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"I AM TEDIOUS AENEAS": VIRGIL, *AEN.* 1,372FF.

Neil Adkin

The speech in which Aeneas introduces himself to the disguised Venus with the notorious words *sum pius Aeneas* opens as follows (*Aen.* 1,372ff.):

> *'O dea, si prima repetens ab origine pergam*
> *et vacet annalis nostrorum audire laborum,*
> *ante diem clauso componet Vesper Olympo.*
> 375   *nos Troia antiqua, si vestras forte per auris*
> *Troiae nomen iit, diversa per aequora vectos*
> *forte sua Libycis tempestas appulit oris.*
> *sum pius Aeneas ...'*

When dealing with the first of these two sentences that precede *sum pius Aeneas* Austin's highly-acclaimed commentary[1] limits itself in connection with the phrase *annalis nostrorum audire laborum* (373) to the sole observation: '*annalis*: the word effectively suggests both the weariness of Trojan sufferings and the tediousness that might be felt by a hearer'.[2]

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[1] R. G. Austin, *P. Vergili Maronis Aeneidos liber primus*, 1971, 135. For the esteem it enjoys cf. (e. g.) the review by W. S. Maguinness, *CR* 24 (1974) 207 ('learning, good judgement, sensitiveness of appreciation, and the ability to assemble a great abundance of relevant and often hitherto unnoticed illustrative material from widely diverse areas of literature and history'). Such 'sensitivity' is alleged to be especially noteworthy in this commentator's appreciation of the nuances of Virgil's language; cf. (e. g.) the review by J. Perret, *RPh* 46 (1972) 334 ('il est hors de pair ... pour apprécier le détail de l'expression [qualité des mots, phraséologie]').

[2] This comment is quoted with approval by G. Stégen, *Virgile: Le livre I de l'Énéide*, 1975, 166. Austin's point is however derivative; cf. (e. g.) G. G. Gossrau, *P. Virgilii Maronis Aeneis*, 1876², 32f. ('*annales* dicit, quod multos annos continuos vexatum se maeret esse laboribus'); J. Conington and H. Nettleship, *The Works of Virgil* II, 1884⁴,

Specific reference to *labores* is made by Kristol,[3] who examines this text as the first of four programmatic passages indicating the thematic importance of Aeneas' 'labours' in the poem; however her discussion fails to go beyond Virgil's choice of the particular term *labor*.[4] Here commentators should have pointed to the precept found in Fortunatianus: *ne plures genetivi plurales iungantur* (*rhet.* 3,11). Virgil's use of the homoeoteleutic genitive plurals *nostrorum ... laborum* in defiance of this aesthetic principle accordingly achieves an acoustic effect that is aptly 'laborious';[5] here the impression is further enhanced by the prominent position of these words at the end both of the verse and of the first sentence's long protasis.[6] No other case of the genitival collocation *-ōrum -ōrum* occurs throughout the first book; however the second one exhibits two such instances,[7] in both of which a similarly auditive effect has again been deliberately sought. The first of these texts rounds off Sinon's tale of tribulation; once again the noun at issue is significantly *labor*: *misere laborum / tantorum*.[8] The second describes the strangulation of Laocoon's sons: *et primum parva duorum / corpora natorum serpens amplexus uterque / implicat*.[9] In each of these passages the use

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repr. 1979, 45 ('suggesting the notion of a minute and rather tedious narrative').

[3] S. S. Kristol, *Labor and Fortuna in Virgil's Aeneid*, 1990, 16.

[4] The same may also be said of the treatment of this verse by A. Wlosok, *Die Göttin Venus in Vergils Aeneis*, 1967, 78, and S. Bruck, *Labor in Vergils Aeneis*, 1993, 125.

[5] One might compare Terence, *Eun.* 297 (*taedet cotidianarum harum formarum. ecce ...*), where P. Fabia, *P. Terenti Afri Eunuchus*, 1895, 122 remarks: 'cacophonie expressive'. The 'elision' of final *m* both here and at *Aen.* 1,373 would merely appear to exacerbate the inconcinnity; cf. (e. g.) Diom. *gramm.* I 442,25ff. (*ecthlipsis est conlisio quaedam difficilis ac dura consonantium cum vocalibus aspere concurrentium, ut est 'multum ille ...'*). According to Quint. *inst.* 9,4,40 *neque enim eximitur* [sc. final *m* in *ecthlipsis*] *sed obscuratur*, while even without an ensuing vowel *m obscurum in extremitate dictionum sonat* (Prisc. *gramm.* II 29,15).

