



Teaching Vergil's Aeneid: Furor & Pietas with Karen Moore

Lecture 6: Book 13: A
Consideration of Furor
and Pietas

Outline:

Bonus Segment

- In the Renaissance Era, we begin to see authors who were not satisfied with the way that Book 12 ended.
- Maffeo Vegio wrote *The Supplement* in order to extend the Aeneid by one chapter.
- Maffeo Vegio wrote that “in the character of Aeneas I wished to show a man endowed with every virtue, now in unfavorable circumstances, now in favorable ones” (Vegio, *On Education*)
- Vegio’s Supplement, Aeneid XIII, begins as if it were the very next book in Vergil’s epic. Thus Vegio’s first line shows Turnus lying on the ground, slain by Aeneas.
- Aeneas grants that Turnus’ body is returned to his father.
 - Death in battle is honorable.
 - Aeneas is an epic hero, and death at his hand is noble.
- In Vegio’s supplement, we see how he draws upon Vergil’s own words, phrases and imagery to mollify our final image of Aeneas. Yes, he slew Turnus in anger, but this does not mean he forgot his father’s final words - to spare the conquered and war against the proud.
- Turnus had acted in hubris by flaunting Pallas’ baldric, a prize taken in battle. Aeneas made a decision as leader as ruler as Roman that this merited death.
- He does, however, choose to honor Turnus by sending his body as well as all of his arms to his father King Daunus (an honor Turnus did not fully give to Evander).
- Vegio also demonstrates that Aeneas immediately welcomes peace with King Latinus and all the tribes of Italy. This brings and end to his labors and fulfills his destiny.
- Aeneas and Turnus by Luca Giordano
 - Luca Giordano (1634-1705)
 - Aeneas and Turnus 17th c., oil on canvas
 - Height: 176 cm (69.2 in); width: 236 cm (92.9 in)
 - Corsini Palace, Florence
 - Onlookers fade to the background as the divine witnesses frame the main action of the scene.



- Venus is wearing a blue sash matching that around Aeneas' waist.
- Juturna and the Dirae fleeing the side of Turnus
- Even the skies behind each warrior and his supporting divine family members shows the contrast between light and dark, divine calling and doomed fate.
- Aeneas is caught in the moment of decision
 - Note the position of his right arm which seems to have dropped his sword just slightly.
 - He wears a soldier's mantle of red with a blue sash around his waist.
 - Aeneas's shield is conveniently turned away from the audience so we can neither see the divine emblems of the future nor note their absence.
 - The calm yet determined look on his face recalls the scene of Neptune *graviter commotus* (1.126) and thus the simile of the statesman.
- Turnus' position is here most accurate with the javelin thrown through his shield and piercing his thigh, showing him totally immobilized.
- Just behind Turnus we catch a glimpse of the baldric – a critical piece to this final scene and one that is missing from the other two paintings.