is emphasized that they are "solely" responsible for their

choice.

Socrates now relates how the choices of individual souls often reflect experiences of their recently past lives. For example, Orpheus chooses to be a swan because swans are mute, which reflects a dissatisfaction with the beautiful singing voice he once had. Orpheus also desires to be swan because of how he died, mistakenly, at the hands of a band of wild Maenads, which left him with distinct misogynistic tendencies---so much so that Orpheus would not allow himself, in his new life, to be even of a woman born. Ajax chooses to be a lion, the king of the beasts, hoping to have more control over rewards and honor, or gerata and their distribution, because of the disgrace he believed he suffered when Achilles' armor was given to Odysseus. This act led to Ajax's insanity and eventual suicide, which disgraced him even further. Thersites, a lover of endless meaningless conversation, chooses the life of a monkey. Odysseus choose a life of obscurity, in opposition to his former life in which, as a leader of prominence, he had suffered many sorrows on his journey homeward.²⁸ At the end of the myth, the souls drink from the River Lethe (forgetfulness) and journey on to begin their new lives.²⁹

There are a number of interesting features to Plato's

"Myth of Er." First is the fact that each soul chooses its life before it embarks on it. Second is the fact that the person himself or herself is responsible alone for the choice of a new life. Third is that this choice then becomes necessary, becomes one's fate. Fourth and last, each soul drinks from Lethe to obtain forgetfulness so that it can enter a new life without any memory from the past life or lives to affect it in any conscious way. Still, each soul can continue as the same soul with the same basic character.³⁰

Although the soul chooses a "new life," yet the basic, underlying core of the person is carried on. What changes and what does not? Would not Orpheus the swan still act or make choices that Orpheus the musician would and would not have made? Yet there must be some change or some learning from the experience of the previous life. Plato illustrates these changes in the choices that each soul makes for its new life. However, the choices are based upon the character of each soul as tempered and directed by past life experience. The soul chooses what to change, what to discard, and what to keep. These choices then determine its fate in its new life. The learning process that has occurred in both the previous lives and disembodied lives creates a modified character, which will be inborn into a new individual. It is assumed that this same character

then, in response to the events in a new life, can again learn and evolve.

Another point of interest in the "Myth Of Er" is the battle that goes on in each human soul between the evil and the good forces. In the ethical theory of Plato and Aristotle, the perfect functioning of a thing is its virtue. Therefore, according to Plato, in order for a thing to function perfectly it must have virtue (arete). Corruption, or vice, is imperfect functioning and leads to death. If this is true, then the goal that is virtue is to overcome vice, and that is finally possible (on the literal level of the myth) only because the human soul is immortal. The immortality of the human soul gives it the chance to correct the particular vice the person was guilty of in that person's previous life. All humans, it seems to Plato, strive for goodness, justice, and virtue, but all do not achieve perfection. All choose their fates based on their character at present and in the past. In other words, the choices, decisions, while rooted in the person's innate character, are influenced by past life experiences. This, in turn, determines the outcome of each soul's particular fate and therefore, its destiny.³¹ Each soul (once the choice of a new life has been made) passes through the Spindle of Necessity, where the Fates are, and thus the choice becomes fixed. This expresses symbolically how

choice becomes fate. (The Republic, Book X, 617d-e):

An Interpreter first marshalled them in order; and then having taken from the lap of Lachesis a number of lots and samples of lives, he mounted on a high platform and said:

"The word of Lachesis, maiden daughter of Necessity. Souls of a day, here shall begin a new round of earthly life, to end in death. No guardian spirit will cast lots for you, but you shall choose your own destiny. Let him to whom the first lot falls choose first a life to which he will be bound of necessity. But Virtue owns no master: as a man honours or dishonours her, so shall he have more of her or less. The blame is his who chooses; Heaven is blameless."

(The Republic, Book X, 619b-d):

After these words, he who had drawn the first lot at once seized upon the most absolute despotism he could find. In his thoughtless greed he was not careful to examine the life he chose at every point, and he did not see the many evils it contained and that he was fated to devour his own children; but when he had time to look more closely, he began to beat his breast and bewail his choice, forgetting the warning proclaimed by the interpreter; for he laid the blame on fortune, the decrees of the gods, anything rather himself. He was one of those who had come down from heaven, having spent his former life in a well-ordered commonwealth and become virtuous from habit without pursuing wisdom. It might indeed be said that not the least part of those who were caught in this way were of the company which had come from heaven, because they were not disciplined by suffering; whereas most of those who had come up out of the earth, having suffered themselves and seen others suffer, were not hasty in making their choice. . .³²

Plato's allegory of choice being made necessity was a

successful attempt to illustrate to people of his time the nature and reality of predestination through an individual's character. Like so much else in Greek thought, this idea has its beginning in Homer. The seeds of Plato's conception regarding "character as fate" are present in The Iliad. Plato develops the idea and emphasizes also the role of learning and experience. Virgil, while adopting the poetic mode of Homer's epic, is obviously influenced by Plato also. The main point being asserted by this thesis is that a person's character is a composite of some "inborn," given quality and that which is learned and experienced. What follows here is some brief demonstration that these two ingredients of character are indeed present in the Homeric and Virgilian heroes, in other words that in Homer there is evidence of what the Romans would call ingenium (what one is "given" of character at birth) and there is evidence of, in Greek, paideia (culturization, education, or learning through experience) of character. Once ingenium of character and paideia of character are proved to be present, then, it can be assumed that choices which effect a particular person's destiny are made based upon these parts of character.

The half divine birth of both Achilles and of Aeneas, whose mothers are goddesses (Achilles' mother is Thetis and Aeneas' mother is Venus), provides some testimony for

ingenium. That both Achilles and Aeneas have been born with some divinity in them indicates poetically that they are distinguished as being exceptional by their "inborn" "natural" qualities---in other words, by their exceptional ingenium. This paper has already discussed how both Achilles and Aeneas grew and matured in their character. Thus, if one accepts the half divine birth of Achilles and of Aeneas as ingenium of character, and, the growing and maturing learning process already discussed in this paper as paideia of character, then, it can be stated that Homer and Virgil are fundamentally in agreement with Plato's "Myth Of Er" as to what "character" is and as to its effect upon one's "fate." In conclusion, Homer and Virgil believed that "Character is fate," because their protagonists, who are their creation, have the requisite ingredients of character (ingenium and paideia), out of which they make choices, which in turn effect their fates. Furthermore, the second half of Book VI of The Aeneid is a close replica (noting a few differences) of Plato's world of the afterlife.

Achilles and Aeneas grew and matured enough to be able to accept what must be done to fulfill their respective destinies. Akin to the wiser souls at the time of choosing a new life in Plato's "Myth of Er," they became ready to make the right choice. Achilles and Aeneas make the choices

that shape their fate. Their lives were as our lives are: what we make of them, from the strength or weakness of who we are. This is the case, whether our present life is an original life or the life of a reincarnated soul on another attempt to get it right. The sobering truth for all the excuses of failure to realize a brighter future, and confirmation of the merit of those who are able to and do reach that bright future or destiny, is that the cause of attainment or lack of attainment is found in the character within each of us: character leads us, and has led others before us, down the path of our fate to a destiny predetermined by who we are and who we are meant to be.