[6] A point may also be made concerning this sentence's apodosis (374), where the MSS are divided between *componet* and *componat*. Here Austin finds the future unexceptionable. On the other hand R. D. Williams, *The Aeneid of Virgil: Books 1–6*, 1972, 188, who instead prefers *componat* in view of the subjunctives in the protasis, notes that *componet* would entail 'a feeling of awkwardness'. Such 'awkwardness' is evidently intentional.

[7] These three passages are the only examples of such a combination in the whole of the poem's first half.

[8] 2,143f. Here enjambment heightens the effect.

[9] 2,213–215. Again one of the genitives stands conspicuously at the end of the line.

of the genitive plurals *-ōrum -ōrum* again creates an appropriately inconcinnous effect of laborious effort; Austin fails once again to register either.[10]

When Austin turns to the following sentence which stands directly before *sum pius Aeneas*, he does notice Virgil's preference for the word-order *Troiae nomen iit* instead of *nomen iit Troiae* at the start of line 376. In this connection he remarks that Virgil 'is sparing in his use of a spondaic disyllable in the first foot, which tends to slow down the rhythm'.[11] In the present instance he believes that Virgil's object was to attain a 'special emphasis'; however it would appear more likely that the purpose of this 'slowing down' is to increase the tedium. Nor does Austin observe that here *Troiae* has been repeated from the immediately antecedent line (375). The *Rhetorica ad Herennium* notes that, while such repetition can in certain circumstances constitute an embellishment, the usual consequence is that it *offendat animum* (4,14,20): such is evidently meant to be the effect here.[12] Austin does mention the similar repetition of *forte* (377) from the same line as *Troia* (375); however no explanation is offered.[13] Apropos of this duplicated *forte* Poutsma affirms: 'meum ... sensum offendere repperi'.[14] It would seem however that the reiteration of *forte* is in fact a similarly deliberate means to generate the same impression of tediousness. The further point may be made that the repetitions of *forte* and *Troia* respectively occupy the initial position in the two verses immediately following both words' first occurrence: the resultant prominence exacerbates the monotony.[15]

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[10] R. G. Austin, *P. Vergili Maronis Aeneidos liber secundus*, 1964, 78 and 135, where his commentary on the first text simply makes the inept observation that 'the assonance ... suggest[s] Ciceronian rhetoric in full flood', while in connection with the second he merely notes the 'interlacing'.

[11] Austin (above n. 1) 38f. and 136.

[12] For *taedium* as the result of absence of *varietas* cf. H. Lausberg, *Handbuch der literarischen Rhetorik*, 1990[3], 142 (sect. 257,2b) and 515 (sect. 1072).

[13] Cf. E. Paratore, *Virgilio: Eneide* I, 1978, 186: '*forte*: si noti la ripetizione del termine a breve distanza dal suo uso al v. 375: c'è effetivamente un intento in questa ripetizione?'.

[14] A. Poutsma, *Mnemosyne* 41 (1913) 400 and 417, where he refers to P. H. Peerlkamp, *P. Virgilii Maronis Aeneidos libri I–VI*, 1843, 51, who wished to emend *vectos / forte sua* (376f.) to *ventis / iactatos* because '*forte* ... ingratum est, quia proxime praecedit *forte per aures*'.

