

A COMMENTARY ON SILIUS ITALICUS, *Punica* 13.381-895,
WITH SPECIAL REFERENCE TO LANGUAGE, METRE AND RHETORICAL TROPES

by

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ABSTRACT

Silius Italicus wrote an epic poem on the Second Punic War in seventeen books comprising more than twelve thousand hexameter verses. This commentary deals with 515 of them from Book 13 (ll. 381-895). Here Silius describes his *Nekuia*, the Greek technical term for a spiritual séance, wherein the hero, usually at some critical moment of his life, calls up and questions the dead about his future prospects and plans.

The Introduction describes the two major literary sources of Silius' *Nekuia*, *Odyssey* 11 by Homer and *Aeneid* 6 by Vergil, and shows Silius' use of them. The Commentary consists of a series of notes on the text showing Silius' artistic use of his poetic predecessors' language, in particular Vergil's and Ovid's. Our author, like all Roman poets of the Classical and post-Classical periods, had a rhetorical education and would have been extremely familiar with and skilled in the use of tropes and figures of speech. I have attempted, therefore, to identify in the text as many of these as possible and, since most people today are unfamiliar with them, have listed and defined them in Appendix A.

Appendix B describes the basic metrical structure of the Latin hexameter. Silius was a highly skilled metrician and prosodist and when he deviated, as all the best poets did at times, from the normal pattern or rhythm of hexameter writing, it was usually for artistic reasons. Note is taken in the Commentary of major rhythmical breaks and the author's use of them examined.

Appendices C.1-9 list some of the means by which Silius, using the techniques developed by Vergil, is able to maintain the hexameter's basic unity while achieving movement of thought from line to line. After taking note in the Commentary of the rhythmical device known as the five-worded line, I examine its relationship to the poem in Appendix D, while in Appendix E I

treat the ubiquitous stylistic feature of Alliteration or front-rhyme. Since the treatise is mainly a philological study based on a close-reading of Punica 13, 381-894, I deal briefly in the conclusion with Silius' relationship to Lucan, the other major post-Vergilian epic poet to include a Nekuia in his poem.

Finally, the charge that Silius lacks originality has for too long been accepted uncritically. It is hoped, therefore, that this study will lead others to reconsider their ideas about the Punica.

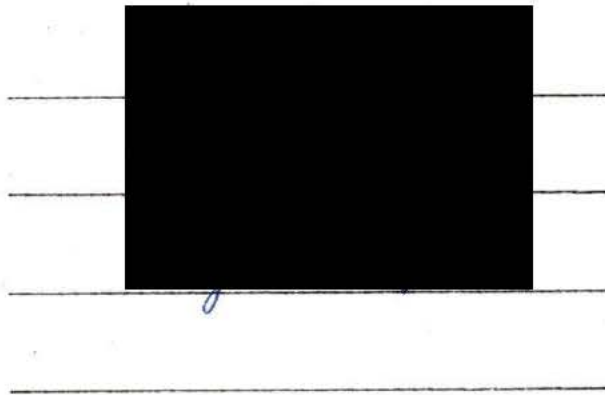


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INTRODUCTION

Punica 13, 381-895, is Silius Italicus' Nekuia (νέκυια). The term, which derives from the word νέκυς (a dead body, corpse), was the name the ancients gave to the eleventh book of the Odyssey, by Homer,¹ the father of Greek epic poetry. In it, Odysseus, the hero, journeys to the land of the dead.² This sombre episode with its ritual and magical associations so caught the imagination of later generations that subsequent writers of epic, Roman as well as Greek, usually included a Nekuia of some sort in their poems. Silius Italicus was following in this tradition when he wrote Punica 13, 381-895.

Homer's Nekuia is simple in construction and quite primitive. At Odyssey 10, 488ff. Circe,³ the witch, informed Odysseus that before resuming his homeward journey to Ithaca he must first make a journey to Hades' realm to consult the spirit of Teiresias, the blind Theban prophet.⁴ Odysseus is to sail across Oceanus⁵ to a place where there is a level shore and the groves of Persephone (Odyssey 10, 509). After beaching his ship he is to go into the house of Hades, and at the confluence of the rivers Pyriphlegethon and Cocytus,⁶ where there is a rock, he is to dig a trench a cubit square and about it pour a drink-offering to all the dead, first with milk and honey, then with wine and finally water, all besprinkled with white barley meal (Odyssey 10, 516-20). Having done this, as Odysseus himself tells his Phaeacian hosts,⁷ "I took sheep and cut their throats over the pit, and the blood ran forth. Then there gathered from out of Erebus the spirits of those that are dead, brides and unwedded youths, and toil-worn old men, and tender maidens with hearts yet new to sorrow, and many, too, that had been wounded with bronze-tipped spears, men slain in fight, wearing their blood-stained armour. These came thronging in crowds about the pit from every side, with

a wondrous cry; and pale fear seized me. Then I called to my comrades and bade them flay and burn the sheep, that lay there, with the pitiless bronze, and told them to make prayers to mighty Hades and dread Persephone. And I myself drew my sharp sword from beside my thigh and sat there and would not suffer the powerless heads of the dead to draw near to the blood until I had enquired of Teiresias."⁸ (Odyssey 11, 35-50.)

First to approach the trench was the spirit of Elpenor, one of Odysseus' companions, who had been left behind unburied at Circe's palace.⁹ Being not yet a full ghost, Elpenor can speak without tasting the blood and entreats Odysseus to return and bury him. This Odysseus promises to do (Odyssey 11, 51-80). Next comes the ghost of Anticleia, Odysseus' mother, whom Odysseus forbids to taste the blood until he has questioned Teiresias. "Then there came up the spirit of Theban Teiresias," relates Odysseus (Odyssey 11, 90-96), "bearing his golden staff in his hand and he knew me and spoke to me. 'Son of Laertes, sprung from Zeus, Odysseus of many devices, what now, hapless man? Why have you left the light of the sun and come hither to behold the dead and a region where there is no joy? Nay, give place from the pit and draw aside your sharp sword, that I may drink of the blood and tell thee sooth.'" After drinking, the seer tells Odysseus of his homecoming and how death would come to him in prosperous old age, with his people dwelling around him (Odyssey 11, 97-149).

After the conversation with Teiresias, Odysseus enquires of the seer how the spirit of his mother, who is sitting near by, might recognize him. Teiresias replies that Odysseus has only to allow whichever of the spirits he wishes to draw near the blood to be able to converse with them. Odysseus' mother approaches the trench and tells him of Penelope, his wife, and Telemachus, his son, and Laertes, his father, and of her own death; afterwards, when Odysseus tries in vain three times to embrace her, she explains

that the dead have not flesh and bones and sinews but are merely souls 'flitting like dreams' (Odyssey 11, 155-224).

Odysseus then relates how he saw one after the other the ghosts of famous women (Tyro, Antiope, Alcmene, Epicaste, Chloris, Lede, Iphimedeia, Maera, Clymene and Eriphyle) and tells the story of each (Odyssey 11, 225-332).

At the urging of his Phaeacian hosts, Odysseus also reports seeing Agamemnon,¹⁰ who tells Odysseus how Clytemnestra, his wife, with her lover Aegisthus, planned his murder after his return from the Trojan War and a ten-year's absence. Then Odysseus tells of Achilles¹¹ and the latter's famous reply to his attempts to comfort the dead hero by reminding him of his privileged position in the underworld: "Nay, seek not to speak soothingly to me of death, glorious Odysseus. I should choose, so I might live on earth, to serve as the hireling of another, of some portionless man whose livelihood was but small, rather than to be lord over all the dead that have perished." Achilles is comforted somewhat, however, at news of his son Neoptolemus' prowess on earth and 'departs with great strides along the mead of asphodel rejoicing.' Odysseus sees too the soul of Ajax, his old rival for the arms of Achilles, who, even in death, still holds his grudge and refuses to acknowledge Odysseus' overtures (Odyssey 11, 385-567).

The Nekyia ends with a series of scenes (568-627), which the poet introduces with;

There then I saw Minos (568);

And after him I marked huge Orion (572);

And I saw Tityos (576);

Aye, and I saw Tantalus (582);

Aye, and I saw Sisyphus (593);

And after him I marked the mighty Heracles (603).

Minos is giving judgment to the dead;¹² Orion is hunting over the field of asphodel the souls of the wild beasts he had slain in life;¹³ the three criminals Tityos,¹⁴ Tantalus¹⁵ and Sisyphus¹⁶ are undergoing their respective punishments; and finally, Odysseus interviews Heracles - his phantom, εἴδωλον, only -, because the real Heracles is living with the gods.

II

Silius,¹⁷ unlike the poet of Odyssey 11, composed his Nekuia around an historical figure. Publius Scipio,¹⁸ the hero of the Punica, had been on leave from the war at Capua¹⁹ for about ten days when word came that his father, P. Cornelius Scipio, and uncle, Gnaeus, Roman military commanders both, had been killed in action in Spain.²⁰ Stunned by the news, Scipio at first surrendered wholly to his grief and for some time remained inconsolable. Unable to reconcile himself to the loss of his remaining kin, Scipio, a man 'with a mystic belief in his privilege of direct personal communion with the gods,'²¹ decided to conduct a séance at the nearby marsh of Acheron close to Cumae, where there was an entrance to the underworld. Here he would call up and converse with the spirits of his family, hoping in this way to alleviate his grief, and ask the oracle about his future (Punica 13, 395-99).

Proceeding to Cumae where Autonoe²² was the priestess in charge of Apollo's shrine, Scipio learns from her the ritual he must perform to call forth the spirits of his kinsmen. "It is customary," the priestess tells him, "to slay black-fleeced sheep before the dawn, as offering to the dead in their graves, and then to bury in an open trench the blood that flows from the throats of the still-living victims. Then the pale kingdoms will render up their inhabitants to your view." As to Scipio's desire to know the future,

Autonoë tells him that he will learn that from another Apolline Sibyl whom she will summon up all the way from the Elysian Fields. The priestess then tells Scipio to purify himself and return after midnight to the neighbouring gorge of Avernus with the sacrificial animals, and to bring with him honey and an offering of unmixed wine (Punica 13, 404-16).

Having done this, Scipio digs a trench with his sword and, to the accompaniment of the Sibyl's mystic words, sacrifices the animals and over them pours the offering of honey, wine and milk. First to come to the trench is the ghost of Appius Claudius,²³ who, after answering Scipio's enquiries as to how he died, entreats him to see to his burial as soon as possible so that his spirit may enter Hades and find rest. When Scipio had promised to do this, the spirit of the other Sibyl came up from the underworld and began to forecast his future career.

If we compare the opening scenes of Silius' *Nekuia* with Homer's, we cannot fail to notice the obvious points of similarity between them. Silius, it is clear, has introduced the digging of the trench and the ritual blood-letting over it, following the example of Homer's necromantic episode in Odyssey 11. Appius, with his plea for burial, the first of the ghosts to come to Scipio, has been introduced, surely, to remind us of Elpenor, the first of the ghosts to come to Odysseus, with his plea for burial (Odyssey 11, 71-78). And to imitate the role of Teiresias, who comes to Odysseus after Elpenor and prophesies the future, Silius has introduced, next after Appius, the Sibyl, who comes up from the underworld to prophesy to Scipio.