CHAPTER V: Summary On Achilles And Aeneas As
Heroes Through Character

Basic virtues contribute to Achilles' and Aeneas' strength of character. Though they stumble and fall, Achilles and Aeneas also learn, change, grow. In each case, they at first deny their fate or compelling duty. Both Achilles and Aeneas stopped their ears to the voice of destiny because it was easier to do so. However, because they had been born with a sense of justice and duty (part of their divine heritage)--a strong character-- and knew they

were destined for greatness, their hearts would not let them turn from doing what they knew they must--the right thing. Achilles' aversion from the gerata system of honor in his society leads to his retirement from battle and his apathy. Aeneas' war-and-travel-weary state upon reaching Carthage leads him to linger comfortably in Dido's adoration. But there comes a time when fate presses its agenda and its whisper becomes a roar. The sense of right cries out and the good man, the hero, cannot allow something that is wrong to exist and do nothing. They cannot resist the destiny born out of their own innate character. Thus, Achilles suffers for Patroklus and avenges his death, and later reconciles with Priam. And Aeneas leaves Carthage and Dido for Italy and his destiny. The fully matured character of these heroes abandons the entreaties of Hera/Juno for the summons of Hermes/Mercury. They are fully prepared to realize their respective destinies as shaped by their strength of character. Achilles and Aeneas become who they were born to be. Achilles, the brooding man of action, becomes aware of the flaws within the heroic society he lives in. He realizes that gerata (things or prizes) do not constitute real glory and honor (kleos and time'). Only when he reconciles with Priam and allows honor and glory to his enemy, Hector, does Achilles achieve real, meaningful honor and glory. Pius Father Aeneas finally shoulders the responsibility of his destiny for Italy and his later descendants by shouldering the shield with his

descendants' accomplishments engraved on it. Achilles and Aeneas are who their destinies make them and their destinies are shaped by who they are.

CHAPTER VI: On A Common Conception Of
Good Character In Antiquity:
Five Virtuous Qualities

If character determines the fate of any particular individual, what are the attributes or traits that go into a good character? Specifically, there should be certain key attributes or qualities within a great person's character that lead him/her to do great things. This leads us to the next question of interest to pursue in this thesis, which is a common conception of strength of character, as seen in the four epic protagonists of the following pages (Achilles, Aeneas, Rostam, and Cyrus the Great), that could be agreed upon by a Greek, a Roman, and a Persian. Was there a common mode of thinking about character in Greece, in Rome and in Persia? In the following paragraphs, this paper will endeavor to prove that those attributes that were associated with a person being of good or strong character included desire, good judgment, loyalty, friendship (philia), and noble resignation. Also

this paper will attempt to prove that these five virtues were agreed upon in all three of the discussed cultures (Greek, Roman, and Persian).

As the scope of this discussion moves from the general to the particular, the next pages will be devoted to some pertinent similarities in antiquity's philosophies and beliefs, particularly of Indo-European peoples. The Eastern people to be considered are the Persians, because of their rich literary and religious traditions. The Persian, or Iranian, peoples are of particular interest because of their contact with and influence both from and upon ancient Greece and Rome. This work will also continue to discuss the development of a definition of character beginning with Homer's epics.

The additional primary sources this thesis will be consulting for similarities of beliefs between the Persians and the Greeks and Romans about character and fate are two: The History of Herodotus and The Shahnameh, an epic poem written by the Iranian poet Firdausi.

The History of Herodotus, aside from being a classic work of literature and the first written history, gives the

reader a rare glimpse, from a Greek point of view, at ancient Persian power politics and value systems. It must, however, be noted that this glimpse is not only from an adversarial view of the Persian wars with Greece, but also from an author more concerned with literary beauty than fact. The version that Herodotus hands down is deeply dramatic and what we, today, would refer to as the "Hollywood" version of ancient Iranian history. Despite this, some very interesting studies in character are drawn of the antagonists in Herodotus' work, especially of the kings or shahs of the Persian Empire and, in particular, of Cyrus the Great. There are many episodes of interest to our pursuit of character or Persian virtue which concern Cyrus the Great.

Cyrus the Great was the founder of the powerful Achaemenid Empire, which lasted from 550 BCE to 331 BCE and spread from the Mediterranean in the west to Iran, and from the Black Sea in the north to Arabia. It was an empire which was the stuff of legend. The legend of Cyrus begins in Book I: 75-92 of Herodotus. Cyrus, the progeny of a Persian father and Median mother, was able to unite two bordering peoples, who formerly had a precarious master-servant relationship, into an equal partnership.³³ Cyrus seems to have been universally recognized both during his lifetime and in history as a man of destiny and character

who was bound for and made for greatness. Cyrus is even recognized in the Bible, (note the effect the conqueror, Persia, had on the conquered, Israel) in Isaiah 45:1:

Thus saith the Lord to his anointed, to Cyrus,
whose right hand I have holden, to subdue nations
before him; and I will loose the loins of kings,
to open before him the two leaved gates; and the
gates shall not be shut:

Indeed, the legends of his miraculous birth, and his subsequent time hidden among peasants in the country, and his successful ascendance to his maternal grandfather's throne certainly could have been considered very dramatic events. Cyrus united the powerful infantry of the mountain-bred Medes (modern Kurds) with the unstoppable cavalry of the Persian natives of the plain (modern Iranians). The name "Cyrus," itself, means "sun" or "throne," probably an honorary title conferred as a name since the sun is the primary deity in Zoroastrianism, the ancient Persian religion.³⁴ Zoroastrianism centers on the deity of the sun, and the shah or king was often considered a deity on earth. In ancient texts Persian shahs were often given the title "King of Kings."³⁵

Cyrus, it can be established from ancient literature, had won fame and admiration all over the then-known world. In fact, the admiration, in some cases, bordered on worship.³⁶ Cyrus was, as Achilles and Aeneas were, powerful, capable, and a great warrior who shouldered the responsibility of the destiny he was born to accomplish.³⁷ These were the external evidences which could be seen by all. The next question to ask is, "what are the virtues which a Greek or a Roman would recognize as desirable attributes of character and does Cyrus have any of them?" Did Cyrus the Great of Persia have Persian qualities of character comparable to the Greek and Roman qualities of character found in Achilles and Aeneas?

Achilles and Aeneas valued the less tangible but more enduring rewards of this life, such as love, friendship, family, and piety. These heroes' goals were based on their desire for a better life. This desire for the non-material over the material rewards of life was part of their characters, which led them to make certain choices determining their fates. Do Cyrus and Rostam (the epic hero of The Shahnameh) hold values similar to those of Achilles and Aeneas? In some ways they do, and the following will show where they sometimes parallel each other. Some of or all of five character traits mentioned earlier are seen in these four heroes, (viz, Achilles, Aeneas, Cyrus, and

Rostram). These heroic ingredients in character are as follows: (1) desire (to venture forth), a kind of heroic spirit or energy; (2) sound judgment; (3) loyalty or dutifulness; (4) philia (friendship and love); and (5) noble resignation (or patient endurance).

CHAPTER VII: The Five Listed Virtues Applied
To The Four Heroes

1.) Desire:

In order to start any project it is necessary to have the desire to do the task that is set before you---to want to do it! In the ancient Greek world this was a fundamental truth expressed in the cosmogonic myth in Hesiod's Theogony, of how the universe was created through Eros--desire.³⁸ In this paper the term "desire" will refer to an impulse that once started can only be slowed not stopped. This is the Eros of Hesiod's Cosmogony, which forbids stasis and is inertia's opposite---Eros compels change. Desire or want can refer to a real physical impulse or an abstract emotional impulse. For instance, one can want or desire a new car or house or one can want or desire love and friendship. It is also true that in order to create or change something or someone there must first be a desire to begin the task. The

more formidable the task the stronger the desire must be to endure until the final objective is attained. Our four heroes who are examples of strong character (Achilles, Aeneas, Cyrus, and Rostam) all endured many setbacks and sufferings in their lifetimes, but clearly their desire to reach their goal must have been very great.

Achilles' desire to show his rejection of valuing gerata-based honor rather than an individual's virtue or virtuousity, or arete, is a theme that intensifies in The Iliad. Aeneas' desire, on the other hand, is toward a certain and positive goal rather than, as with Achilles, to show displeasure and to reject. The zeal of Achilles is chiefly negative. Aeneas' desire has more positive content. Yet it could be said that Achilles did desire some better goal of life--he just did not see clearly what it might be. Aeneas' desire is to fulfill his destiny as set forth by Jupiter.³⁹

Rostam's desire is similar to Aeneas'; he too is concerned with fulfilling his duty and pleasing his superior, his shah. Rostam carries duty to the extreme when he dies in an effort to please his shah. Aristotle in The Ethics discusses the role of pleasure in human life. Aristotle points out that as a person matures and becomes

better, pleasures change. The person becomes pleased by different, higher kinds of activities. So that a person may willingly choose to undertake a duty, and actually experience a higher pleasure, a moral pleasure, from so doing. Such was the desire of Aeneas and of Rostam. They grew to desire to undertake their duty.

