

them properly and with the assent of the god. After all, Evander's principal motive in recounting the myth in the first place is to demonstrate to Aeneas and the Trojans the religious propriety of the Arcadians' practice, to prove that it is no *uana superstitio* (8.187) but rather, by implication, its converse: *religio*.⁹ And, in a potential further nod to the plight of Appius, what imperative does Evander first direct at Aeneas as he launches into the story about Hercules and Cacus? 'Look!' (*aspice*, 8.190). The myth in Virgil thus becomes a cautionary tale, a warning to all subsequent celebrants of Hercules' rites to follow the prescribed ritual lest they arouse the god's eye-popping rage.

Washington and Lee University

MATTHEW P. LOAR

mloar@wlu.edu

doi:10.1017/S0009838824000260

AN UNNOTICED TELESTICH IN VIRGIL, *AENEID* 8.246–9?*

ABSTRACT

The aim of this short note is to highlight a possible, hitherto unnoticed, telestich in Verg. Aen. 8.246–9, which presents the Greek word ΣΕΜΑ ('portent', 'wonder', 'prodigy', 'tomb'). To justify this identification, I will argue for its significance from its context in the poem (the battle between Hercules and Cacus), pointing out the insistence on the imagery of light and revelation, and the use of the phrase mirabile dictu, which appears in the same episode of the Aeneid, in the Latin poetic tradition.

Keywords: Virgil; *Aeneid*; telestich; ΣΕΜΑ

The battle between Hercules and Cacus is a major episode in *Aeneid* Book 8 alongside the meeting between Aeneas and Evander and the description of the Shield of Aeneas. Toward the end, when Hercules opens Cacus' cave, Virgil makes reference to the conflict between light and darkness, and to the fear felt by Cacus when he sees that there is no way out (8.241–53):

at specus Caci detecta apparuit ingens
regia, et umbrosae penitus patuere cauernae,
non secus ac si qua penitus ui terra dehiscens
infernās reseret sedes et regna recludat
245 pallida, dis inuisa, superque immane barathrum

⁹ On the distinction, see e.g. Cic. *Nat. D.* 2.71–2, *Inu. rhet.* 2.165. For discussion of the distinction, see F. Santangelo, *Divination, Prediction and the End of the Roman Republic* (Cambridge, 2013), 38–47; C.A. Barton and D. Boyarin, *Imagine No Religion: How Modern Abstractions Hide Ancient Realities* (New York, 2016), 33–7.

* I am most thankful to Professor Stephen Harrison and to *CQ*'s reviewers for their helpful comments and suggestions. This publication was supported with national funding by the Portuguese Foundation for Science and Technology (FCT) through the project UIDB/00019/2020.

cernatur, trepident immisso lumine Manes.
 ergo insperata deprensum luce repente
 inclusumque cauo saxo atque insueta rudentem
 250 desuper Alcides telis premit, omniaque arma
 aduocat et ramis uastisque molaribus instat.
 ille autem, neque enim fuga iam super ulla pericli,
 faucibus ingentem fumum (mirabile dictu)
 euomit inuoluitque domum caligine caeca.

But Cacus' lair and his vast palace appeared, and its shadowy caverns lay open deep within, just as if the earth, split deep by some force, should unlock the infernal seats and unbar the pallid realms hateful to the gods, and the vastness of the depths should be seen from above, and the shades should tremble at the invading light. With arrows from above Alcides presses him as he is caught suddenly by the unexpected light, shut in by hollow rock, and roaring unnatural sounds. Alcides calls upon all his weapons, and threatens him with branches and huge millstones. He, however—for now no other escape from the danger remained—spews forth a vast amount of smoke from his jaws—amazing in the telling—and covers his home in blinding fog ...¹

Trapped and attacked by Hercules, Cacus expels a great cloud of smoke from his throat, which Virgil describes as wondrous to tell. If we look at lines 246–9, I think that further conclusions might be drawn:

cernatur, trepident immisso lumine ManeS.
 ergo insperata deprensum luce repentE
 inclusumque cauo saxo atque insueta rudenteM
 desuper Alcides telis premit, omniaque armA.

The last letters of these lines form the telestich *SĒMA*, a Greek word which bears a range of meanings, including 'sign', 'omen', 'portent' or 'tomb'. The potentially accidental occurrence of acrostics and telestichs, especially short ones,² is a reason for caution and has spurred much debate in recent decades.³ In my view, however, this telestich is not accidental, since it fits the scene of the battle between hero and monster. The vocabulary used by Virgil is significant here.