Odysseus, after his interview with Teiresias, asked the seer how his mother, who was sitting by the trench in silence and not looking at him, might recognize him. The seer had replied that Odysseus would be able to converse with whomsoever of the dead he would allow to draw near the blood. Odysseus had then allowed his mother to approach the trench and begun to converse with

her. Since Silius had developed his narrative of the trench ritual along lines similar to Homer's, Scipio, after receiving the Sibyl's prophecy, might be expected to request an interview with the spirits of his recently dead parents. It was, after all, the main reason for his conducting the séance. Instead, he asks the Sibyl, who is on the point of returning to Hades, to 'name the spirits of the speechless dead and to reveal to him the dreadful abode of Hades' (Punica 13, 521-22).

The Sibyl describes a barren region which has room for all the dead and for those who have yet to be born. Round this realm there are ten gates. The first admits the souls of warriors, the second lawyers, the third country-folk. Through the fourth come fine artists and poets and the fifth is an entrance for the shipwrecked dead. The sixth is reserved for sinners, the seventh for women, while through the eighth come the souls of children. The ninth gate leads to the Elysian Fields and the tenth to Heaven. "Pale death, with her hideous jaws agape, paces to and fro continually and wanders from gate to gate" (Punica 13, 531-61).

Then there is a lifeless morass, and muddy pools. Through this region flow five rivers, the Phlegethon, Cocytus, Styx, Acheron, and an unnamed river of tears which rises before the entrance to Pluto's palace and "the threshold that no tears can soften". In the courtyard of this palace are the personified abstractions Grief, Leanness, Sorrow, Pallor, Remorse, Treachery, Old Age, Jealousy, Poverty, Error and Discord. Near these lurk the monsters Briareus, the Sphinx, Scylla, the Centaurs, the Giants and Cerberus. On the right grows a great yew tree, watered by Cocytus. Amid all these sits Pluto trying the guilty, surrounded by the personified Penalties and Furies. Here, those who in life suffered injustice, obtain reparation while the guilty pay for their crimes (Punica 13, 562-614).

At this point, the ghost of Scipio's mother, Pomponia, who had died soon

after Scipio's birth, approaches and tells Scipio of his miraculous conception. His mother's place by the trench is taken by his father and uncle, and Scipio learns of their brave deaths. There follows an interview with Paulus,²⁴ after which Scipio gets a glimpse of the ghosts of Flaminius²⁵ and Servilius.²⁶ These three had recently died in the wars with Carthage. Then a series of ancient Roman heroes appears before Scipio: Brutus,²⁷ Camillus²⁸ and Curius.²⁹ The Sibyl names them as they pass by, identifying after these Appius Claudius Caecus,³⁰ Horatius Cocles³¹ and Lutatius.³² Then comes Hamilcar,³³ father of Hannibal and arch-enemy of Rome, whom Scipio interviews and chastises for his son's depredations in Italy (Punica, 13, 615-751).

Next Scipio sees the Decemvirs,³⁴ Alexander the Great,³⁵ the poet Homer,³⁶ Croesus,³⁷ the Lydian millionaire, as well as the Greek heroes Achilles, Ajax, Nestor, Agamemnon, Menelaus and Odysseus.³⁸ Hector the Trojan is there, too, and Castor, whose twin, Pollux, was at this time taking his turn at life on earth (Punica, 13, 752-805).

Scipio then views the ghosts of famous Roman women, Lavinia, Hersilia, Carmentis, Tanaquil and Lucretia, 'the glory of Roman chastity'. Next he sees Virginia, Cloelia, Tullia, Tarpeia and Cornelia; and learns from the Sibyl the stories of them all (Punica, 13, 806-850).

Finally, the Sibyl reviews for Scipio famous Romans yet to be born: Marius,³⁹ Sulla,⁴⁰ Pompey the Great⁴¹ and Julius Caesar.⁴² When the souls of these have passed by, Scipio asks the Sibyl about Hannibal's fate and learns how the Carthaginian will be defeated in a great African battle. Then she tells how Hannibal will be driven into exile and, after much wandering, will finally commit suicide. After this, the Sibyl goes back down to the underworld, and Scipio returns to his companions (Punica 13, 851-895).

It was, no doubt, mainly because of the fame accruing to the Roman poet Vergil's⁴³ Nekyia, contained in the sixth book of his epic poem, the Aeneid,

that Silius, despite the essentially Homeric character of his *Nekuia*, gave such prominence to the description of the underworld and introduced the long parade of ghosts.

The Aeneid, the work of Vergil's maturity, was primarily modelled on the Homeric Iliad and Odyssey. The wars, fought for possession of Latium in Aeneid 7-12, are mainly based on the battle narratives of the Iliad, a poem which describes the fighting around Troy in the last days of the Trojan War. The first five books of the Aeneid detail the wanderings of the hero Aeneas and his band of Trojans after they escape the fall of Troy. Vergil models these adventures on those of Odysseus, who in the course of his wanderings made the descent to the confines of Hades described above. At the close of Aeneid 5, 724ff., Anchises, Aeneas' recently deceased father, appears to his son in a dream and bids him follow the advice of the old man Nautes, who suggested that Aeneas should found a settlement in Sicily, whither the Trojans had been driven by a storm after leaving Africa, and make Acestes ruler of it. He himself should set out at once for Italy, "only with warriors of dauntless heart. Of hardy breed, of wild rough life, your Latin foes will be. Yet first draw nigh the nether halls of Dis, and through the depths of Avernus seek, my son, a meeting with me. Hither the pure Sibyl will lead thee." Having carried out the suggestion of Nautes, Aeneas sails for Italy. During the night, however, Palinurus, the steersman, falls overboard while the crew are asleep, and is lost, and on this tragic note book 5 ends.

Book 6 opens with Aeneas and his men landing at Cumae, in Campania, on the west coast of Italy, and covers the time of their stay there until they leave for their final destination farther north in Latium. The episode contained in this book, therefore, bridges the Odyssean and Iliadic sections of the poem. In the former, Aeneas had had to face discouragement and hardship by land and sea with only the patient submission of the heroic mentality to

support him as he struggled to ascertain the will of the gods. After his experiences in this book he must face new dangers in his wars with the natives of Latium. Yet he does so with a vigour and forcefulness which he had not exhibited in his earlier wanderings. Aeneas' change of attitude can only be accounted for by the experiences he undergoes in his journey through the underworld.

The first section of the poem (11.1-263) describes the preliminaries to Aeneas' descent (κατάβασις) to the underworld. As soon as the Trojans land at Cumae, Aeneas seeks out the Sibyl who resides nearby. He asks her to grant that the Trojans may find rest in Latium and promises to set up a temple of solid marble, and institute festal days in Phoebus' name, with a shrine for the Sibyl herself. The Sibyl predicts wars for the Trojans in Latium but urges Aeneas to follow his fortune boldly. Remembering Anchises' injunction, Aeneas then requests to be permitted to pass into his father's sight in the underworld; other mortal men of divine descent have had the privilege - Orpheus, Heracles, Pollux, Theseus - why should not he go? "I, too, have descent from Jove most high" (1.123). The Sibyl grants Aeneas' request and tells him that first he must pluck from a shady tree a golden bough, consecrate to nether Juno. Only with the bough can he make the descent to the underworld. The Sibyl also informs Aeneas of the death, meantime, of one of the Trojans with the fleet, who must first be buried. Finally, Aeneas is to return bringing black cattle as peace-offerings. "Only so shalt thou survey the Stygian groves and realms the living may not tread" (11.154-55). On returning to camp, Aeneas and his companion, Achates, are grieved to find Misenus, the bugle-player, dead. While collecting wood for his funeral pyre, Aeneas discovers the golden bough which he deposits in the Sibyl's care. The funeral over, Aeneas hurries to the place called Avernus, 'over which no birds fly'. There he and the Sibyl complete the prescribed

sacrifices and prepare to descend to the underworld.

When Aeneas and the Sibyl begin their journey through the various regions of Hades on their way to Elysium, where Anchises, Aeneas' father, awaits them, they first of all meet the personified abstractions, Care, Disease, Age, Fear, Famine, Want, Death, Toil, Sleep, Guilty Joys, War and Savage Strife, before the entrance to Hades' realm. In the middle of the courtyard stands a vast elm, 'the home which, men say, false dreams hold in throngs, clinging under every leaf'. Stalled around the courtyard are the monstrous forms of various beasts, Centaurs and double-shaped Scyllas, and the hundred-fold Briareus, and the Beast of Lerna; the Chimaera and the Gorgons and Harpies are there, too, and Geryon, a giant with three bodies (Aeneid 6, 268-294).

From here a road leads to the river Acheron where Charon ferries the souls of the dead across to the side 'whence none return'. In droves the souls crowd the bank, pleading to be taken across. Only the buried are carried over, however, while those whose bodies on earth remain unburied, must 'flit about' for a hundred years before being admitted to Hades. Aeneas recognizes Leucaspis and Orontes, both shipwrecked while sailing home from the Trojan War, and their bodies, as a result, unburied. Then he meets the soul of Palinurus, the steersman, who tells Aeneas how he fell from the ship and, in a scene that reminds us of Elpenor in Odyssey 11, pleads to be buried. Aeneas and the Sibyl approach Charon, who at first is unwilling to ferry them. The golden bough, however, assures them passage. Once over and safely past Cerberus, they hear voices wailing - the souls of infants who have died on the threshold of life. Nearby are the souls of those who had been falsely condemned to die. Next to these are the souls of suicides and not far off in the Mourning Fields the souls of those who died for love. Among them, Aeneas converses with the soul of Dido, whom he had abandoned in Carthage. He and the Sibyl encounter next the souls of those who had been slain on the battle-

field, among whom Aeneas talks with his kinsman Deiphobus, son of Priam, whose corpse had been mutilated by Menelaus during the sack of Troy. (Aeneid 6, 295-534).

Leaving the Mourning Plains, Aeneas and the Sibyl reach a junction in the road. The path to the right leads to Elysium, the one to the left to Tartarus where the souls of the wicked are punished. By including an account of these two regions, Vergil shows himself henceforth independent of the mythological and Homeric traditions to which he had been indebted for Aeneas' descent and the early stages of the procession through the underworld with Charon and the monsters, and peopled with figures from the Greek epic tradition. Now, with Tartarus and Elysium, Vergil is in the current of post-Homeric tradition, when a systematic theory of penalties and rewards in the after-life was fully developed.

Proceeding with the Sibyl along the path to Elysium, Aeneas sees to the left a castle with triple walls and encircled by Phlegethon, a river of fire. Hearing groans from within, he asks the Sibyl to explain the cause of the noise. The Sibyl, having once had access to Tartarus, is able to tell Aeneas of the judge Rhadamanthus⁴⁴ and of Tisiphone,⁴⁵ the fury, who scourges the guilty. The gate chances to open and they see Tisiphone herself 'girt with lash'. The Sibyl also tells Aeneas of the monster Hydra on guard within, and the chasm of Tartarus, dropping sheer down to where the Titans⁴⁶ are confined. Here, as the Sibyl tells Aeneas, she saw the Aloidae⁴⁷ who tried to tear down Jove from his realm above, and Salmoneus,⁴⁸ paying the penalty for aping Jove's fires and the thunders of Olympus. Tityos,⁴⁹ too, whom we met in Homer's 'underworld', is there, his body stretched out 'over nine full acres', a vulture gnawing at his liver and vitals. There, too, is Pirithoüs,⁵⁰ over whom hangs a black crag, ever threatening to fall, and the Lapithae,⁵¹ and Ixion,⁵² prevented always by the eldest Fury from reaching out to the banquet

spread nearby (Aeneid 6, 548-607).