Cyrus is comparable to Achilles in that he has had no recognized immediate superior, but he is like Aeneas in that he has a quite certain and positive goal, a goal of empire. Cyrus' desire is threefold: to unite, to rule, and to glorify the united Median and Iranian people. The evidence of his legendary ability to unite is found in Herodotus in the story of his mixed parentage.⁴⁰ The result of Cyrus' desire to rule and glorify his people is seen in the history books as what we term Cyrus the Great's Persian Empire.⁴¹ In fact, Cyrus' life and career could be referred to as almost completely opposed to stasis, and therefore, something akin to Hesiod's Eros must have been operating in Cyrus.

2.) Good Judgment:

The second quality or virtue of a strong character is good judgment. It is not enough to desire to do the right

thing; to be of strong character and to be able to attain good ends it is necessary to be able to make the right choices. The heroes of this paper, when confronted with different options, must, in order to realize their fate or destiny, have a sense of what is the best choice for them and their future. To a certain degree, for people of strong character, heroes, making the right choice is inborn. For heroes, right choices are higher, protreptic, exemplary, ennobling and a benefit to humanity. The kind or quality of judgment capacity in a hero's character enables or directs him to make such choices.

Previously in this paper it was discussed how at the beginning of Achilles' and Aeneas' quests, or lives, they made mistakes in their judgment. Through analysis of the early career compared with the later career of each hero, the earlier failings can be found to be caused by immature awkwardness resulting from a lack of life experience rather than because the potentiality of choosing the right, the heroic options was not there--that was inborn. But, before adequate learning experience, the heroes' ability to realize their destiny had not been refined to the point where it was of practical use. Of the five virtues for a strong character, maturity attained through experience exhibits its necessity in the virtue of judgment. A process of maturation is necessary to develop the virtue of good

judgment or the making of right choices exhibited in a person of strong character. This ability to make hard but right choices in Greek thought is made possible by the attainment of and the exercise of arete (virtue or virtuosity) in the specific function (idion ergon) or work of a human being. As Aristotle summed it up, human beings have to make deliberate choices; that is the human way of living, the special function of humans. A good life is only possible if one is good at this function, good at making right choices. In each of the heroes discussed in this paper there seems to exist this specifically human arete or virtue expressed through the excellence of each hero's choices. Achilles' choice is to realize the value of human lives over gerata. Aeneas' choice is to exercise his pietas (dutifulness) in the fulfillment of his destiny and the future of his descendants. Cyrus chooses to build an empire and to rule. Rostam's chooses, like Aeneas, to give up his own personal interests and to be dutiful, to his shah and country.

The Special functioning and arete of humans was also the main point of the allegory of Plato's "Myth of Er." In Book I of The Republic, Plato defined the function of the soul (human being) to be as follows:

And again, living--is not that above all the function of the soul? . . . And did we not agree that the virtue of the soul is justice, and injustice its defect? We did. So it follows that a just soul, or in other words a just man, will live well; the unjust will not. (The Republic Book I: 353d-354a).

Plato believed that everything and every person has a purpose, work or function.⁴² To function well in the function that all human beings share is to have and to exercise the corresponding virtue (arete). The exercise of arete constitutes fulfillment and happiness.⁴³ In the Republic, justice is the particular arete required to function well in living as a human being. This is because justice results in making the right choices (which is the point of the allegory of the "Myth of Er"). Concerning this human function, of living a human life, Achilles, Aeneas, Cyrus, and Rostam were role models or determinant ideals for their respective cultures. A necessary means to fulfilling these heroes' lives and goals was good judgment or the ability to make hard, right choices.

Because none of our heroes (Achilles, Aeneas, Cyrus or Rostam) could leave things alone, their destinies were different from their peers and shaped by a character that would not allow them to be blind to the problems which existed in their culture and time. Achilles, Aeneas, Cyrus,

and Rostam were all bound by their characters to the paths of their respective fates, but they were also masters of their fates, by choosing to take those paths. A life without purpose is, at the very least, boring and mostly unhappy. The heroes this paper is concerned with gave their lives purpose by choosing to do something about the world they lived in. It was in their character to have purposeful lives and they were obedient to their fate. Therefore, in a sense, they were happy or, at least, fulfilled.

Choosing the right thing to do is the consequence of each individual's particular character, of the daimon (or conscience) whispering of the choice to be made. In other words, a person with good or strong character will naturally make the good, and therefore, the right choice. Can we by our perusals of The Iliad and The Aeneid, find specific examples where Achilles and Aeneas displayed knowledge of what is the right thing to do?

In The Aeneid (Book IV: 469-500) Aeneas chose "rightly" when, confronted by Dido, he made the choice to leave her and Carthage and pursue his and his family's fate, as commanded by the gods, the choice to go to Italy. In The Iliad (Book XXIV: 719-721) Achilles makes the right choice when he gives up the body of Hector to Priam for proper

burial and mourning and gives Priam safe passage to complete this task.⁴⁴ In each of these cases, a judgment was made about what was to be done in a difficult situation and the choice was made over whatever very strong passions the "judge" personally felt, a judgment which was compelled by the prompting of the daimon, so to speak, (symbolically appearing as Hermes or Mercury) to do what was right.

Cyrus' humble beginning as the foster child of a country herdsman and his mixed Median and Persian parentage have already been mentioned in this paper. The point here is that Cyrus could have chosen to remain a herdsman in Media and never taken on the considerable risk involved in wresting the throne from his antagonistic grandfather.⁴⁵ Cyrus could have stayed at home and not expanded the kingdoms of the Persians and the Medes to create a great empire.⁴⁶ There must have been something that drove him to attempt and attain such goals, something that was inborn in his character. As evidenced that this drive was innate, Herodotus relates an incident from Cyrus' childhood wherein he took command of his playmates.⁴⁷ This choice to rule, if considered as a part of his inborn character, could explain his desire to achieve greatness and take the risks that he took to realize his destiny. When Cyrus made the harder, right choice to lead and unite rather than to follow and leave Persia and Media separate, he was "living well and

functioning well" because he had attained arete. In other words, Cyrus had developed his inborn capacity for good judgment.

Let us turn now to the Shahnameh for some evidence of Rostam's good judgment or ability to choose rightly. Rostam, by making the difficult choice to go into battle with the relatives of his secret wife, unaware he is about to kill his own son, accepted the responsibility of a hero, despite the risks. The interpretation is up to the reader as to whether in the heat of hand-to-hand combat, Rostam recognized Sorhab as his son. However, Firdausi does let us know that Sorhab knows that he has been battling his father.⁴⁸ Both Rostam and Sorhab continue until each fulfills an inborn virtue shared by father and son, that of dutifulness. Pietas, or dutifulness, in ancient and medieval Persia was considered an important virtue and in this case, for both Rostam and Sorhab, it leads to hard, right (by the standards of ancient and medieval Persia) choices resulting from the good judgment innate in both the father's and the son's characters.

(3) Loyalty:

Another ingredient to be considered in

establishing a common thread linking the concept of a strong character in the ancient societies of Greece, Rome, and Persia, is that of dutifulness or loyalty. Often loyalty or dutifulness is considered in association with friendship and patriotism. Friends are assumed to be loyal to each other (as was the case in The Iliad with Patroklos and Achilles). To be patriotic is to be loyal to particular ideals usually associated with a certain culture. Rostam and Aeneas could be said to have possessed an over abundance of patriotism. Aeneas' form of patriotism was a bit unusual in that he was the primary patriot of a country and people which did not as yet exist and would essentially be made up of his descendants. Aeneas' form of loyalty/dutifulness/patriotism has a specific name in Latin, namely, pietas. Pietas comprised all the ingredients of the character of a good Roman Paterfamilias.