As the light enters the cave, Cacus' den is revealed by Hercules. Virgil seems to insist on a lexicon related to the fields of vision, light and revelation (for example 241 *apparuit*; 242 *patuere*; 246 *cernatur, lumine*; 247 *insperata luce*), which are clearly connected to the ideas conveyed by the term σῆμα (and by the related verb σημαίνω),⁴ which conveys ideas of signs and revealing. The darkness of the cave is disturbed by the light that enters and

¹ Virgil's text is quoted from R.A.B. Mynors, *P. Vergilii Maronis opera* (Oxford, 1969). I quote the translation of the *Aeneid* from L.M. Fratantuono and R.A. Smith, *Virgil, Aeneid 8. Text, Translation, and Commentary* (Leiden and Boston, 2018). Translations of other works of Virgil are quoted from H.R. Fairclough, *Virgil: Eclogues, Georgics, Aeneid 1–6* (Cambridge, MA, 1916).

² See G. Morgan, 'Nullam, Vare ... chance or choice in *Odes* 1.18?', *Philologus* 137 (1993), 142–5 for a mathematical analysis of the (possible) accidental nature of short acrostics.

³ For further references, see, for example, M. Robinson, 'Arms and a mouse: approaching acrostics in Ovid and Vergil', *MD* 82 (2019), 23–73 and M. Robinson, 'Looking edgewise. Pursuing acrostics in Ovid and Virgil', *CQ* 69 (2019), 290–308. On acrostics forming Greek words in Latin poetry, see J. Abad Del Vecchio, 'Literal bodies (*SOMATA*): a telestich in Ovid (*Metamorphoses* 1.406–11)', *CQ* 71 (2021), 688–92. Abad Del Vecchio also offers a helpful list of recent scholarship on acrostics and telestichs. For more bibliography on Virgil and Virgilian wordplay, see C. Castelletti, 'Virgil's *sulcus primigenius* of Augustan Rome', in M.C. Pimentel, A. Lóio, N.S. Rodrigues, R. Furtado (edd.), *Augustan Papers: New Approaches to the Age of Augustus on the Bimillennium of his Death* (Zurich and New York, 2020), 301–28.

⁴ LSJ s.v. σημα. I am grateful to the reviewers for calling my attention to this aspect.

reveals Cacus, and Virgil compares it to the underworld and Cacus to the Manes (who provide the first letter to the telestich at line 246) who would tremble at this sudden intrusion of the light of day. One must also note that line 246, the first of the telestich, opens with *cernatur*, thus reinforcing the meaning of σῆμα, in the telestich. However, this play between light and darkness/underworld might lead us to think that Virgil is playing with the polysemy of σῆμα, and nodding also to its meaning ‘tomb’. Scholarship has shown that σῆμα was used in this sense by the Augustan poets. Mitchell has pointed to possible telestichs of *SEMA* elsewhere in the *Aeneid* (9.270–3, relating to Ascanius and Nisus),⁵ in Hor. *Carm.* 2.3.13–16 as well as in Ov. *Her.* 2.136–9 and 6.106–9, with the meaning of ‘tomb’.⁶ In *Aen.* 8.246–9, where Cacus is about to die, this wordplay may also signify to Virgil’s original audience that the revelation of Cacus’ home turns it into his tomb. In doing so, the poet aligns himself with an established literary tradition.⁷

Regarding the meaning of *SEMA* as ‘wonder’ and/or ‘prodigy’, one should also pay attention to the clause *mirabile dictu* (252), used of Cacus expelling smoke in desperation.⁸ Virgil is fond of this expression, and he used it eight times in discussing wondrous things, such as the grafting technique in *G.* 2.30–1 *quin et caudicibus sectis mirabile dictu | truditur e sicco radix oleagina ligno*,⁹ mares conceiving to the wind in *G.* 3.274–5 *exceptantque leuis auras, et saepe sine ullis | coniugiis uento grauidae mirabile dictu*,¹⁰ and in connection to *Fama* in *Aen.* 4.182.¹¹ Fratantuono and Smith describe the *faucibus ingentem fumum (mirabile dictu)* of *Aen.* 8.252 as ‘a note of particularly magical, supernatural force’.¹² The sense of the telestich is therefore coherent with the context, as Fowler previously noted for the famous *MARS* acrostic in the *Aeneid*.¹³

Considering the above, it seems to me that the telestich *SEMA* in *Aen.* 8.246–9 should be recognized as intentional. It runs to only four letters, and one might think it likely accidental for this reason, but the polysemy of the word *SEMA* means it is relevant to the context in the poem in several senses. Virgil’s insistence on the semantically related ideas of light, vision and revelation, and his use of the phrase *mirabile dictu*, typically

⁵ K. Mitchell, ‘Acrostics and telestichs in Augustan poetry: Ovid’s edgy and subversive side-swipes’, *CCJ* 66 (2020), 165–81, at 167: ‘Book 9 may feature a telestich (*SEMA*, 270–3) for pathetic effect, since in this passage Ascanius is promising all kinds of rewards to Nisus if he succeeds in his heroism – but all Nisus gets is his tomb (σῆμα).’