Next the Sibyl describes the human malefactors, whose sins include hatred of brothers, physical abuse of a parent, or the defrauding of a client, a particularly heinous crime in Roman eyes. Also avarice is mentioned, and the attendant neglect of needy kin, - those guilty of this, says Vergil, formed the largest number. Then the Sibyl mentions those who were slain when taken in adultery, and those who practised warfare against their own country. Returning to mythical figures, the Sibyl describes Theseus⁵³ and Phlegyas,⁵⁴ who is reported as saying: "Be warned; learn to be just and not to neglect the gods." Here is one, says the Sibyl, who sold his country for gold, and imposed on her a tyranny; another is here, who forced his daughter's bed. "All dared a monstrous sin, and what they dared, attained. Nay, had I a hundred tongues, and a hundred mouths, and a voice of iron, I could not sum up all the forms of crime, or rehearse all the tale of torments" (Aeneid 6, 608-627).

The enumeration of the horrors of Tartarus serves to highlight the description of Elysium for which Vergil reserves the third and final section of the sixth book (ll. 637-901). Here Aeneas hopes to find his father, Anchises, for whose sake he has made the descent to the underworld. After sprinkling his body with fresh water, Aeneas deposits the golden bough on the threshold of Elysium and proceeds with the Sibyl into a region which bears a remarkable resemblance to the Abode of the Blest and its inhabitants as described by Pindar⁵⁵ in the fifth century B.C. "For them," says Pindar, "the strength of the sun shineth below while here the night lasteth, and, in meadows of bright roses before their city, the land is shady with the tree of incense and laden with golden fruits. And they take their pleasure there, some in horses and wrestling, and some in games, and some with harps, and beside them all flowery happiness bloometh. And through the lovely place spreadeth ever an

odour of them that mix all manner of incense on the altars of the gods in a far-shining fire" (Frag.114, Oxford Classical Text).

As Aeneas and the Sibyl proceed, they see some souls, as ever, disporting themselves on the grassy wrestling grounds, while others are dancing and singing to the accompaniment of Orpheus and his lyre. Aeneas perceives next the old line of Trojan heroes, Ilus and Assaracus, and Dardanus, Troy's founder. He sees their chariots at a distance, and horses and their lances standing ready for use. Other souls meanwhile are feasting on the turf and joyfully chanting paeans. The Sibyl and Aeneas note too the souls of those who died fighting for the fatherland as well as those who were in life poets and priests. Here too are those who ennobled life by discovering and developing the arts, or became deservedly famous among men for whatever reason - 'the brows of all bound with snowy fillet'. After enquiring of Musaeus⁵⁶ the whereabouts of Anchises, the Sibyl is directed to a deep green vale where she and Aeneas find him surveying the souls that would soon pass to life above, on earth. Here father and son are at last reunited. After a touching reunion, Aeneas questions his father about the souls he sees at the river Lethe (Forgetfulness). Anchises answers that they are the souls of those about to be reincarnated, including Aeneas' posterity whom he will later review. When Aeneas expresses surprise that souls rise again to the upper air and put on bodies a second time, Anchises proceeds to explain the Vergilian theory of the transmigration of souls (Aeneid 6, 637-723).

In this passage (ll.724-51), Vergil deliberately imitates the poetic style of Lucretius,⁵⁷ poet and Epicurean, who was born 95 B.C., and is said to have been dead by 50 B.C. Vergil's theory is in sharp contrast, however, with the materialistic doctrine of the older poet, and, though founded on the belief in transmigration of the soul, derives mainly from the Stoic school of philosophy. The Stoics propounded a doctrine of the anima mundi,

the world spirit, which is God, which runs through every part of the universe, and of which every living thing, including man, has a particle. Vergil's theory is, briefly, this. This particle, which in man is individualized into what we should call the soul, becomes tainted while on earth by the imperfection of the mortal body. This tainted condition gives rise to fear and hope, grief and joy, and the other human emotions, and is the reason why the eye and mind of mortal man cannot pierce into the unknown. After death, the soul carries with it the taint it has acquired, and must go through a process of purification lasting a thousand years. Then the soul drinks the waters of Lethe (Forgetfulness) and, returning to earth, inhabits a fresh body.

Anchises then leads Aeneas and the Sibyl among the souls and identifies them. There follows (ll. 752-892) a long list of names beginning with Silvius, who would be Aeneas' last-born son. From him would spring the line of Alban kings - Procas, Capys, Numitor and Silvius Aeneas. Romulus is next identified and after him Caesar Augustus. Then the Roman kings are named - Numa, Tullus and Ancus. Aeneas also sees the Tarquin kings and Brutus, the first consul. Anchises names after these the republican heroes including Julius Caesar and Pompey the Great. The review ends with Anchises' tribute to the two great cultural centres of antiquity, Greece and Rome.

"Others, I doubt not, shall beat out the breathing bronze
with softer lines; shall plead their causes better;
with the rod shall trace the path of heaven and tell the
rising of the stars; remember thou, O Roman, to rule
the nations with thy sway, - these shall be thine arts -
to crown Peace with Law, to spare the humbled, and to
tame in war the proud."

Though this passage would serve as a fitting epilogue to Vergil's Nekyia, there follows a further review of two Romans: the old Marcellus,⁵⁸ hero of

the wars with Hannibal, and the young Marcellus,⁵⁹ adopted nephew and heir apparent of Caesar Augustus, who had died at the age of twenty in 23 B.C., cutting short a life of great promise. "Thus through the whole region," writes Vergil (ll. 886-92), "they [Aeneas and the Sibyl] freely range, in the broad, misty plains, surveying all. And when Anchises had led his son over every scene, and fired his soul with love of fame that was to be, he tells him of the wars he must thereafter wage, and teaches him the Laurentine peoples and the city of Latinus, and how he is to flee or face each toil." Thus encouraged, and a changed man, Aeneas returns to earth via the Ivory Gate of Sleep, and after rejoining his companions at the ships, sets sail for Latium to the North.

III

Circe, the witch, initiated the Homeric Nekyia at Odyssey 10, 490ff., by telling Odysseus that he must first consult the soul of the seer Teiresias. Vergil assigned this function to the soul of Anchises, who appears to his son in a dream at the close of Book 5 of the Aeneid and tells Aeneas to seek him out in the underworld by going to Cumae in Italy and interviewing the Apolline Sibyl. Circe had also described to Odysseus (Odyssey 10, 504-40) the necromantic ritual he must use in summoning the shade of Teiresias. The Vergilian Sibyl of Cumae prescribed a similar sacrifice to the dead which Aeneas was to perform before descending to the underworld (Aeneid 6, 236-63). The role of Teiresias in predicting the future is assigned to Anchises in his meeting with Aeneas in the Elysian Fields where he shows his son "visions of cities proud and nations sprung from thee" (Aeneid 6, 756ff.). The Sibyl of Cumae, however, also has a minor prophetic role. When Aeneas consults her on first landing at Cumae, he learns of the wars he must fight in Latium (Aeneid 6,

86-94).

Aeneas, during his journey through the underworld, conducted four interviews. The first, with Palinurus (Aeneid 6, 337-71), in which the drowned steersman asks for burial, corresponds to the interview Odysseus had with Elpenor (Odyssey 11, 57-83). The meeting in the Mourning Plains with Dido (Aeneid 6, 440-477), who glares 'with fierce, relentless gaze', and refuses to speak, suggests Ajax's sullen refusal to be reconciled with Odysseus, even in the grave (Odyssey 11, 541-567). The interview Aeneas has with Deiphobus, and the latter's account of his wife Helen's treachery (Aeneid 6, 494-534), corresponds to Agamemnon's report to Odysseus of his faithless wife, Clytemnestra, and his death through her betrayal (Odyssey 11, 395-464). A parallel to Aeneas' interview with his father, Anchises (Aeneid 6, 679ff.), suggests itself in Odysseus' conversation with his mother, Anticleia (Odyssey 11, 155-224). And although Vergil assigned a much more important role in Aeneid 6 to Anchises than did Homer to Anticleia in Odyssey 11, the Roman poet obviously associated the two situations. Aeneas, for example, tries three times to embrace Anchises at their first meeting (Aeneid 6, 679-702), just as Odysseus tried three times to embrace Anticleia (Odyssey 11, 204-209).

Silius not only took over the Cumaean Sibyl of Vergil, but conducted his Nekyia at an official entrance to Hades at Avernus, near Cumae, used by Aeneas for his descent into the underworld. Scipio, however, unlike Aeneas, who descended into the underworld, remained at all times by the trench in conformity with the demands of the necromantic ritual, the shades rising to converse with him there. The first of the shades to come to Scipio at the trench is Appius Claudius, who requests immediate burial (Punica 13, 457-465), just as Elpenor at Odyssey 11, 72-76, and Palinurus (Aeneid 6, 363-71), who requests Aeneas to take him with him across the river into Hades. Silius assigns a role similar to that of Teiresias at Odyssey 11, 100/37,

to the Sibyl who comes up 'all the way from the Elysian Fields' to tell Scipio of his future career (Punica 13, 495-516). Silius' Sibyl 'from the underworld' also has a function comparable to that of the Sibyl in Aeneid 6, who escorts Aeneas through the underworld and identifies everything. The Sibyl in Punica 13, 523-614, however, describes visually the underworld to Scipio as they both sit by the trench.

Besides the initial interview with Appius Claudius, Scipio conducts three other interviews which have parallels in Odyssey 11 and Aeneid 6, as well as two other minor ones with Hamilcar (Punica 13, 738-751), father of Hannibal, and with Alexander the Great (Punica 13, 767-777). The first with Pomponia (Punica 13, 615-649), Scipio's mother, has an obvious parallel in Odysseus' interview with his mother, Anticleia (Odyssey 11, 155-224). At the end of his conversation with Pomponia, Scipio even tries to embrace his mother's soul (Punica 13, 648-650), as does Odysseus Anticleias' and Aeneas Anchises' (Aeneid 6, 699-702). When we read of Scipio's interview with his father and uncle, who appear together after Pomponia (Punica 13, 650-704), we immediately think of Aeneas' meeting with Anchises (Aeneid 6, 679ff.). The last interview, with Paulus (Punica 13, 705-715), the Roman military commander who fell at Cannae, matches the interviews with Agamemnon and Achilles in Odyssey 11, 385-540, and with Deiphobus in Aeneid 6, 494-534.