The definition of loyalty includes being faithful:

(2) faithful to those persons, ideals, etc. that one stands under an obligation to defend or support. (Webster's New Universal Deluxe Dictionary, 2nd Edition, 1979).

Loyalty derives, through French, from Latin lex, legis (law) and legalitas (legalness).⁴⁹ Two words which stand out in

the above definition are "faithful" and "obligation." To be loyal, then is to be "faithful to one's obligations," or, to be consistent, true, firm, staunch, accurate, incorruptible, and attached. Loyalty or being loyal, because it entails "obligation," means to be "tied to" (as in the Latin root liq)--a promise or a bond, to be faithful or believe in a person or an ideal.⁵⁰ Loyalty has a nature and strength like those of a legal obligation.

Since Achilles and Aeneas were heroes of ancient societies they were constricted by the values and morals of their time, according to which they were loyal. It will be helpful to note what Achilles and Aeneas were "tied to" or devoted to. It will be argued below that what Achilles was "tied to" initially was his own honor and fame (kleos), but that he later changed his loyalty to a value for human life. Aeneas, on the other hand, was originally loyal to, "tied to," Troy and that old heroic culture, but then he too changed his loyalty and became dutiful to, the future, the destiny of Rome, (fatum).

For Achilles, who will choose a short, glorious life rather than a long, boring one, obligation is to his honor and his kleos (to a story that will live after him and give him a form of immortality). Achilles is often accused of

being self-absorbed, of being responsible only to himself and his own glory, but he finally matures beyond this. His kleos is not one of simple self conceit. Achilles' kleos was given its full measure by the deeds he attempted and accomplished and which lived after him. Achilles' father, Peleus, was honored by the remorse and respect he showed Priam, in remembrance of Peleus. Patroklos was honored in Achilles' painful expression of his grief and mourning, in his cruel and blood-thirsty revenge, and in his returning to the battlefield as per Patroklos' dying request. Thus Achilles was loyal to what he esteemed as being of greatest value: at first to his kleos conceived of in conventional terms of his heroic society, and later to the valuing and respect for individual human beings and finally for humanity per se that he displays after Patroklos' death and his meeting with Priam. By this change of loyalty, to newly realized, higher values, Achilles did not lose but rather expanded his kleos. He is famed still as the greatest warrior at Troy, but also as the noble individual who took the first great steps in the Greek humanistic tradition.

In the case of Aeneas, the crime against loyalty is not self-absorption, as it was with Achilles, but the abandonment and betrayal of a "wife." Since this paper has already dealt with Dido and Aeneas (pages 26-28), the discussion can go beyond this question and on to list

Aeneas' loyalties or pietas. Aeneas' loyalty to his father, son, and the Trojan refugees is almost excessive. Honor and duty govern Aeneas' life and therefore, his loyalty, when promised, has a confidence and surety that few people experience.

Now the focus must shift to examples of the loyalty of the Persian heroes, Cyrus and Rostam. In this virtue of a strong character, the Greek and Roman heroes, Achilles and Aeneas, and the Persian heroes, Cyrus and Rostam, mirror each other respectively. The loyalty of Cyrus, as that of Achilles, is more self-directed than the "other-directed" loyalties of Rostam and Aeneas.

Cyrus could easily be considered patriotic because of the many things he did to advance the Persian and Median cultures, including uniting the two peoples into one and, through an aggressive military expansion policy, creating what became known as the Persian Empire.⁵¹ However, since Cyrus was the state (in fact he was worshipped as were Egyptian Pharaohs and Roman Emperors), his loyalty was not totally selfless. Therefore, although Cyrus was admired and did a great deal of good for the Persian and Median cultures and populace, his loyalty was not so completely "other-directed" as were the loyalties of Rostam and Aeneas. In

other words, what was good for Persia was good for Cyrus because Cyrus was Persia. And, Cyrus was good for Persia. Cyrus was good for Persia if only in his abilities to unite Persia and Media, ending discord between the two people, and, in his expansion of the Persian Empire which added wealth to Persia and to the people of the Persian Empire. All of this loyalty to the cause of Persian greatness directly enhanced himself and his own reputation.

On the other hand, Rostam's motives in The Shahnameh were anything but selfish and always patriotic. Rostam is always loyal to his shah, despite the consequences, which range from killing his own son, Sorhab, to Rostam's own death at the hands of his half-brother Shaqad. The difficulty of a choice between personal loyalty and patriotism was exemplified in these two choices Rostam had to make. However, in Rostam's mind there is never a question as to whether the greater good for Iran will "win out" over his own personal feelings. As Aeneas is a soldier, so too, is Rostam, and with Rostam it will always be his country and his people first. Rostam is a good soldier and would embrace wholeheartedly such beliefs as, "Semper Fidelis" and "duty, honor, country."

(4) Philia:

Closely related to the virtue of loyalty or dutifulness is the virtue of love or friendship. Often the most outstanding attribute of a friend is his or her loyalty to the object of his or her friendship. Loyalty can be said to be a sine qua non of true friendship: a true friend is loyal. Conversely, loyalty implies some kind of love or affection. If friendship includes loyalty and the Greek word for friend, philos, means a "loved one" or "a loving one," then love (φιλία) must in some way be associated with loyalty.⁵² Parents and family are two things that people often say they love, and there is such a thing as "love of country." Love, friendship, and loyalty are interdependent, and in order to have genuine loyalty there must be genuine love and friendship, or love in the form of friendship.

A good example illustrating the interdependent relationship between loyalty and philia is found in Homer's Odyssey, in the dog, Argos. It has often been said that "Man's best friend is his dog." Argos is Odysseus' dog. One of the most poignant scenes in all of literature is in Book XVIII: 317-360 of The Odyssey. Odysseus has come back home after a twenty year absence. He is disguised, unrecognizable to humans who knew him. Argos, lying on a heap of dung, infested with ticks, barely alive, lifts his

head, wags his tail, and greets his master. Argos then dies. This was devotion and love--unconditional love. It was a loyalty and friendship given freely and out of love (as are the philiai between Patroklos and Achilles, and Odysseus and Penelope). Argos served Odysseus and loyally waited for him out of love. Penelope loyally waited for Odysseus out of love and Odysseus returned to Penelope out of love. Because they are human beings, and not dogs, the actions of Odysseus and Penelope are motivated out of love and by conscious choice. Patroklos gave his life for Achilles and the Akhaians out of love and by choice, (hoping to survive but dying in the end), as did Rostam for his countrymen at the end of The Shahnameh. All these are examples of loyal friends. In fact, with these individuals, loyalty and philia are so closely linked, that it is not possible to imagine, or have, one without the other.

Homer tells us in The Iliad that Achilles and Patroklos share a very close philia. In fact, if Achilles and Patroklos had been brothers, they could not have been closer. Though the most obvious personality trait of Achilles is his anger, Homer also shows, through his close personal relationships, that Achilles is capable of deeply loving as well. The only thing to which Achilles would have subordinated his own kleos would have been to those he loved. Whom did Achilles love? Achilles loved his father,

Peleus. This is illustrated by Achilles' remorse and compassion for Priam's grief over Hector in Book XXIV: 609-661 of The Iliad. The most notable expression of his love was his revenge and rage for the death of his beloved Patroklos. Achilles knew what it was like to have a loyal friend and to be a loyal friend. Also he, by all indications, found the virtues of philia and loyalty ones strong enough and serious enough to forfeit his very life for them.