⁶ Mitchell (n. 5), 170–1.

⁷ In the Greek epic tradition, Apollonius of Rhodes describes the death of Idmon, who is mortally wounded by a boar, noting that his tomb is marked so that everyone can see it in the future (*Argon.* 2.842, using the word σῆμα). Readers may note some similarities between the Virgilian and the Apollonian episodes, since both describe a conflict between man and beast, and Apollonius refers to a tomb.

⁸ For Cacus and *prodigia*, see V. Jármi, ‘A *horrendum monstrum*: an interpretation of the figure of Cacus’, *ACD* 49 (2013), 203–18.

⁹ ‘When the trunks are cleft—how wondrous the tale!—an olive root thrusts itself from the dry wood.’ R.F. Thomas, *Virgil Georgics, Volume 1, Books I–II* (Cambridge, 1988), ad loc. notes that the passage ‘suggests a θαῦμα, “miracle”, and looks in addition to the miraculous graft that follows (32–4)’.

¹⁰ ‘Then oft, without any wedlock, pregnant with the wind (a wondrous tale!) they flee over rocks.’

¹¹ For more examples, see Fratantuono and Smith (n. 1), 365.

¹² Fratantuono and Smith (n. 1), ad loc.

¹³ D. Fowler, ‘An acrostic in Vergil (*Aeneid* 7.601–4)?’, *CQ* 33 (1983), 298. Regarding the expression *mirabile dictu*, I propose two other poetic examples: in *Met.* 14.406, Ovid reacts with *mirabile dictu* to the description of the *prodigia* provoked by Circe’s magical powers, when the forests start to move and the ground groans; Lucan uses the same phrase at 5.672, when describing the giant wave that deposits Caesar on land.

associated with wonders and *prodigia*, also strengthen the case for the credibility and the intentional character of this wordplay.

Centre for Classical Studies
School of Arts and Humanities
University of Lisbon

GABRIEL A.F. SILVA
gabriels@edu.ulisboa.pt
doi:10.1017/S0009838824000259

THE BONES OF TIBULLUS: OVID, *AMORES* 3.9.59*

ABSTRACT

This article argues for an emendation to Ovid, Amores 3.9, Ovid's lament for Tibullus. The transmitted text of line 59 would seem to present a contradiction: Ovid speculates about aliquid nisi nomen et umbra surviving death, and then proceeds in the next few lines to identify that aliquid as, precisely, Tibullus' umbra. Ovid's original text was most likely aliquid nisi nomen et ossa, referring to a burial site and funerary inscription; with this text, Ovid reproduces details from Tibullus 1.3, a poem which he reworks throughout his elegy.

Keywords: Ovid; *Amores*; *Tristia*; Tibullus; textual criticism; Latin elegy

At the end of *Amores* 3.9, Ovid's lament for Tibullus, there is a description of the dead poet's shade in Elysium. Kenney's Oxford Classical Text is as follows (*Am.* 3.9.59–68):

| | |
|---|----|
| si tamen e nobis aliquid nisi nomen et umbra restat, in Elysia ualle Tibullus erit. | 60 |
| obuius huic uenies hedera iuuenalia cinctus tempora cum Caluo, docte Catulle, tuo; | |
| tu quoque, si falsum est temerati crimen amici, sanguinis atque animae prodige Galle tuae, | |
| his comes umbra tua est, si qua est modo corporis umbra; | 65 |
| auxisti numeros, culte Tibulle, pios, ossa quieta, precor, tuta requiescite in urna, et sit humus cineri non onerosa tuo! | |

The modern editions¹ list no variants or conjectures for lines 59–60 and the text has not, to my knowledge, been doubted. But if *umbra* has what would be its natural meaning in the context of death, the dead person's 'shade' (*OLD* s.v. 9a), then we encounter a contradiction. Ovid imagines something enduring after death 'other than a name and

* I am grateful to Neil Bernstein and the two anonymous readers for their wise suggestions, some of which I have foolishly ignored. And I thank in particular Chris Brown for putting me on the right track with this emendation, as he has done in the past.

¹ H. Bornecque (ed., transl.), *Ovide: les Amours* (Paris, 1930); F. Munari (ed.), *P. Ovidii Nasonis Amores* (Florence, 1951); J.C. McKeown (ed.), *Ovid: Amores. Text, Prolegomena and Commentary in Four Volumes* (Leeds, 1987, 1989, 1999, forthcoming); E.J. Kenney (ed.), *P. Ovidi Nasonis Amores, Medicamina faciei femineae, Ars amatoria, Remedia amoris* (Oxford, 1995²); A. Ramírez de Verger (ed.), *Ovidius: Carmina amatoria. Amores; Medicamina faciei femineae; Ars amatoria; Remedia amoris* (Munich and Leipzig, 2003).