After Odysseus' interview with his mother, Anticleia, the poet introduces a long passage usually called the Catalogue of Heroines (Odyssey 11, 235-332). This is a procession of noble Greek ladies whose ghosts come forward to the trench and after drinking the blood sacrifice tell Odysseus their pedigree and something of the story of their lives. Vergil had omitted such a catalogue from his Nekuia, unless the females, all victims of love, whom Aeneas meets in the Mourning Plains (Aeneid 6, 440-476), could be considered an equivalent group. Silius, however, included a Catalogue of Heroines -

Roman, to be sure - adding further to the Homeric character of his Nekyia (Punica 13, 806-50).

The Silian Catalogue, which consists of ten Roman ladies, appears in the midst of the long procession of ghosts reviewed by Scipio and the Sibyl as they sit by the trench. It was, no doubt, Vergil's influence that prompted Silius to include such a long un-Homeric review. Silius' review, however, is Vergilian only in part. In introducing the procession of Aeneas' posterity and of Romans yet to be born, Vergil departed drastically from Homeric tradition where the ghosts reviewed are all of those who have already lived a life on earth. After Scipio's interview with Paulus (Punica 13, 705-715), Silius introduces the ghosts of Roman commanders of the past, albeit only recently dead in the Hannibalic Wars - Flaminius, Gracchus, and Servilius, (Punica 13, 716-720). These serve in turn to introduce Roman heroes of the remote past (Punica 13, 721-731) - Brutus, Camillus, Curius, Pyrrhus, Horatius Cocles and Lutatius, whose sea-victory over the Carthaginians serves to introduce the shade of the Carthaginian, Hamilcar (Punica 13, 732-751). The abrupt insertion of the Decemvirs (Punica 13, 752-754) is, I believe, in keeping with Silius' desire to model his review after the fashion of Homer's, where there is no relationship of the ghosts to one another as they appear to Odysseus. The shade of Alexander the Great next appears after the Decemvirs, and Scipio, the great Roman general to be, interviews the famous Greek commander and world conqueror (Punica 13, 767-775). Croesus then flits up (Punica 13, 776-777). His appearance has nothing to do with Alexander and serves only to remind us that we are all equally poor in death. After Croesus, Silius pays tribute to a greater poet, Homer (Punica 13, 778-797) and, as if by a process of association, introduces next the heroes immortalized by the Greek poet - Achilles, Hector, Ajax, Nestor, the Atridae, Odysseus and Castor (Punica 13, 798-805). At this point there follows (Punica 13, 806-850) Silius'

Catalogue of Heroines, ten Roman ladies, the first seven of whom are of good repute - Lavinia, Hersilia, Carmentis, Tanaquil, Lucretia, Virginia and Cloelia. The last three, however, achieved some notoriety - Tullia, Tarpeia and an unnamed third, probably Cornelia, who was condemned by the Emperor Domitian to be buried alive for unchastity. In the final group of ghosts to appear to Scipio and the Sibyl (Punica 13, 851-867), Silius departs from the example of Homer and gives his Nekuia a decidedly Vergilian character by introducing the shades of Romans to be born after Scipio - Marius, Sulla, Pompey the Great and Julius Caesar.

The final scene by the trench (Punica 13, 868-893), in which Scipio, now aware of the punishment meted out to great criminals in the underworld, and in particular to enemies of Rome, asks the Sibyl to reveal what may be in store for Hannibal, though paralleled neither in Odyssey 11 nor in Aeneid 6, is essentially Homeric in spirit. Odysseus, it will be remembered, after hearing his future from Teiresias, appears more concerned with the immediate situation when he says (Odyssey 11, 138-144): "Teiresias, of all this, I ween, the gods have spun the thread. But come, tell me this, how my mother, who sits by the blood in silence, may recognize me." Scipio, likewise, on learning from the 'underworld' Sibyl what a glorious military future and ultimate exile await him, replies (Punica 13, 517-522) somewhat stoically, though showing that Homeric concern with the here and now. 'However hard the lot in life assigned me, I shall struggle to overcome it. But, famous maiden, I entreat you to stay your steps a while, that you may name the spirits of the speechless dead and reveal to me the dreadful abode of Hades.' Again, in this final scene (Punica 13, 868-893) in which Scipio asks about Hannibal's fate, there is the same Homeric concern with the present situation. Even though he has just had revealed to him the identities of four Romans whose careers will affect each other deeply and of whom the last, Julius Caesar,

will preside over the dissolution of the Roman Republic, Scipio's concern is with Hannibal, who is at that very moment roaming at will throughout Italy and posing a dire threat to Rome herself. Vergil writes of Aeneas in a comparable situation, after his father, Anchises, has led him over every scene and instructed him in the wars he must thereafter wage (Aeneid 6, 886-892), that he returned to life 'fired in his soul with love of fame that was to be'. When Silius writes of Scipio (Punica 13, 894-895) that he returned joyfully (laetus) to his comrades in the harbour after the necromantic episode, we must assume that Scipio's joy lay for the most part in his knowledge of Hannibal's miserable end rather than in his own future glory. And this, surely, is how Odysseus would have reacted to the situation had he been in Scipio's place. Having returned to life, Odysseus would have worked himself into a position where he could destroy Hannibal, just as he destroyed the suitors when he finally returned to his home in Ithaca (Odyssey, Books 18-23). In first seeking military command before the allowed age (Punica 13, 508) and systematically destroying the Carthaginian power in Europe before turning to deal with Hannibal in Africa, Scipio shows himself worthy of his Ithacan predecessor. The rest is history.

FOOTNOTES

1. Throughout this essay, Homer is considered the author of the Iliad and the Odyssey. The two poems were probably composed, as we have them, by the eighth century B.C. Translations from these works in the essay are taken from The Iliad, translated by A.T. Murray (Loeb Classical Library, London and Cambridge, Mass., 1925). The Odyssey translated by A.T. Murray (Loeb Classical Library, London and Cambridge, Mass., 1924). Translations of passages from Vergil's Aeneid are from The Aeneid, translated by H.R. Fairclough (Loeb Classical Library, London and Cambridge, Mass., 1965). Translations of passages from The Punica by Silius Italicus are from The Punica, translated by J.D. Duff (Loeb Classical Library, London and Cambridge, Mass., 1961).
2. The idea of the epic hero visiting the underworld did not originate with Homer. Odysseus' journey to Hades has parallels in almost all epic traditions. In the ancient epic of Gilgamesh, for instance, which has been called 'the Odyssey of the Babylonians', Gilgamesh, the hero, visits the underworld in search of eternal life. For the translated text of the epic and a full discussion of the poem's contents, see Alexander Heidel, The Gilgamesh Epic and Old Testament Parallels, University of Chicago Press, 1949. In Rune 16 of the Kalavala, the national epic of Finland, Wainamoinen, the hero, makes a similar journey to the underworld. See Kalavala, The Land of the Heroes, translated from the Finnish by W.F. Kirby (Everyman's Library, London and New York, 1907).
3. Circe was skilled in sorcery, but employed her charms and gifts for a bad purpose. She presented to every stranger an enchanted cup. No sooner had the unfortunate individual drunk the contents than he was turned into a hog and relegated to the sty where he retained the consciousness of what he had been as a human. Odyssey 10, 203-43 has the story of Odysseus' men who unwittingly drank from Circe's cup; Odyssey 10, 321-99 describes their rescue by Odysseus.
4. Teiresias, one of the most famous of early Greek soothsayers, lived in the mythical times of Oedipus and the war of the seven chiefs against Thebes. Afflicted with blindness, Teiresias, by way of compensation, was endowed by the gods with the gift of prophecy.
5. Oceanus in Homer is the river which flows around the earth and sea. Beyond Oceanus is the entrance to the underworld.
6. See R.G. Austin, Aeneid 6, Oxford, University Press, 1977; Appendix pp.279ff., where Colin Hardie argues that the oracle of the dead (νεκυομαντεῖον) mentioned by Herodotus (5, 92, 2) is the location of Odysseus' underworld adventure.
7. Odysseus had come to the court of the Phaeacians from the island of Ogygia, home of the goddess Calypso (end of Odyssey 5). Here he told the story of his adventures since leaving Troy (Odyssey 6-12) which included his journey to Hades (Odyssey 11).
8. Odysseus is describing the sacrificial preliminaries necessary to the completion of the magical rite of necromancy whereby the souls of the

dead are called forth and questioned about the future. In ancient Greece, necromancy was, it seems, carried out at certain definite spots which were supposed to lead directly to the underworld by subterranean passages. Such places were called oracles of the dead (νεκρομαντεῖα, νεκρομαντεῖα, ψυχομαντεῖα). See note 6. For a full discussion of necromancy in the ancient world: Pauly - Wissowa - Kroll, Realencyklopädie der Klassischen Altertumswissenschaft. Article: Nekromantie. A. Bouché - LeClercq, Histoire de la Divination dans L'Antiquité, Paris, 1879. Vol. 2, ch. 2 and Vol. 3, Section 3. Sir J.G. Frazer, Folklore in the Old Testament, London, Macmillan, 1918, Vol. 2, Part 3, ch. 8. W.R. Halliday, Greek Divination, London, 1913, ch. 11. E.M. Butler, Ritual Magic, Cambridge University Press, 1949, ch. 1, Part 2. H.D. Broadhead, The Persae of Aeschylus, Cambridge University Press, 1960, Appendix III. W. Headlam, "Ghost-Raising, Magic and the Underworld", Classical Review, Vol. 16, 1902, pp.52-61. J.C. Lawson, "The Evocation of Darius" (Aesch. Persae 607-93), Classical Quarterly, Vol. 28, 1934, pp.79-89. For the significance of the ritual and the apotropaic use of the sword: S. Eitrem, "The Necromancy in the Persai of Aeschylus", Symbolae Osloenses, Vol. 6, 1928, pp.1-5.

9. That morning, as Odysseus and his men were preparing to leave for Hades, Elpenor had fallen from the roof of Circe's palace and broken his neck (Odyssey 10, 550-60).
10. Agamemnon, King of Mycenae, had been commander-in-chief of the Greek forces at Troy.
11. Achilles was perhaps the best of the Greek warriors at Troy. The Iliad treats of the 'wrath' of Achilles at the loss of a favourite female captive to Agamemnon, and the disastrous consequences it had for the Greek forces.
12. Minos was a mythical king of Crete who was so just and wise that after death he was appointed one of the judges in Hades.
13. Orion was a legendary giant and hunter from Boeotia in Greece.
14. Tityos was a legendary Greek giant from Euboea. He was killed by Zeus (or Apollo) for offering violence to Leto (or Artemis), and cast into Tartarus, where two vultures perpetually tore his liver with their beaks.
15. Tantalus was a legendary king of Sipylus in Lydia, Asia Minor, who was everlastingly punished for the murder of his son, Pelops. His punishment was to stand up to his neck in water which receded from him whenever he tried to drink; over his head hung fruit which was blown out of his reach each time he tried to grasp it.
16. Sisyphus was said to have built Corinth in Greece and become its first king. Fraudulent and avaricious, however, he was punished in Hades by being obliged to roll uphill a stone which always rolled down again just as he reached the top.
17. Tiberius Catius Asconius Silius Italicus (born c.25 A.D., died c.101 A.D.). Latin poet and author of the Punica, an epic poem in seventeen books on the Second Punic War, which was rediscovered by Poggio Braccolini in 1416.