What examples do we have of the loyal philia of Aeneas given to us in The Aeneid? Iulus (Aeneas' son) appears throughout The Aeneid but the reader never really gets to know him personally. Pallas dies in battle before there is enough time to form a bond of friendship with Aeneas. There is a stronger case for Anchises, Aeneas' father. Aeneas' carrying Anchises out of burning Troy in the Aeneid Book II is a powerful instance and symbol of filial pietas (and therefore of philia). Anchises is an integral part of Aeneas' visit to the underworld as he relates to Aeneas the Fatum Romanum in the Paradise of Elysium.⁵³ These two instances constitute enough proof (especially Aeneas' carrying of Anchises out of burning Troy) that the relationship between Anchises and Aeneas in the Aeneid is a strong example of philia. Then there are the women in Aeneas' life: Creusa, Lavinia, and Dido. Creusa wanders

off and dies in the burning of Troy. Again, in Book II Aeneas goes back into LTroy looking for Cruesa--risking everything in order to find her and he does but, he is too late. Lavinia never actually says or does anything but wait to be, at some undisclosed time in the future, married to Aeneas.

The narrative style of the Aeneid is such that these brief mentions of Aeneas' love for these people does not make a strong impression on the reader. However, the evidence for the virtue of philia is there. In fact, in the whole epic of The Aeneid, Dido is the only fully developed female human being and the only one with whom the reader feels that Aeneas has a personal relationship to any extent. Once again the question about the amount of depth and meaning in Aeneas' and Dido's relationship needs to be addressed. Specifically, were Aeneas and Dido friends "in love?" What was the nature of this relationship? What loyalty did it call for?

Did Dido love Aeneas the way she loved Sychaeus, beyond death and the physical? There is no doubt that they lusted for each other, but that does not yet constitute the kind of love which inspired friendship and loyalty. It seems that Aeneas did not feel that kind of deep love and devotion, for

he was able to turn his back and continue his quest. Dido, on the other hand, threw herself on her flaming funeral pyre. Was this love? Or, merely a self-defeating form of revenge? A feeling that many teenagers and children will express when not getting their own way is, "He'll be sorry when I'm dead." Does a friend do this to another friend? Also, Dido was disloyal and unfaithful to her obligation to be Queen of her people--which was her higher obligation. In conclusion, Dido first chose to break her vow of perpetual widowhood and then chose to commit suicide rather than live and be devoted to the people of Carthage, whereas, Aeneas chose to recognize his duty to his people and family and to accept his destiny.

The kind of love expressed in the friendship of Achilles and Patroklos and in the marriage of Odysseus and Penelope does not involve selfish revenge (Achilles does express this in his initial grief over Patroklos but later on, with Priam, he puts away revenge), but rather, sacrifices and suffering. Patroklos sacrificed himself for the Akhians and for the glory or kleos of Achilles by dying for his friend and his people. Odysseus has several romantic liaisons on his arduous journey home, yet he longs for Penelope. If it were mere lust of physicality he searched for, why not be satisfied with Kirke, Kalypso, or Nausikaa? For that matter, why are none of the suitors

enough to satisfy Penelope? None can compare to Odysseus. What it was that Achilles and Patroklos had and that Odysseus and Penelope had and that Aeneas and Dido lacked, was real friendship. It could be said of Aeneas, on the other hand, that a close, personal love with Dido, or a close personal friendship such as that of Achilles and Patroklos, was made impossible because of the ecumenical scope and nature of the loyalty demanded of him, loyalty to fatum, the future of Rome, rather than because of any deficiency of love and friendship in his character. As he says to Dido while explaining that he must leave and go to Italy, hic amor . . . est (This is my love, this is the only love permitted me) (Aeneid IV: 347).

Having argued the cases for and against philia as a virtue of a strong character for the Greek and Roman heroes, Achilles and Aeneas, it remains to show proof of philia as a virtue in ancient Persia. Are there illustrated in the heroes Cyrus and Rostam incidents where friendship is valued as a virtue?

The case for Cyrus is a bit weak, due to the lack of information available about any Persian shah's personal life. Beyond familial information such as ancestors, parentage, spouses, and children, there is little about

personal relationships. Certainly, there was nothing denoting as close a friendship as Achilles and Patroklos shared. Cyrus is depicted at all times as "the ruler." Cyrus seems the fulfillment of a quotation about the responsibility of those who govern, from John Keats' "Lines on the Mermaid Tavern," II, 1.203:

. . .For to bear all naked truths,
And to envisage circumstance, all calm,
That is the top of sovereignty. . .

There is some evidence that he loved his children, which was considered by Greeks to be a form of philia, but how deeply Cyrus felt about his children can only be surmised.

If the problem with Cyrus is a lack of information about his personal life and feelings, the problem with Rostam seems to be a lack of evidence for a close friendship with any human being. However, there is a strong case for Rostam being very close to his grandfather (Sam), father (Zal), and mother (Rudabeh). These are close family ties and not friendships akin to what one sees in the relationship between Achilles and Patroklos. Yet philia includes love of family members, and clearly Rostam has this quality in his character. Moreover, there is a strong case

for a deep bond between Rostam and his horse, Rakhsh. Rakhsh and Rostam are inseparable from the time Rostam lassos and tames Rakhsh. And this bond is sustained through all the many adventures they have together.⁵⁴ Rakhsh is with Rostam when Rostam tragically kills his son, Sorhab, in battle. In fact, Rakhsh and Rostam die together in the trap set by Rostam's evil half brother, Shadqad. As Rakhsh lies dying in the pit of knives and Rostam himself is mortally wounded, Rostam raises himself up with his last bit of strength to shoot an arrow and kill Shadqad and then falls back to die with his faithful steed. Yes, it would be fair to say that, like a cowboy in an old western, Rostam felt that his best friend was his horse.

5.) Noble Resignation:

The final virtue of the five virtues to be discussed in this paper, which are displayed in some way and amount in a person of "heroic" or "strong" character, is that of noble resignation. This thesis will define noble resignation as the ability to persevere or endure suffering in order to attain one's destiny and to accept the responsibility of that destiny willingly.

In the early part of this paper the endurance through

suffering of both Achilles and Aeneas was discussed. Although the case for Achilles of endurance through suffering to a point of noble resignation is not as strong as it is for Aeneas, there still is evidence that Achilles matures in this regard throughout The Iliad. The suffering Achilles endured is most notable in the death of Patroklos and Achilles' reaction of vengeful rage over the loss of his beloved friend. Achilles' achievement of noble resignation as acceptance of his fate to die, which is in truth all of mankind's ultimate destiny, is seen when Achilles gives up Hector's body to his father for burial. Achilles realizes at this point the futility of taking revenge upon a corpse. Why? Patroklos cannot feel justified by Achilles' reviling of Hector's corpse, because it is a corpse and as such it cannot feel pain. Patroklos and Hector cannot come back to life for Achilles, but Achilles will eventually come to them in death. The noble resignation of Achilles involves his realization that, mighty as he is, he is mortal and limited, and vulnerable, like every human being. He cannot help Patroklos, Priam, nor himself, except by honoring their, and his, mortal humanity.

Aeneas, being the leader of a group of Trojan refugees, is faced with accepting the responsibility for leading his people. Aeneas' responsibility for his own group and time alone are burdensome enough. But Aeneas also has a

responsibility to the future, a higher and even more burdensome responsibility. Jupiter has decided to add to his burden the weight of future generations, and not just any future generations, but those that will become the people of Rome. No wonder Aeneas takes a little time off with Dido in Carthage, to relax and hide from his awesome responsibility. After all, by the time Aeneas is in Carthage, he has lived through a ten-year long war, lost his wife Creusa in the burning of Troy, and has just lost a father, Anchises. In fact, with the death of Anchises, Aeneas had just taken over the full responsibilities as the leader of the Trojan refugees. Aeneas, being of strong character, cannot shirk the obligation he owes to his band of refugees and his future generations. The guilty "pull" of what he should be doing, along with prodding from Mercury, causes Aeneas to, in a mature fashion, accept his duty to acquire pietas and leave Carthage for Italy. There are not many better illustrations of full acceptance of responsibility in literature than at the end of Book VIII, when Aeneas, his pietas fully developed, lifts the massive shield made for him by Vulcan, recording the history and generations of Rome and its greatness, above his head, now completely accepting his responsibility to his destiny and being nobly resigned to it. The noble resignation of Aeneas involved giving up what he had previously, personally wanted, and willingly taking up this greater effort for a greater good.