[15] The first and last of the three lines in question likewise end with the virtually

This second sentence opens with the first occurrence of *Troia*: *nos Troiā antiquā* (375). Here Austin merely observes that the ablative depends on *vectos* in the next line. Again however commentators might have referred to Fortunatianus, who in the same chapter as his afore-mentioned caveat against the accumulation of genitive plurals issues the following prohibition: *ne* [sc. *structura*] *hiulca sit vocalium et maxime longarum crebra concursione* (*rhet.* 3,11). In this connection Quintilian remarks (*inst.* 9,4,33): *quod* [sc. *vocalium concursus*] *cum accidit, ... quasi laborat oratio.* Such 'laboriousness' is especially obtrusive when each of the vowels at issue is a long *a*[16] and the clash occurs between the penultimate and final words:[17] both of these circumstances apply to the present instance.[18] The entire first book of the *Aeneid* contains only one example of such a clash of long *a*'s outside this speech;[19] moreover the collocation *Troiā antiquā* would seem to be unattested elsewhere in the whole literature of antiquity.[20] Here such an aurally 'laborious' combination accordingly forms an aptly tone-setting exordium to the second tedious sentence of Aeneas' speech.

One final point may be made in this connection. The first of these sentences had begun: *si prima repetens ab origine pergam* (372). Here Heyne thought *pergere* semantically supererogatory.[21] In the brief speech with which the impatient Venus then proceeds to cut short her son's

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homophonous *auris* and *oris*; the popular pronunciation of *au* as *o* makes the sounds identical.

[16] Cf. Quint. ibid.: *pessime longae, quae easdem inter se litteras committunt, sonabunt: praecipuus tamen erit hiatus earum quae ... patulo maxime ore* (here Quintilian is referring specifically to *ā*) *efferuntur*. The same is true in cases of synaloephe cf. Lausberg (above n. 12) 477.

[17] Cf. Mart. Cap. 5,516.

[18] The interposition of a long conditional clause immediately after *Troiā antiquā* effectively detaches this phrase from the rest of the sentence.

[19] Viz. 1,479 (*interea ad templum*). It may however be noted that here *interea* is marked by a buoyantly choriambic rhythm, while *ad* is only long by position. In the tricolon crescens *nos Troiā antiquā* on the other hand every syllable is long by nature. Significantly this brief speech of Aeneas also ends with the same clash of long *a*'s in the same sedes: *Europā atque Asiā pulsus* (385).

[20] Cf. *Packard Humanities Institute CD ROM #5.3*, 1991; *Bibliotheca Teubneriana Latina*, 1999; *Cetedoc Library of Christian Latin Texts, CLCLT-4*, 2000; *Patrologia Latina Database*, 1995.

[21] C. G. Heyne and G. P. E. Wagner, *P. Virgili Maronis opera* II, 1832[4], repr. 1968, 140 ('*repetens pergam*, pro, si repetam').

jeremiad[22] the verb *pergere* is found at both the beginning (389: *perge modo atque hinc te reginae ad limina perfer*) and end (401: *perge modo et, qua te ducit via, derige gressum*). This twofold deployment of the same imperative in so short a compass has troubled many commentators.[23] The view of Rau may be cited as typical: 'Non credo, Venerem sine venere, bis, in hac brevi ῥῆσι, dixisse, *perge modo*'.[24] These scholars accordingly wish to eliminate the first occurrence of *perge* by athetizing line 389.

Such interference with the text would seem to betray a serious underestimation of Virgil's literary art. The rhetorical figure of *copulatio* is defined by Aquila Romanus as follows: *ea figura elocutionis, in qua idem verbum aut nomen, bis continuo positum, diversa significat* (*rhet.* 28 p. 31,7f.).[25] Scholarship has hitherto failed to perceive that Virgil is employing the same figure of *copulatio* in the present passage: whereas Aeneas had used *pergere* 'notione perseverandi',[26] the same verb is now repeated shortly afterwards by Venus in a quite different sense ('notione se movendi').[27] Virgil has drawn attention to this figure by his carefully symmetrical arrangement. Aeneas' *pergam*, which had occurred at the start of his speech, is picked up immediately by Venus' *perge*, which likewise stands near the beginning of her own allocution.[28] In addition Venus' self-repetition of the imperative *perge* as first word of her speech's last line also matches Aeneas'

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[22] *Nec plura querentem / passa Venus medio sic interfata dolore est* (385f.).

[23] Cf. the conspectus in Stégen (above n. 2) 175.