Most of the biographical information for Silius' life comes from a letter written by the younger Pliny (III.7) in 101 A.D. Other facts about Silius' life can be learned from Tacitus, Histories 3, 65. Also Martial, Epigrams, 7, 63; 8, 66; 11, 48, 50; 12, 67. Silius was survived by a son, who at his father's death, had already attained consular rank. Silius himself had attained similar rank under Nero when he became consul in the last year of the Emperor's life, 68 A.D. His association with Nero had damaged his early reputation. Under Vespasian, however, Silius won fame for his conduct as governor of Asia. On retirement, Silius retreated to Campania, which he never left again. He spent his retirement, when not writing verse, in receiving many visitors. In these pursuits he completed his seventy-fifth year. Finding himself at that time to be suffering from an incurable tumour, Silius exercised his prerogative as a Stoic and, by abstaining from food, took a 'reasonable departure' (rationalis e vita excessus) from life.

18. Publius Cornelius Scipio Africanus Major, Roman general, born 234 B.C., died c.183 B.C., son of P. Cornelius Scipio who, while consul in command of a small force, was repulsed by Hannibal in a cavalry engagement near the Ticinus, a small tributary of the River Po in Cisalpine Gaul, 218 B.C. Livy records (21, 46, 7) that the consul, severely wounded, owed his life to his young son. The same young man fought as a military tribune at Cannae 216 B.C., when the Romans sustained a severed defeat, and was one of the few Roman officers to survive that field. He saw further action in Italy and was at Capua when it surrendered in 211 B.C. In the same year, after the deaths of his father and uncle in Spain, Scipio, though only twenty-four years old, sought and was given the command of the army in Spain with proconsular rank. Taking first of all New Carthage in 210 B.C., during the next three years Scipio drove the Carthaginians from the Spanish peninsula. Returning to Rome in 206 B.C., he was elected consul for 205 B.C. with permission to carry the war into Africa. At the beginning of 204 B.C., Scipio sailed for Africa and after an uneventful year in which he besieged Utica, defeated a Carthaginian army under Syphax and Hasdrubal in 203 B.C. and marched on Carthage. At this point Hannibal was recalled from Italy. In 202 B.C. the final and decisive battle that brought to an end the Second Punic War was fought at Zama. In it, Scipio won a great victory over Hannibal. The Carthaginian general at first remained at Carthage after his defeat but eventually left Africa when the Romans, suspicious and jealous of their great enemy, demanded his surrender. Hannibal went East and tried in vain at the court of Antiochus and elsewhere to begin again the war with Rome. He finally took refuge with Prusias, king of Bithynia, where he ended his life by poison when the Romans persisted in demanding his surrender. In the same year, 183 B.C., his opponent at Zama, Scipio Africanus, died.
19. After the battle of Cannae, 216 B.C., in which Hannibal defeated the Romans, a series of revolts occurred in the southern part of Italy. Noteworthy among these was the defection of Capua, at that time the most important town of Italy after Rome. Capua finally surrendered to Roman forces in 211 B.C.
20. Publius Cornelius Scipio and his brother Gnaeus were both killed in Spain in 212 B.C., within three weeks of each other.
21. M. Cary, A History of Rome, London: Macmillan and Co. Ltd., 1962, p.170.

22. Autonoe was a Sibyl. This name was given by the Greeks and Romans to prophetesses inspired by some deity, usually, as here, Apollo.
23. Appius Claudius was a member of the ancient and well-known Claudian family, thought to be descended from Attus Clausus, a man of Spartan descent who migrated from the Sabine country of Italy to Rome where he founded the family.
24. Lucius Aemilius Paulus was consul in 219 B.C. and again in 216 B.C., when he was defeated and killed at Cannae.
25. Gaius Flaminius was consul in 217 B.C., when he was defeated and slain at the battle of Lake Trasimene.
26. Servilius fell at Cannae. According to Livy 22, 43, 8, he was consul the year before Cannae, i.e. 217 B.C.
27. Brutus, a legendary figure of Roman history, was elected first consul in 510 B.C. He is said to have had both his sons put to death for attempting to restore the royal house of Tarquin.
28. Camillus, Roman Republican hero and censor in 403 B.C., was six times consular tribune and five times dictator. In his last dictatorship (367 B.C.) at the age of eighty, he defeated the Gauls.
29. Manius Curius Dentatus, Roman general, was considered in later times a model of old Roman simplicity and frugality.
30. Appius Claudius Caecus, the Blind, was twice consul (307 and 296 B.C.). In his old age, he persuaded the senate not to make peace with Pyrrhus, the Greek invader of Italy, after the battle of Heraclea (280 B.C.).
31. Horatius Cocles, legendary Roman hero, was said to have defended the Pons (Bridge) Sublicius, with two others, against the army of Porsena until the Romans broke down the bridge behind them. Having sent the others back before the final destruction of the bridge, he saved himself by swimming to safety across the Tiber.
32. Gaius Lutatius Catulus won a decisive naval victory against the Carthaginians off the Aegates Insulae (Islands), resulting in the end of the First Punic War and the cession of Sicily to Rome in 241 B.C.
33. Hamilcar Barca (Lightning), Carthaginian general, was the father of Hannibal.
34. Decemviri, ten-men, was the name given by the Romans to various temporary or permanent commissions appointed to carry out legal or religious functions.
35. Alexander the Great, son of Philip II of Macedon and Olympias, was born in 356 B.C. and died in 323 B.C., after a short, glorious career as a world conqueror.
36. Homer. See note 1.

37. Croesus, last king of Lydia in Asia Minor, reigned 560-546 B.C. His enormous wealth was based on commercial enterprise.
38. All these were prominent Greeks who had participated in the Trojan War and appear in the Iliad and Odyssey.
39. Gaius Marius was a Roman general and statesman. Born in 157 B.C., he died during his seventh consulship in 86 B.C.
40. Lucius Cornelius Sulla was born in 138 B.C. In 82 B.C. he became Dictator and drew up a list (proscriptio) of men who were declared enemies of the state and executed. Sulla resigned the dictatorship in 79 B.C. and withdrew into private life at Puteoli where he died a year later at the age of sixty.
41. Gnaeus Pompeius, surnamed Magnus, the Great, Roman general and statesman, was born in 106 B.C. Civil war broke out in Italy in 49 B.C. At Pharsalus in Greece the next year, Pompey was defeated by the forces of Julius Caesar. He fled to Egypt but was assassinated on landing in that country.
42. Gaius Julius Caesar, Roman general and statesman, was born c.102 B.C. and assassinated on the Ides (15th) of March 44 B.C.
43. Publius Vergilius Maro was born 70 B.C. and died 19 B.C.
44. Rhadamanthus was brother of Minos (see note 12). Because of the absolute integrity of his life on earth, Rhadamanthus was appointed one of the judges in the underworld, together with Aeacus and Minos.
45. Tisiphone was one of the three Erinyes whose function in Greek mythology was to torment those who had violated the laws of society, such as a murderer of a near relative.
46. The Titans were flung into Tartarus for having opposed the rule of Zeus.
47. The Aloidae, having threatened the Olympian gods with war, were destroyed and flung into Tartarus.
48. Salmoneus deemed himself equal to Zeus and ordered sacrifices to be offered to himself. He even imitated Zeus' thunder and lightning. Zeus, however, destroyed him and cast him into Tartarus.
49. Tityos. See note 14.
50. Pirithoüs was, in Greek legend, king of the Lapithae and son of Ixion (see note 52). He chose to marry Persephone, queen of the underworld. Caught by Pluto, king of the underworld, in his attempts to steal away Persephone, Pirithoüs was fastened to a rock in the underworld where he remained forever in torment.
51. The Lapithae, ruled by Pirithoüs, were a mythical people dwelling in the mountains of Thessaly.
52. Ixion, in Greek legend, was king of Thessaly. He abused Zeus' hospitality

by trying to seduce his wife, Hera. For this he was punished in Tartarus by being bound to a fiery wheel in perpetual motion.

53. Theseus had accompanied Pirithoüs (see note 50) to the underworld in quest of Persephone. In one version of the story, Heracles freed Theseus but was unable to rescue Pirithoüs.
54. Phlegyas was father of Ixion (see note 52). According to Servius (Scholia on Aeneid 6, 618), Phlegyas had a daughter Coronis who gave birth to Aesculapius by Apollo. The father in anger burnt Apollo's temple, for which he was being punished in Tartarus.
55. Pindar, a Greek lyric poet, was born in 518 B.C. in Boeotia.
56. Musaeus is a semi-legendary figure, represented as one of the earliest Greek poets.
57. Titus Lucretius Carus was the author of the De Rerum Naturā, a didactic poem in six books on Epicurean philosophy. The Epicureans believed in the complete annihilation of body and soul at death.
58. Marcus Claudius Marcellus, Roman general, was five times consul. He fell in battle against Hannibal near Venusia in 208 B.C.
59. Marcus Claudius Marcellus, born 42 B.C., was the son of C. Claudius Marcellus (consul 50 B.C.) and of Octavia, sister of the emperor Augustus. He died in 23 B.C. at Baiae, supposedly poisoned by Livia Drusilla, his stepmother and wife of the emperor, Augustus, by whom she had two children.

COMMENTARY

Scipio, having received word that his father and uncle have died, decides to conduct a séance ll. 381-399.

381. Capua: the poet uses the name Capua by Metonymy (Appendix A, Tropes), i.e. he puts the name of the city for its inhabitants, the Campani or Campanians.

381. infaustam ... culpam: the rhyming attribute infaustam comes before the penthemimeral caesura (Appendix B.1), the noun culpam at the end of the line (Appendix C.2).

381. haud sine sanguine: is an example of Litotes (Appendix A, Figures of Speech).

382. terrā crudelis Hiberā: forms a phrase, enclosed by a noun and its attribute, occupying the final three and one half feet from the penthemimeral caesura (Appendix C.3). Note also the interlocked order of noun and attributes in overflow when the phrase is taken with Fortuna 383.

383. Fortuna: is an abstraction used by Personification (Appendix A, Figures of Speech).

383. permiscens tristia laetis: Roman writers use misceo and its compounds with antonyms or opposites, or to signify great upheavals.

cf. Punica 13, 586/7.

Discordia gaudens

permiscere fretum caelo.

Vergil, Aeneid 7, 346/8.

huic dea caeruleis unum de crinibus anguem

conicit, inque sinum praecordia ad intima subdit;

quo furibunda domum monstro permisceat omnem.

384. Scipiadas: is a patronymic form created for the hexameter verse. Scipiones, the normal prose word, is inadmissible metri gratia.

cf. Lucretius, De Rerum Natura, 3, 1034/5.

Scipiadas, belli fulmen, Carthagini horror

Vergil, Georgics 2, 170.

Scipiadas duros bello et te, maxime Caesar

Vergil, Aeneid 6, 843.

Scipiadas, cladem Libyae, parvoque potentem

384. magnumque decus magnumque dolorem: the figure Adjectio.

(Appendix A, Figures of Speech).

cf. Lucan, Pharsalia 1, 155/7.

in sua templa furit, nullaque exire vetante
 materia magnamque cadens magnamque revertens
 dat stragem late sparsosque recolligit ignes.

385. Dicarchea: i.e. Puteoli (modern Pozzuoli), originally Dicaearchia, which was founded by Samian colonists from Cumae c.521 B.C.