Again, this paper is faced with proving that the five virtues of strong character and, in particular, the last virtue, noble resignation, are shared by the Greek, Roman, and Persian cultures. Are our Persian heroes, Cyrus and Rostam, possessed of noble resignation, the acceptance of one's fate through endured suffering? There proves to be ample testimony for the noble resignation of both Cyrus and Rostam.

There is proof to suggest that Cyrus suffered and that he offered himself up for a sacrifice for the betterment of his people and future generations much like Aeneas did. As Herodotus relates the ascension of Cyrus to the thrones of Persia and Media, his grandfather would rather have had him dead and thought him so.⁵⁵ Cyrus was not brought up with the plush, downy comfort which usually accompanies a royal nursery. Nor was he accustomed to satins, silks, and velvets and luxurious raiment which adorned most kings and their households at the time. Cyrus, we are told, was brought up in the mountains by a herdsman and his wife. Neither was Cyrus' attainment of the thrones of Persia and Media easily accomplished or sustained. Much blood was spilled and many tears shed before the Persian and Median Kingdoms became the Persian Empire that Alexander the Great

felt so towering an opponent, centuries after Cyrus the Great. Cyrus could have remained in the mountains with his adopted parents and never risked all that he risked to fulfill his destiny. However, Cyrus chose to accept the responsibility of leadership from a very early age. The legend relates that his playmates, while in a game, chose Cyrus to play king. And when one of the playmates, who was the son of a wealthy and powerful Mede aristocrat, refuses to take orders from him, because Cyrus is only a herdsman's son, Cyrus punishes the boy for not following his leadership. On his death bed we are privy to the wisdom that all of Cyrus' experience as leader of the Persian Empire for a lifetime can give. Surprisingly his advice is not to conquer or desire other lands but, to be satisfied with the land you live in as long as you are free. However, if the conquest of foreign lands beckons, then the Persian people must be prepared to be enslaved by other nations and peoples they attempt to subjugate. "War is Hell," and all who have lived through it have suffered--changed. Cyrus led his armies far from Persia and Media. This is a fact of history. In so doing, he subjected himself to the horrors of war, first hand, unlike the computerized virtual reality war of today. If one can assume Herodotus is recalling a fact and not a legend (and that is a big "if"), then the young Cyrus, the conqueror, has changed his views about war. Cyrus the Great on his death bed, a legendary hero, has become an isolationist and turns from what is the more

fanciful and glorified version of war, knowing the reality is more revolting than attractive, and, having learned through suffering, he embraces real glory in peace.

Rostam in his many battles and adventures for his king or shah certainly suffered many physical and emotional trials. The primary interest for Rostam was his king and country and not his own personal gratification. The most poignant sacrifice and suffering he endured and a good example of his noble resignation happened when, in order to preserve his shah and country, Rostam had to kill his own son, Sorhab. Firdausi, the poet of The Shahnameh, recounts eloquently Rostam's deep suffering over the death of the son he did not know he had. Despite this deeply emotional and wounding event, Rostam dutifully or with pietas continues to serve his shah, whoever he may be, without complaint. Rostam's endurance and learning through suffering is demonstrated most dramatically in the way he dies. Rostam had been warned, by the magical prophetic bird Simurgh, that his victory, his killing of another hero, Isfandiyar, would result in dire consequences.⁵⁶ The King of Zabulistan with the counsel of Shaqad, Rostam's evil half brother, set a trap by digging a pit filled with daggers, which Rostam and Rakhsh fall into.⁵⁷ Though dying, Rostam shoots an arrow which both kills Shaqad and pins him to a tree trunk, removing one last evil influence upon Rostam's shah and

people one last time. Rostam, therefore, remains loyal to his character (that of the dutiful warrior) and his fate. To be "nobly resigned" then was to be self-sacrificing and concerned with the betterment of either one's society or of the future.

CHAPTER VIII: Conclusion

The above discussion of events drawn from epic poetry has endeavored to demonstrate that the ancient idea of a heroic fate being driven by an heroic or strong character was exemplified in the choices and actions of these four heroes--Achilles, Aeneas, Cyrus, and Rostam. When considering the course that a particular person's life has had, people often suppose that it "would have" or "could have" been better if only this or that had or had not happened. This paper has argued that to think in this way is to misplace the cause of a person's life being such as it is. The sobering truth that undercuts such "would have" and "could have" attribution of cause is that external factors do not play the major role in determining the course of one's life. It is character that leads us, and has led others before us, down the path of our fate to a destiny predetermined by who we are and are meant to be.

An endeavor has also been made to prove that attributes that were associated with a person of a good or strong character were generally agreed upon in Greek, Roman, and Persian cultures. To this end, the examples of the Persian Shah, Cyrus the Great, and the fictional epic hero Rostam have been compared with the Greek epic hero Achilles and the Roman epic hero Aeneas. This thesis then outlined five virtues of a strong character and they are as follows: (1) desire (to venture forth), a kind of heroic spirit or energy; (2) sound judgment; (3) loyalty or dutifulness; (4) philia (friendship and love); and (5) noble resignation (or patient endurance). By comparing Cyrus and Rostam with Achilles and Aeneas, it has been established that Greek, Roman, and Persian heroes shared some of the five basic virtues which this thesis named as determiners of a strong character. Also, by all four heroes fulfilling the final virtue of "noble resignation," or the acceptance of their fates or destinies, they proved the thesis that, "Man's character determines his fate." The heroes discussed are men of strong heroic character, who embrace a certain fate by choice, because their inborn nature cannot lead them to any other choice.

It was also asserted that a life without purpose, without obligation, is an unhappy life. A life without

purpose is like a ship without a rudder. It gets somewhere sometimes but never charts a course and, therefore, never gets anywhere by its own design. Achilles and Aeneas gave their lives purpose by choosing to chart a course--to do something about the world they lived in.

Some consideration of Plato's Republic, especially the "Myth of Er," was included to make the point that people can steer their lives on a better course by deliberately using good judgment to make right decisions. This is essential to living and functioning well as a human being. It is good character, or arete, that makes this possible.

The choices made by Achilles and Aeneas came to them out of their character. Achilles and Aeneas were "driven" by "character" to accomplish or attempt to practice what they felt, within themselves, to be the right and just thing to do. When the ancient Greeks pondered the "meaning of life," how it should and could be lived, they looked to Homer's epic poems for guidance. They sought to emulate the qualities of character evidenced in Achilles and Odysseus. Then Virgil gave to the Romans the same lessons on the importance of a strong character and its effect upon the quality and direction of human lives.

What has been accomplished here? Has it actually been demonstrated that Achilles, Aeneas, Cyrus, and Rostam were driven by their innate characters to realize the destiny they did? Is it true that our lives are as they are because of who we are? This thesis has attempted to explain the unexplainable: why people experience a particular fate. What Homer and Virgil could do for Achilles and Aeneas, we cannot do: we cannot rewrite our lives or fates until they are fulfilling. Does this refute the entire thesis? No. What life gives us, and what Homer and Virgil, in representing reality through Achilles and Aeneas, give them, is twofold: (1) most important--a basic inborn character--ingenium in Latin--and (2) some external factors given by "life," or Tyche but these are less important. We make choices that effect our destinies, and those choices are based on what we may or may not prefer, which is, in turn, based on who we are or what kind of "character" is inherent in each of us. Those of us who at the end of life's long road are deemed of "strong character" are rewarded, as Achilles and Aeneas were, with a favorable fate or with a favorable kleos. Homer and Virgil attempted to draw a sketch of the human soul and its choices as it journeys through life.

And so, this thesis draws its argument to a close.