[24] S. I. E. Rau, *Schediasma de versibus spuriis in libro primo Aeneidos virgilianae*, 1846, 39. Disconcertment is also occasioned by the reflexive use of *perfer* (389); cf. (e. g.) A. Forbiger, *P. Vergili Maronis opera* II, 1873[4], 97 ('*se perferre ad* aliquem locum alibi non videtur inveniri').

[25] This definition is reproduced by I. C. T. Ernesti, *Lexicon technologiae latinorum rhetoricae*, 1797, repr. 1983, 98, who also quotes Cic. *orat.* 135 (*cum ... continenter unum verbum non in eadem sententia ponitur*) and *de orat.* 3,206 (*eiusdem verbi crebrius positi quaedam distinctio*).

[26] So *Thes. Ling. Lat.* X,1 col. 1433,35f. Cf. Serv. *Aen.* 1,372 ('*pergam*': *perseverem, hoc est universa dicam*).

[27] So *Thes. Ling. Lat.* X,1 col. 1431,17f.

[28] Venus' 'disconcerting' *perfer* at the end of the same verse would appear to have been deliberately chosen in order to create a paronomastic counterpart to *perge* at its start; the two terms accordingly generate a species of metrical and syntactical *redditio* (cf. Lausberg [above n. 12] 317f.). Since *perfer* highlights *perge* in this way, it thereby alerts the reader in turn to the latter expression's echo of *pergam*.

use of the same verb as last word of his first line. It may moreover be noted that both instances of Venerean *perge* antecede the injunction to go on to Carthage: since therefore the locomotive meaning of the verb here ('notione se movendi') is only made clear by these postscripts, the reader is at first free to understand this word in the sense in which Aeneas has just used it ('notione perseverandi').[29] There is a deliciously piquant humour in such a seeming exhortation to Aeneas from Venus to 'carry on' with his tale, when he himself has just affirmed that, were he to do so, she would find it excruciatingly tedious and she herself has just shut him up: the piquancy is cleverly heightened by employing *perge modo* twice over. Far therefore from being 'sine venere',[30] Venus' repetition of these words is in fact a palmary instance of Virgil's impishly witty *venustas*.[31]

University of Nebraska, Lincoln

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[29] This construe is further encouraged by the appendage of *modo* to *perge.* For such 'confirmatory' use elsewhere by Virgil of *modo* to endorse a foregoing instance of the same verb cf. *ecl.* 8,77f. In the present passage of the *Aeneid* this adverb is attached to both occurrences of *perge*; for such repeated employment of *modo* with the same imperative after the verb at issue has been used initially on its own cf. (e. g.) Plaut. *Cas.* 749–757; *Poen.* 424–430; *Trin.* 580–590. In thus suggesting that here *perge* might signify 'perseverare' as well as 'se movere' Virgil has accordingly achieved an adroit combination of the rhetorical figure of *copulatio* with that of *amphibolia*; for the latter cf. Lausberg (above n. 12) 514.

[30] So Rau (above n. 24).

[31] In connection with the first *perge modo* (389) Austin himself merely comments lamely: 'a most natural touch (cf. "carry straight on")', while his note on line 401, which contains the second, reads simply: 'a variation and amplification of 389'. The final point may be made that an allusion to the amphiboly in the word *pergere* would seem to be contained in Aeneas' wistful reference to *verae voces* in his response to Venus' sudden self-revelation immediately after her concluding *perge modo*: *'quid natum totiens ... falsis / ludis imaginibus? cur ... / non datur ... veras audire et reddere voces?'* (407–409). For *vox* meaning 'word' cf. *Oxf. Lat. Dict.* 2104 (s. v. 10a: '[gram.] a word'). Here Austin does no more than repeat Conington's paraphrase of *veras*: 'without disguise on the one part or mistake on the other'. A. Sidgwick, *P. Vergili Maronis opera* II, 1890, repr. 1934, 154, who also renders *veras* as 'undisguised', finds 'a strange pathetic beauty in these lines': they would seem on the contrary to be another instance of Virgil's puckish wit. For two further cases of such verbal pawkiness in this poet cf. the present writer, "Virgilian Etymologizing: The Case of Acestes", *AC* 69 (2000) 205–207; id., "A Virgilian Crux: *Aen.* 8,342f.", forthcoming in *AJPh* 122 (2001).