386. Scipio: is scanned here as a dactyl, i.e. - u u. Final - o in Latin, before the Silver Age (approx. 14-138 A.D.), in which Silius was writing (after 68 A.D.), was normally long (exceptions duo, ego, modo, scio, nescio, puto and others). Horace, the Augustan, who lived 65-8 B.C., has Pollio, a dactyl in Odes 2, 1, 14.

et consulenti, Pollio, curiae.

386. post belli repetens extrema penates: note the order of repetens and extrema by Anastrophe (Appendix A, Tropes).

386. penates: the guardian deities of the home by Metonymy for the home itself. Note the alliteration of p in the line (Appendix E).

387. tristes lacrimas et funera acerba: the nouns and their attributes are arranged in the form of a Chiasmus (Appendix A, Figures of Speech).

388. fama: the personification of an abstract term. See fortuna 383 and the note.

388. fama tulit: being the main clause and completing the sense of ll.385ff., is an example of Hirmus (Appendix A, Figures of Speech).

388. cedere suetus: the final short -e of cedere is not lengthened before the consonantal grouping of suētus (pronounced swētus), a glideless sound-combination (cf. Westaway, op. cit., pp.32/3. Section 66.4).

389. A Five-Word Line as in 382, 383, 384 (Appendix D).

390. non ... non: features Anaphora reinforced with Asyndeton (Appendix A, Figures of Speech).

391. pietas: is used by Metonymy for Scipio, i.e. the chief characteristic of the man is used for the man himself.

392. caelicolis: is 'poetic' and a useful dactylic word with which to begin an hexameter line. Cf. Aeneid 6, 554.

caelicolae valeant: stat ferrea turris ad auras.

Also Aeneid 2, 592; 3, 21; 10, 97.

392. solacia luctus: cf. Aeneid 11, 62/3.

(qui) intersintque patris lacrimis, solacia luctus
exigua ingentis, misero sed debita patri.

393. iamque dies iterumque dies absumpta querelis: the line features a weak (feminine) caesura after iterumque, but has, to compensate, strong caesuras in the second and fourth feet (Appendix B.1). The line also features Ellipsis (Appendix A, Figures of Speech), i.e. omission of a finite verb (est) in a compound tense. The effect of the figure ellipsis is of a rapid heaping up of time.

394. species ante ora oculosque parentum: cf. Aeneid 2, 531.

ut tandem ante oculos evasit et ora parentum
concidit ac multo vitam cum sanguine fudit.

In Silius' line, parentum is construed with species.

395. excire: is a key-word in Silius' Nekyia, since it signifies that Scipio is using the 'Homeric' method of necromancy to 'call forth' the shades of the dead.

396. virum: for virorum (Genitive Plural). Virum is not a contracted form. See Roland G. Kent, The Forms of Latin, §236.

397. hortatur vicina palus: note the strong Metaphor (Appendix A, Tropes) in the verb hortatur through the personification of vicina palus (the nearby swamp).

398. squálent(em) intròitum: It is unusual to elide (Appendix B.4) a molossus (squalentem, a word of three long syllables) in this position. A remarkable effect is produced, however, no doubt intentionally, by the conflict thus created between ictus and accent (Appendix B.3).

399. agitat mens: cf. Aeneid 6, 727.

mens agitat molem et magno se corpore miscet.

Scipio goes to Cumae and learns from the Sibyl what he must do to perform the séance ll.400-416.

400. Cymaeam: the 'Cumaean'. The Sibyl was located at Cumae not far from Puteoli, where Aeneas had earlier begun his descent (κατάβασις) to the underworld (Aeneid 6, 2ff.).

400. sub nomine Phoebi: cf. Aeneid 6, 69/70.

templum / instituat festosque dies de nomine Phoebi.

401. antrumque: Greek ἀντρον, a cave, grotto. Vergil's Sibyl resides in an antrum. Cf. Aeneid 6, 42.

excisum Euboicae latus ingens rupis in antrum.

Ovid, Metamorphoses 14, 104/5.

litora Cumarum vivacisque antra Sibyllae

intrat (Aeneas).

402. fert gressus iuvenis: cf. Vergil, Georgics 4, 359/60.

simul alta iubet discedere late

flumina, qua iuuenis gressus inferret.

403. aspectus orat contingere patrum: cf. Metamorphoses 14, 104-6.

antra Sibyllae

intrat, et ad manes veniat per Averno paternos,

orat

404. mactare ... pecudes (406): cf. Aeneid 6, 38/9. The Sibyl is addressing Aeneas:

nunc grege de intacto septem mactare iuencos

praestiterit

404. repostis: for the unmetrical repositis, by Syncope (Appendix A, Figures of Words).

405/6. consueta piacula nigras / sub lucem pecudes: cf. Lucret. 3, 52.

et nigras mactant pecudes et manibus divis

Aeneid 6, 153.

duc nigras pecudes; ea prima piacula sunt.

Note the collocation of nigras / sub lucem (just before dawn). 'It is always darkest just before dawn.'

406/8. reclusaeque abdere terrae

manantem iugulis spirantum caede cruorem

tunc populos tibi regna suos pallentia mittent.

Cf. Odyssey 10,

22.516 ἔνθα δ' ἔπειθ', ἦρωας, χριμφθεῖς πέλας, ὡς σε κελεύω,

517 βόθρον ὀρύξαι ὅσον τε πυγοῦσιον ἔνθα καὶ ἔνθα

527 ἔνθ' οἶν ἀρνειὸν ρέζειν θῆλύν τε μέλαιναν

530 ψυχὰν ἐλεόσονται νεκῶν κατατεθνήτων.

407. manantem ... cruorem: note how the line is enclosed by a noun and its attribute (Appendix C.1).

407. spirantum: the normal form of the genitive plural of the present

participle is spirantium, metrically impossible here; hence the syncopated form, obligatory in dactylic verse.

407. iugulis spirantum caede cruorem: cf. Georgics 4, 541/3.

quattuor his aras alta ad delubra dearum
constitue, et sacrum iugulis demitte cruorem
corporaque ipsa boum frondoso desere luco.

408. tunc ... mittent: the line, being almost completely dactylic, represents the shades as they come tripping from the underworld and illustrates the figure Onomatopoeia (Appendix A, Figures of Speech).

408. regna pallentia: cf. Aeneid 6, 275.

pallentesque habitant Morbi tristisque Senectus.

Aeneid 8, 244/5. et regna recludet

pallida, dis invisā. Silius prefers the participial adjective.

409. maiori vate: the ablative case illustrates the figure Antiptosis (Appendix A, Figures of Speech).

410. Elysio repetita: cf. Georgics 1, 38/9.

quamvis Elysios miretur Graecia campos
nec repetita sequi curet Proserpina matrem.

411/2. dabo ... / cernere: the poets use do with the infinitive.

cf. Aeneid 1, 66. et mulcere dedit fluctus et tollere vento

Aeneid 1, 79. tu das epulis accumbere divum

Aeneid 1, 522/3. novam cui condere Iuppiter urbem
iustitiāque dedit gentes frenare superbas.

413. vade age: an epic cliché. Lewis and Short op. cit., p.76: reposition, 'age used with another verb in the imperative, regularly stands before it, but in poetry, for the sake of the meter, sometimes follows.' Cf. Aeneid 3, 462; 4, 223; 5, 548. Hapax in Silius.

413. nox umida cursu: cf. Aeneid 5, 738/9.

iamque vale; torquet medios nox umida cursus

et me saevus equis Oriens adflavit anhelis.

415. duc praedicta ...: cf. Aeneid 6, 153. duc nigras pecudes.

416. mella: plural, for mel, singular. Latin poetic language often introduces short syllables (to be found in neuter plurals), otherwise lacking. Cf. pallentia and regna in 408; also dona in this line.

416. fer dona: cf. Aeneid 2, 49.

timeo Danaos et dona ferentes.

As a stylistic feature of Silius' writing, note the ordinary word for honey, mella, in the first half of the line and the metonymous use of Lyaei for wine (Lyaeus was the reputed discoverer of it) in the second half.

Scipio returns to the Sibyl's cave, performs the necessary ritual, and the séance begins ll. 417-465.

418. monstrata piacula: cf. Aeneid 4, 636.

et pecudes secum et monstrata piacula ducat.

420. aequarunt: for aequaverunt by Syncope, a metrical convenience.

421. turbida: cf. Aeneid 6, 296.

turbidus hic caeno vastaue voragine gurges.

422. quis: for quibus, a pyrrhic (i.e. a word of two short syllables).

quibus would have been metrically possible in this position; yet Silius uses the monosyllabic form of the word to make the fourth foot spondaic.

422. penitus quis abdita vates: there is perhaps here an echo or memory of Cicero, de Oratore 1, 19, 87.

haec esse penitus in mediā philosophiā retrusa atque abdita.

Silius knew his Cicero perhaps as well as his Vergil.

423. implerat: by syncope for impleverat, which would not scan in this

position.

423. sedebat: an amphibrach, u — u, in this position, gives the line a very fast ending. Cf. 387, 427, 444. Silius, whenever he writes of ghosts, tends to accelerate his rhythm. Cf. note to 408 tunc ... mittent.

424. tum qua se: a triple monosyllabic opening. Cf. Aeneid 1, 229.

o qui res hominumque deumque, the opening line of Venus' speech to Jupiter, perhaps the most important speech of the Aeneid. Cf. 697 di quaes(o) ut Aeneid 12.833 has five monosyllables: do quod vis, et me.

424. tellure recludit: the collocation of re / recludit produces the figure Parechysis (Appendix A, Figures of Speech). We had it in line 404: mactare repostis.

Cf. Aeneid 1, 358/9. auxiliumque viae veteres tellure recludit
thesauros.

425. invisus caelo: cf. Aeneid 1, 387/8.

quisquis es, haud, credo, invisus caelestibus auras
vitales carpis, Tyriam qui adveneris urbem.

425. specus: followed by a Diaeresis pause (Appendix B.2) after the third foot. Such a pause is very rare since it runs counter to all the principles of hexametric structure by splitting the line into two symmetrical halves. Cf. Georgics 3, 396 hinc et amant fluvios magis,...

425/6. atque eructat acerbam / Cocyti laxo suspirans ore paludem: cf. Aeneid 6, 297.

aestuat, atque omnem Cocyto eructat harenam.

426. Cocyti laxo suspirans ore paludem: cf. Aeneid 6, 323.

Cocyti stagna alta vides Stygiamque paludem. Silius often takes a line of Vergil, keeps the first and last words, but substitutes his own words in the middle. Cf. 442, 454, 496, 611, 647, 810.

427: cavare: an amphibrach. Cf. sedebat 423 and see note.

428. ocius: for ociter featuring the figure Heterosis of Degree, i.e. comparative for positive (Appendix A, Figures of Speech).

Cf. Aeneid 5, 828/9. iubet ocius omnes

attolli malos, intendi bracchia velis.

429. ordine ... iubet: is followed by a Bucolic Diaeresis (Appendix B.2). This diaeresis is, as here, frequently preceded by a pyrrhic (u ù) word.

429/30. ater operto / ... regi: cf. Aeneid 6, 252/3 for a similar idea.

tum Stygio regi nocturnas incohat aras

et solida imponit taurorum viscera flammis.