Discussions about: an heroic life (or a great person); inborn potential for strength of character; values and virtues and about freedom of choice versus fatalism (being reflected in epic poems written in antiquity) are all now ended. It seems, however, only appropriate that since this paper relied so heavily on poetry that it should conclude with some final reference to poetry. In an effort to support the above-stated belief, this thesis will end with a quotation about a full life. A life which seems to have "failed" but, through adherence to principles---strength of character, is actually ". . .greater than we know.":

Enough, if something from our hands have power
To live, and act, and serve the future hour;
And if, as toward the silent tomb we go,
Through love, through hope and faith's
 transcendent tower,
We feel that we are greater than we know.
(William Wordsworth's "The River Duddon," 34,
'Afterthought').

N O T E S

¹ Heraclitus, The Art And Thought Of Heraclitus, trans. Charles H. Kahn (New York: Cambridge University Press, 1979), 260-261.

² William Chase Greene, Moirai: Fate, Good, And Evil In Greek Thought, (Cambridge: Harvard University Press, 1944), 363-365, 367, and 370-376 et passim.

³ Heraclitus, Op. Cit., 260-261.

⁴ Theodore Roosevelt, "Speech Before The Hamilton Club", (Chicago, April 10, 1899) Bartlett's Familiar Quotations, ed. Justin Kaplan, (Boston: Little, Brown and Co., 1992), 575:12.

⁵ The following quotation is a reference from Michael Grant as to the obligations of a hero, specifically Achilles, in the heroic age Homer wrote about:

"Achilles possesses to a superlative extent all the virtues and failings of the 'hero' constructed by Homer's nostalgic imagination, embodying the heroic honour code. Such a hero, aided by birth, wealth and prowess, dedicated his whole life to a violently competitive struggle to win acclamation--together with the material possessions by which it is measured--by excelling his peers, particularly in warfare, which formed his principal occupation."

(Michael Grant, The Foundations Of The Western World, (New York: Charles Scribner's Sons, 1978)), 225.

⁶ Homer, The Iliad, trans. Robert Fagles, (New York: Penguin Books Ltd., 1990), Book IX:147-179. (All references to verse numbers in the Iliad are to this translation).

⁷ V., e.g., Book XVIII: 22.

8 v. Ibid., Book XVIII:113-130.

9 Publius Virgilius Maro (Virgil), The Aeneid, trans. Michael Oakley, (New York: E. P. Dutton and Co., Inc., 1957) Book VIII:987-992 (All references to verse numbers in the Aeneid are to this translation).

10 Matthew 22:14.

11 The definitions of action and inertia are as follows:

"action: n., (ME. accion; OF. action; L. actio n. from agere to do, to drive.) 1.) the doing of something; hence, the state of acting or moving; exertion of power or force, as one body acts on another. 2.) the effect or influence of something (on something else); as, the action of a drug; motion produced. 3.) an act or a thing done; a deed. inertia: n. (L. inertia , lack of art or skill, ignorance, from iners (-ertis), unskillful, inert.) 2.) a tending to remain in a fixed condition without change; disinclination to move or act."

(Noah Webster, The New Universal Unabridged Dictionary, ed. Jean L. McKechnie, (New York: Simon and Schuster, 1979)), 20 and 936.

12 Euclid, "To Ptolemy I about geometry", Bartlett's Familiar Quotations, ed. Justin Kaplan, (Boston: Little, Brown And Co., 1992), 8:4n.

13 Heraclitus, Op. Cit., page 169.

14 Greene, Op. Cit., page 367.

15 The following quotations from The Aeneid Book II point up the losses of this kind that Aeneas has already experienced:

"And Creusa, my wife, was taken by hapless doom.
Did she halt? Did she lose her way,
or sink wearily down?
I know not; never again did our eyes behold her.

Till we came to the mound and the
dwelling sacred of old
To Ceres. Only then, when all were assembled,
Creusa alone was missing--unseen she had stolen
From the sight of her husband, her son,
and those who were with her.
What god and what man did I then not rail at in
frenzy;"

(Book II:955-962).

Aeneas' frantic reaction to finding Creusa unaccounted for
(which is an example of Aeneas' philia) is given in the
following lines:

". . . While I, in my glittering armour, went back to
Resolved to retrace every step of our hapless escape,
And, scouring all Troy, once more to imperil my life."

(Book II:975-977).

". . . There was everywhere dread in my heart, and the
silence appalled me.
Then I turned toward home, in the hope she had made
her way there."

(Book II:984-985).

Finally Aeneas finds Creusa who is now a ghost and his fear
is mixed with grief:

". . . There came to my sight a pitiful phantom,
the wraith
Of Creusa herself, but larger in form than of old.
In my terror, my hair stood on end,
speech stuck in my throat;
Then she spoke to me, taking away my
grief with her words:"

(Book II: 1002-1006).

Then Creusa pronounces a fate for Aeneas that does not
include her:

"'Why thus wilt thou yield so much to unreasoning
grief,
Sweet my husband? Not without heaven's approval
Does all this befall us; for thee to take with thee
Creusa
In thy journeying hence may not be,

nor does he that is lord
Of lofty Olympus allow it. Long is the exile'"

Finally, Creusa consoles her husband, who loves her
(philia evidence), and says farewell:

"'. . . Put away thy tears for Creusa,
the wife of thy love;'"

(Book II: 1015).

"'. . . And a daughter-in-law of Venus;
but on these shores
The gods' great mother will keep me.
And now, farewell,
And keep thy love in thy heart for thy son and mine.'" "

Again in the above line evidence of Aeneas' philia for
Creusa. (Book II: 1019-1021).

16 Virgil, Op. Cit., Book IV: 440-446.

17 Greene, Op. Cit., 367, and 397-398.

18 Greene, Op. Cit., pages 366-367, 108-109, 397-398.

19 Achilles is answering Odysseus' offer from Agamemnon
emphasizing his ability, his alone, to battle Hector:

"He (Agamemnon) still can't block the power of man-
killing Hector! No, though as long as I fought on
Achaea's lines Hector had little lust to charge beyond
his walls, never ventured beyond the Scaean Gates and
oak tree. There he stood up to me alone one day--
and barely escaped my onslaught.

Ah but now,
since I have no desire to battle glorious Hector,"

(Homer, The Iliad, Book IX: 425-432).

20 v. Ibid., Book XXIV:685.

21 v. Ibid., Book III:51 and Book VI:52.

22 v. Ibid., Book I:154-160 and 335-340.

23 Greene, Op. Cit., 367.

24 Frederic C. Lane, Eric F. Goldman, and Erling

M. Hunt, The World's History, (New York: Harcourt, Brace

And Co., 1950), 363 And 403-407.

25 Homer, The Iliad, Book XXIV:392-402.

26 Plato, The Republic, trans. G. M. A. Grube
(Indianapolis: Hackett Publishing Co., 1992), Book X: 608d-
610e and 612a-613e (All quotations from The Republic are
from this translation).

27 Ibid., Book X:608d-610e.

28 Ibid., Book X:620b-d.

29 Ibid., Book X:621a.

30 William Chase Greene describes the situation at the
end of the "Myth of Er" in the following way:

"The allotment of human destinies is described in terms that emphasize both the element of encompassing Necessity or determinism and, within it, that of human freedom of choiceThe order of choice is determined by the lots which are now flung before the souls. The "pattern of lives" from which the souls now choose are far more numerous than those who choose, and are of every variety; that is, there is a real choice, even for the last comer. But there is not determination from without of the quality of the soul, for the choice of a life inevitably (anagkaios) determines the character of the soul, mingled though it is with external conditions of living. This it is that enhances the solemnity of every choice, and the supreme importance of such education as will ensure moral discrimination, a proper sense of the conditions under which the soul will prosper (that is, become more just), and a refusal to be dazzled by externals."

(Greene, Op. Cit., 315-316).

31 Ibid., 316.

32 Greene further sums up Plato's "Myth of Er" in the
next paragraph:

". . .Most of the details must here be overlooked: but 'the chief point' is the solemn yet hopeful conviction that man's happiness or misery throughout eternity depends on his justice or injustice in this life, or in the series of lives that awaits him."

(Ibid., 314).

33 Vesta Sarkhosh Curtis, The Legendary Past: Persian Myths, (Austin: University Of Texas Press, 1993), 54-55.

34 Ibid., 13-14.

35 Ibid., 14.

36 Robert Morkot, The Penguin Historical Atlas Of Ancient Greece, (New York: Penguin Books, Inc., 1996), 63-64.

37 Curtis, Op. Cit., 54-56.

38 The following is Hesiod's description of how the world came to be, highlighting the role of Eros as a generative force:

"First verily was created Chaos, and then
 broad-
bosomed Earth, the habitation unshaken for ever of
all the deathless gods who keep the top of snowy
Olympos, and misty Tartaros within the wide-wayed
Earth, and Love (Eros) which is the fairest among the
deathless gods: which looseth the limbs and over-
cometh within the breasts of all gods and all men their
mind and counsel wise."

(Hesiod, The Poems And Fragments, trans. A. W. Mair, (Oxford: The Clarendon Press, 1908), Theogony, lines: 118-125).

39 Virgil, Op. Cit., Book IV: 379-385.

40 Herodotus, Op. Cit., Book I: 75 and 91.

41 Morkot, Op. Cit., 63-64.

42 Plato, Op. Cit., Book IV: 441e.

43 Ibid., Book IV: 427a-428e.

44 Achilles final reconciliation with Priam and

acceptance of the value of human life is given in the subsequent lines:

"So he vowed
and brilliant Achilles strode back to his shelter,
sat down on the well-carved chair that he had left,
at the far wall of the room, leaned toward Priam
and firmly spoke the words the king had come to hear:
'Your son is now set free, old man, as you requested.
Hector lies in state. With the first light of day
you will see for yourself as you convey him home.'"

(Homer, The Iliad, Book XXIV: 700-707).

45 J. B. Bury And Russell Meiggs, A History Of Greece:
To The Death Of Alexander The Great, (New York:
St. Martin's Press Inc., 1991), 142-147.

46 Herodotus, Op. Cit., Book I: 75.

47 Herodotus, Op. Cit., Book I: 75 and 92.

48 Firdausi, Surhab And Rustrem: A Poem From The Shah
Nameh Of Firdausi, trans. James Atkinson, (Delmar:
Scholars' Facimiles & Reprints, 1972), x-xi.

49 Webster, Op. Cit., 1072.

50 Loc. Cit.

51 Morkot, Op. Cit., 63-64.

52 W. E. Vine, Merrill F. Unger and William White Jr.,
Vine's Complete Expository Dictionary Of Old And New
Testament Words, (Nashville: Thomas Nelson Inc., 1996),
256.

53 Virgil, Op. Cit., Book IV: 1203-1210.

54 Curtis, Op. Cit., 41.

55 Herodotus, Op. Cit., Book I: 75.

56 Curtis, Op. Cit., 43 and 47-48.

57 Ibid., 45.

B I B L I O G R A P H Y

Primary Sources

- The Nelson Study Bible: New King James Version. Editors.
Earl D. Radmacher, Ronald B. Allen And H. Wayne House.
Nashville, Tennessee: Thomas Nelson Publishers, 1997.
2202 pages.
- Aristotle. Poetics. Translator Malcolm Heath. London:
Penguin Books Ltd., 1996. 45 pages.
- Heraclitus. The Art And Thought Of Heraclitus. Translator
Charles H. Kahn. New York City: Cambridge University
Press, 1979. 152 pages.
- Herodotus. The Histories. Translator David Grene.
Chicago: The University Of Chicago Press, 1987.
631 pages.
- Hesiod, Hesiod: The Poems And Fragments. Translator
A. W. Mair. New York City: Clarendon Press, 1908.
166 pages.
- Homer. The Iliad. Translator Robert Fagles. New York
City: Penguin Books Ltd., 1990. 537 pages.
- Homer. The Odyssey. Translator Robert Fagles. New York
City: Penguin Putnam Inc., 1997. 408 pages.
- Mansur, Abu'l Quasim (Firdausi). Surhab And Rustrem: A
Poem From The Shah Nameh Of Firdausi. Translator
James Atkinson. Delmar, New York: Scholar's
Facsimiles And Reprints, 1972. 196 pages.
- Plato. Republic. Translator G. M. A. Grube. Indianapolis,
Indiana: Hackett Publishing Co., 1992. 292 pages.
- Plato. The Republic. Translator Francis MacDonal
Cornford. New York City: Oxford University Press,
1945. 359 pages.
- Publius Virgilius Maro (Virgil). The Aeneid. Translator
Michael Oakley. New York City: E. P. Dutton &
Co., Inc., 1957. 298 pages.

Secondary Sources

Commentaries:

- Curtis, Vesta Sarkhosh. The Legendary Past: Persian Myths. Austin, Texas: University Of Texas Press, 1993. 71 pages.
- Finley, M. I. The World Of Odysseus. 2 edition. London: Penguin Books Ltd., 1991. 132 pages.
- Greene, William Chase. Moirai: Fate, Good, And Evil In Greek Thought. Cambridge, Massachusetts: Harvard University Press, 1944. 395 pages.
- Hadot, Pierre. Philosophy As A Way Of Life. Translator Michael Chase. Oxford: Blackwell Publishers Ltd., 1995. 285 pages.
- Melling, David. Understanding Plato. Oxford: Oxford University Press, 1987. 170 pages.
- Taylor, A. E. Aristotle. New York City: Dover Publishing Inc., 1955. 106 pages.

Reference Sources

Histories:

- Bury, J. B. And Russell Meiggs. A History Of Greece: To The Death Of Alexander The Great. 4th edition. New York City: St. Martin's Press Inc., 1991. 549 pages.
- Grant, Michael. The Foundations Of The Western World: A History Of Greece And Rome. New York City: Charles Scribner's Sons, 1991. 291 pages.
- _____. History Of Rome. New York City: Charles Scribner's Sons, 1978. 469 pages.
- Lane, Fredric C., Eric F. Goldman And Erling M. Hunt. The World's History. New York City: Harcourt, Brace And Co., 1950. 755 pages.

Atlases:

Morkort, Robert. The Penguin Historical Atlas Of Ancient Greece. New York City: Penguin Books Inc., 1996. 136 pages.

Dictionaries:

Bartlett, John. Bartlett's Familiar Quotations. 16th edition. General Editor Justin Kaplan. Boston: Little, Brown And Co., 1992. 731 pages.

Lacey, A. R. A Dictionary Of Philosophy. London: Routledge And Kegan Paul Ltd., 1976. 266 pages.

Vine W. E., Merrill F. Unger And William White, Jr. Vine's Complete Expository Dictionary Of Old And New Testament Words. Nashville, Tennessee: Thomas Nelson Inc., 1996. 698 pages.

Webster, Noah. Webster's New Universal Unabridged Dictionary. Deluxe 2nd edition. Editor Jean L. McKechnie. New York City: Simon And Schuster, 1979. 2289 pages.

Articles

Periodicals:

Davis, Dick. "In The Enemy's Camp: Homer's Helen And Ferdowsi's Hojir," Iranian Studies: Bulletin Of The Society For Iranian Culture And Social Studies, 25:17-26. 1992.

Encyclopedias:

"Greek Religion", Encyclopedia Of Religion, (1987), volume 6, 99-119.

"Hellenistic Religions", Encyclopedia Of Religion, (1987), volume 6, 253-266.

"Hellenistic Thought", Encyclopedia Of Philosophy, (1967), volume 3, 467-469.

"Plato", Encyclopedia Of Philosophy, (1967), volume 6, 358-363.

"Stoicism", Encyclopedia Of Philosophy, (1967), volume 8, 19-22.

"Zeno Of Citium", Encyclopedia Of Philosophy, (1967), volume 8, 368-369.