430/1. tum proxima divae / ... iuvenca: cf. Aeneid 6, 251, where a similar notion is expressed as: ense ferit sterilemque tibi, Proserpina, vaccam.

431. cervice iuvenca: cf. Georgics 4, 551.

ducit (tauros) et intactā totidem cervice iuvencas.

432. tibi ... tibi: illustrates the figure Diacope (Appendix A, Figures of Speech). Cf. Aeneid 3, 118/9.

sic fatus meritos aris mactavit honores

taurum Neptuno, taurum tibi, pulcher Apollo.

432. corpora lanigerum procumbunt lecta bidentum: cf. Aeneid 5, 481. sternitur exanimisque tremens procumbit humi bos.

Aeneid 6, 39. praestiterit totidem lectas de more bidentes.

Aeneid 7, 93. centum lanigeras mactabant rite bidentes.

Silius has obviously borrowed from these three passages.

434. mella: See note to mella 416.

434. honorem: cf. Aeneid 1, 632. simul divum templis indicit honorem.

435/6. sta, iuvenis, faciemque ... / ... patere: cf. Aeneid 6, 261.

nunc animis opus, Aeneā, nunc pectore firmo!

436. patere: cf. specus 425 and see note.

437. tertia regna: Neuter plurals are used here to supply badly needed

final short syllables. Cf. mella 416 and see note. Hades' realm is the 'third kingdom'. The first, the sky and earth, is Jupiter's; the second, the sea, is Poseidon's.

438. ecce ruunt: for the rhythm of this line, see tunc ... mittent 408 and the note. Cf. Aeneid 6, 44.

unde ruunt totidem voces, responsa Sibyllae.

439. nat(um) homin(um) extinctumque chaos't: cf. Aeneid 3, 658.

monstr(um) horrend(um) inform(e) ingens

Note heavy elision and prodelision. (Appendix B.5).

441. contende tueri: cf. Aeneid 1, 157/8 for contendo with the infinitive:

defessi Aeneadae, quae proxima litora, cursu
contendunt petere, et Libyae vertuntur ad oras.

442/4. eductumque tenē vagina interritus ensem
quaecumque ante animae tendent potare cruorem,
dissice dum castae procedat imago Sibyllae.

Cf. Odyssey 10, 535/7 for the passage Silius was imitating:

ἀντὸς δὲ ξίφος ὄξυ ἐρυσσάμενος παρὰ μηροῦ
ἦσθαι, μηδὲ εἴαν νεκύων ἀμενηνὰ κάρηνα
αἵματος ἄσπον ἕμεν πρὶν Τειρεσίαο πυθέσθαι.

Cf. Aeneid 6, 290/1.

corripit hic subitā trepidus formidine ferrum
Aeneas, strictamque aciem venientibus offert.

444. imago: an amphibrach. Cf. sedebat 423 and see note.

445. inhumata: cf. Odyssey 11, 51/2.

Πρώτη δὲ ψυχὴ Ἑλπήνορος ἦλθεν ἑταίρου.
οὐ γάρ πω ἐτέθαπτο ὑπὸ χθονὸς ἐβρουδείης.

448. effundere voces: cf. Aeneid 5, 723.

Anchisae subito tales effundere voces.

449. Scipio: a dactyl. Cf. Scipio 386 and see note.

450. maxime, fessae: note the collocation of these two adjectives, practically opposite in meaning, illustrating the figure Oxymoron (Appendix A, Figures of Speech).

450. fessae: is used in a transferred sense with patriae 451. It is not the fatherland but the people in it who are 'weary'.

451. cum tales horrida poscunt bella viros: cf. Aeneid 11, 379/80.

tum cum bella manus poscunt, patribusque vocatis
primus ades.

451. eripuit ... poscunt: note how the line is enclosed by two finite verbs (Appendix C.6).

452/3. dextra ... / ... astu: cf. Punica 16, 32/3.

non ars aut astus belli vel dextera deerat,
si non Scipiadae concurreret.

453. decimum lux rettulit ortum: is a Periphrasis (Appendix A, Tropes). Within the periphrasis lux stands for 'day' by metonymy, as ortum does for the 'sun'.

454. ut te cum: triple monosyllabic opening cf. tum qua se 424 and see note.

454/5. ut ... vidi / mulcentem: cf. Aeneid 2, 561/2.

ut regem aequaeuum crudeli volnere vidi
vitam exhalantem; cf. 426 Cocytus and see note.

455. adire: an amphibrach. Cf. sedebat 423 and see note.

456. saucius ad muros: cf. Livy 26, 6, 5.

Et suppressit impetum Romanorum vulnus imperatoris Appii Claudii, cui suos ante prima signa adhortanti sub laevo umero summum pectus gaeso ictum est.

456. Martis honore careres: cf. Aeneid 6, 333/4.

cernit ibi maestos et mortis honore carentes

Leucaspim et Lyciae ductorem classis Orontem.

Note how Silius, in adapting the line-ending of Vergil, changed mortis to Martis.

Appius' Speech: 457-65. Cf. Elpenor's Speech Odyssey 11, 60-78.

458. lux gratos Phaëthontis equos avertit: a Periphrasis. Cf. Aeneid 5, 104/5.

expectata dies aderat, nonamque serenā

Auroram Phaëthontis equi iam luce vehebant.

459. aeternum: cf. Aeneid 6, 400/1.

licet ingens ianitor antro

aeternum latrans exsanguis terreat umbras

for a memorable molossian word beginning a Vergilian line.

459. lenta: the attribute of cura 460 is used in a transferred sense.

Cf. fessae 450 and see note.

461. cessat flammis imponere corpus: cf. Aeneid 6, 253.

et solida imponit taurorum viscera flammis.

463. quod te per: cf. tum qua se 424 and see note.

463. quod te per nostri Martis precor: introduces the figura ius iurandi (Appendix A, Figures of Speech). Cf. Aeneid 4, 314, 316, 319 for a famous example where Dido pleads with Aeneas:

per ego has lacrimas dextramque tuam te

per conubia nostra, per inceptos hymenaeos.

oro, si quis adhuc precibus locus, exue mentem.

465. daque vago portas quamprimum Acherontis adire: cf. Iliad 23, 71.

Patroclus to the sleeping Achilles:-

θάπτε με ὅτι τάχιστα, πύλας Ἀΐδαο περήρω.

Scipio's Speech Il. 466-87.

466. gens o veteris ...: cf. Aeneid 2, 281 for anastrophe position of vocative o.

O lux Dardaniae, spes o fidissima Teucrum

467. haud ulla ante tuam: cf. Odyssey 11, 80 for the original idea: ταῦτὰ τοι, ᾧ δούστης, τελευτήσω τε καὶ ἔρξω.

467. quamquam non parva fatigant: illustrates the figure Epitrochon (Appendix A, Figures of Speech).

467. non parva: Litotes, a figure of speech frequently involving a negative.

468. namque ista per omnes: introduces the figure Parecbasis or Digression (Appendix A, Figures of Speech).

469. iacentum: cf. spirantum 407 and see note.

471. ut perhibent: twice in Silius, Punica 1, 85; twice in Vergil, Georgics 1, 247; Aeneid 4, 179. All in the same position, before the penthemimeral caesura.

471. is mos antiquus: a Parenthesis (Appendix A, Figures of Speech). Cf. Aeneid 8, 643. distulerant (at tu dictis, Albane, maneres!).

472. exanima obscenus consumit corpora vultur: besides being a five-worded line, 472 is a 'golden line' (versus aureus), i.e. the words are disposed: Adjective Adjective Verb Noun Noun.

473/4. regia ... / ... adhibere canes: cf. Cicero, Tusculan Disp. 1, 45, 108.

In Hyrcaniā plebs publicos alit canes, optimates domesticos: nobile autem genus canum illud scimus esse, sed pro suā quisque facultate parat a quibus lanietur, eamque optimam illi esse censent sepulturam.

474. Aegyptia tellus: by Metonymy for the Egyptians. Cf. Metamorphoses 5, 323/4.

donec fessos Aegyptia tellus

ceperit et septem discretus in ostia Nilus.

476. exsanguem haud separat umbram: cf. Aeneid 6, 400/1.

licet ingens ianitor antro

aeternum latrans exsanguis terreat umbras.

477. Pontus: by Metonymy for the denizens of that region.

478. reponit: an amphibrach. Cf. sedebat 423 and see note.

479. quid qui: introduces the figure Erotesis (Appendix A, Figures of Speech).

479. reclusā nudos Garamantes harenā: cf. Aeneid 6, 794.

Saturno quondam super et Garamantas et Indos; whence Silius, no doubt, borrowed it.

479. Garamantes: In Latin ēs (plural) is always long. Poets frequently use Greek equivalents which end in ēs in the nominative. E.G. Arcadēs, Naiadēs, Nasamonēs (481).

480. quid, qui saevo sepelire profundo: cf. Metamorphoses 7, 62-65.

quid, quod nescio qui mediis concurrere in undis

dicuntur montes ratibusque inimica Charybdis

nunc sorbere fretum, nunc reddere, cinctaque saevis

Scylla rapax canibus Siculo latrare profundo.

483. ac mensis: note the harsh collocation of consonants, no doubt intentionally rendered so by the author when dealing with a subject not to his taste.

484. Cecropidae: for Athenienses, metrically inadmissible in the hexameter line. Cf. Scipiadas 384 and see note. Cecrops, in Greek legend, was the first king of Attica.

484. ob patriam: cf. Aeneid 6, 660.

hic manus ob patriam pugnando vulnera passi.

484. Mavortis: features the figure Epenthesis (Appendix A, Figures of Words), a metrical convenience.

484. Mavortis sorte peremptos: cf. Aeneid 11, 110/1.

pacem me exanimis et Martis sorte peremptis
oratis?

485. urere flammis: cf. Aeneid 2, 37.

praecipitare iubent subiectisque urere flammis.

487. lenta: the Adjective is used in a transferred sense, cf. fessae 450 and see note.

486/7. cadavera ... / tabo: cf. Georgics 3, 556/8.

iamque catervatim dat stragem atque aggerat ipsis
in stabulis turpi dilapsa cadavera tabo,
donec humo tegere ac foveis abscondere discut.

489/90. finem hic ... sermonibus adde / alternis:

cf. Aeneid 6, 37. non hoc ista sibi tempus spectacula poscit.

Aeneid 6, 539. nox ruit, Aenea; nos flendo ducimus horas.

Aeneid 6, 629/30. sed iam age, carpe viam et susceptum perfice munus;
acceleremus

Sibyls always seem to be in a hurry.

490. alternis: A strong pause after one and a half feet is often associated with a speech-ending. The three long syllables of the molossus indicate the reluctance of Scipio and Appius to finish their conversation and the eager haste of the Sibyl to move on to other things.

490. haec, haec: introduces the figure Epizeuxis (Appendix A, Figures of Speech). Cf. Aeneid 6, 46. 'deus, ecce, deus!'

492/3. me iam comitante tuorum

tempus abire, globo et pecudes imponere flammis.

Cf. Odyssey 10, 531/3.

δὴ τότ' ἔπειθ' ἐτάροισιν ἐποτρῦναι καὶ ἀνώξει
 μήλα, τὰ δὴ κατακέιτ' ἐσφαγμένα νηλέϊ χαλκῷ,
 δείραντας κατακῆαι, ἐπέυξασθαι δὲ θεοῖσιν,

493. tempus abire: abire is an amphibrach. Cf. sedebat 423 and its note. Cf. Aeneid 6, 45/6.

ventum erat ad limen, cum virgo, 'poscere fata
tempus',

493. imponere flammis: note that the final -e of imponere remains short before flammis. See cedere suetus 388 and its note. Cf. Aeneid 6, 253.

et solida imponit taurorum viscera flammis

494/5. anus attigit ore / postquam sacrificum delibavitque: cf. Eclogue 5, 25/26.

nulla neque annem

libavit quadrupes nec graminis attigit herbam.

496. in decus egregiae vultus intenta iuventae: cf. Aeneid 7, 473.

hunc decus egregium formae movet atque iuventae. Cf. 426 Cocytii and see note.

The Sibyl's Prophecy ll.497-516.

497. aetherea fruerer cum luce: cf. Aeneid 4, 618/19.

nec, cum se sub leges pacis iniquae

tradiderit, regno aut optata luce fruatur,

497. haud segniter: Litotes, involving negative, cf. 467 non parva.

498. sonabat: cf. sedebat 423 and its note.

500. sed non sat: cf. tum qua se 424 and its note.

500. sat: for satis by Apocope (Appendix A, Figures of Words). Here it is a metrical convenience.

503. disce, puer: cf. Aeneid 5, 737.

tum genus omne tuum et quae dentur moenia disces.

503. cordi est: cf. Aeneid 11, 369/70.

si adeo dotalis regia cordi est,

aude atque adversum fidens fer pectus in hostem.

504. iam tua deque tuis: illustrates the figure Polypoton (Appendix A, Figures of Speech).

505. namque tibi cerno: cf. Aeneid 6, 86/7.

bella, horrida bella,

et Thybrim multo spumantem sanguine cerno.

506. patrios visu contingere manes: cf. 403 for a variation;

et aspectus orat contingere patrum.

507. patrem ulcisceris: cf. Ovid, Fasti 3, 709/10.

hoc opus, haec pietas, haec prima elementa fuerunt

Caesaris, ulcisci iusta per arma patrem.

508. Martem, ferroque: Martem by Metonymy for 'war' and ferro by Synecdoche (Appendix A, Tropes) for 'weapons'.

510. victā Carthagine: Nova Carthago (modern Cartagena) was taken by Scipio 210 B.C.

511. nec ante: the pause before nec ante in the fifth foot, which often occurs in Vergil to mark an antithesis, or a sharp transition from one subject to another, has a similar function here. Cf. Georgics 1, 347/8.

et Cererem clamore vocent in tecta; neque ante / falcem maturis quisquam supponat aristis.

512. fugarit: for fugaverit by Syncope, a metrical convenience.

514. Sidonium ... rectorem: Hannibal by Antonomasia (Appendix A, Tropes).

Scipio's Reply to the Sibyl 11.517--22.

517/9. quaecumque datur sors durior aevi,
obuitemur, ait, culpā modo pectora cessent.
sed, te oro, ...

Cf. Odyssey 11, 139/40.

Τειρεσίη, τὰ μὲν ἄρ που ἐπέκλωσαν θεοὶ αὐτοί.
 ἀλλ' ἄγε μοι τόδε εἶπὲ καὶ ἀτρεκέως κατάλεξον.

Cf. Aeneid 6, 103/6.

'non ulla laborum,
 o virgo, nova mi facies inopinave surgit;
 omnia praecepi atque animo mecum ante peregi.'
 unum oro:

520/1. siste, inclita virgo, / paulisper gressum: cf. Aeneid 6, 465.

siste gradum, teque aspectu ne subtrahe nostro.

521. silentum: cf. Metamorphoses 15, 772 for a memorable Ovidian line-
 ending. iactarique freto sedesque intrare silentum.

523/4. non optanda recludis / regna: cf. Aeneid 8, 244/5.

infernas reseret sedes et regna recludet
pallida, dis invisā

524. volitantque per umbras: cf. Aeneid 6, 329.

centum errant annos volitantque haec litora circum.

525. innumeri ... una: Note the contrast in the 'frame words'.

525. quondam populi: Here quondam is a virtual adjective, i.e. 'the
 one-time people' and is an example of Antimerēia (Appendix A, Figures of
 Speech).

525. domus omnibus una: cf. Aeneid 6, 673/5.

nulli certa domus; lucis habitamus opacis
riparumque toros et prata recentia rivis

incolimus.

526. in medio: cf. Aeneid 6, 282 for a memorable Vergilian line-opening in medio ramos annosaque bracchia pandit

526. inane: cf. Aeneid 6, 269.

perque domos Ditis vacuas et inania regna.

Inane, however, is used here as a noun, a usage very common in Lucretius'

De Rerum Natura.

527. quicquid terrae, quicquid freta et igneus aër: cf. Metamorphoses 2, 298. 'freta, si terrae pereunt, si regia caeli.

Note similar Anaphora and Asyndeton in Silius' and Ovid's lines.

529. descendunt cuncta: the pause following cuncta, reinforced by the meaning, gives a false end-effect to the line. Cf. Georgics 2, 325/7.

tum pater omnipotens fecundis imbribus Aether
coniugis in gremium laetae descendit et omnes
magnus alit magno commixtus corpore fetus.

The Ten Gates of the Underworld ll. 531-561.

For ll. 532-39 cf. Aeneid 6, 660-65 approximately.

532. Gradiui: the Marcher, a surname of Mars, by Antonomasia. Cf. Aeneid 10, 541/2 for a similar usage;

arma Serestus

lecta refert umeris, tibi, rex Gradiue, tropaeum.

535. ruricolae: a word not found in Vergil. Cf. Metamorphoses 6, 392.

illum ruricolae, silvarum numina, Fauni.

Also Metamorphoses 11, 92; 15, 124.

537/9. exin, qui laetas artes vitaeque colendae
invenere viam nec dedignanda parenti

carmina fuderunt Phoebos, sua limina servant.

Cf. Aeneid 6, 662/3.

quique pii vates et Phoebos digna locuti,
inventas aut qui vitam excoluere per artes.

538. nec dedignanda: Litotes.

539. limina servant: cf. Aeneid 6, 574/5.

cernis, custodia qualis
vestibulo sedeat, facies quae limina servet?

541. sic illam nomine dicunt: cf. Aeneid 6, 440/1.

nec procul hinc partem fusi monstrantur in omnem
Lugentes Campi; sic illos nomine dicunt.

542. peccasse fatenti: cf. Metamorphoses 3, 716/8.

cunctae coeunt fremituque sequuntur,
iam trepidum, iam verba minus violenta loquentem,
iam se damnantem, iam se peccasse fatentem.

Also Metamorphoses 11, 134/5.

Bacchus peccasse fatentem
restituit pactique fide data munera solvit.

543. Rhadamanthus: cf. Aeneid 6, 566.

Gnosius haec Rhadamanthus habet durissima regna.

544. mortemque exercet: cf. Aeneid 6, 542/3.

at laeva malorum
exercet poenas et ad inopia Tartara mittit.

544. mortemque ... inanem: cf. Aeneid 6, 568/9.

quae quis apud superos, furto laetatus inani,
distulit in seram commissa piacula mortem.

Silius perhaps combined noun and attribute because he remembered the ends of these two lines of Vergil.

545. reseratur porta: cf. Aeneid 8, 244.

infernās reseret sedes et regna recludat.

546. casta ... Proserpina: cf. Aeneid 6, 402.

casta licet patrui servet Proserpina limen.

547. infantum hinc gregibus:

548. et vagitu ianua nota:

cf. Aeneid 6, 426/9.

549. turbæque in limine lucis:

continuo auditæ voces, vagitus et ingens,

infantumque animæ flentes in limine primo,

quos dulcis vitæ exsortes et ab ubere raptos

abstulit atra dies et funere mersit acerbo.

549. est iter: cf. Aeneid 6, 271 for a memorable line-opening.

est iter in silvis, ubi caelum condidit umbra

Iuppiter ...

550. laxatā lucida nocte / claustra: cf. Aeneid 2, 258/9.

inclusos utero Danaos et pinea furtim

laxat claustra Sinon.

Silius' line could contain a distant echo of this famous passage from Aeneid 2.

552. Elysios ducunt campos: cf. Georgics 1, 38.

quamvis Elysios mirētur Graecia campos.

Cf. line 410.

552. turba piorum: cf. Aeneid 5, 733/5.

non me in pia namque

Tartara habent, tristes umbrae, sed amoena piorum

concilia Elysiumque colo.

553/4. nec ... nec ... / verum: introduces the figure Affirmative Negation, (Appendix A, Figures of Speech).

554. ultra Oceanum: cf. Odyssey 10, 508.

ἀλλ' ὀπότε' ἄν δὴ νηϊ δει' Ὠκεανοῖο περήσῃς.

554. sacro contermina fonti: cf. Metamorphoses 4, 89/90.

arbor ibi niveis uberrima pomis -
ardua morus erat - galido contermina fonti.

555. Lethaeos potat latices oblivia mentis: cf. Aeneid 6, 713/5.

tum pater Anchises: 'animae, quibus altera fato
corpora debentur, Lethaei ad fluminis undam
securos latices et longa oblivia potant.

556. auro fulgens: cf. Metamorphoses 6, 566/7.

velamina Procne
deripit ex umeris auro fulgentia lato

557. et admoto splendet ceu sidere lunae: cf. Aeneid 6, 270.

quale per incertam lunam sub luce malignā.

Silius in 557 illustrates the figure Simile (Appendix A, Figures of Speech).

558/9. hac animae caelum repetunt ac mille peractis,
oblitae Ditem, redeunt in corpora lustris.

Cf. Aeneid 6, 750/1, a passage with which Silius must have been very familiar:

scilicet inmemores supera ut convexa revisant
rursus et incipiant in corpora velle reverti.

560. pandens: cf. Aeneid 6, 573/4.

tum demum horrisono stridentes cardine sacrae
panduntur portae.

Aeneid 6, 421. obicit. ille fame rabida tria guttura pandens.

561. itque reditque vias: cf. Aeneid 6, 122.

itque reditque viam totiens.

561. et portis omnibus errat: cf. Aeneid 9, 392/3.

simul et vestigia retro
observata legit dumisque silentibus errat.

The Five Rivers of Hell ll.562-578. Cf. Aeneid 6, 295-330.

562. pigra vorago: cf. Ovid, ex Ponto (4, 10, 61/2).

quin etiam, stagno similis pigraeque paludi
caeruleus vix est diluiturque color.

562. vorago: cf. Aeneid 6, 296/7.

turbidus hic caeno vastaque voragine gurges
aestuat.

563. limosique lacus: cf. Aeneid 2, 134/6 (Sinon speaks).

eripui, fateor, leto me, et vincula rupi;
limosoque lacu per noctem obscurus in ulvā
delitui, dum vela darent, si forte dedissent.

564/5. ripas saevus aquis Phlegethon et, turbine anhelō

flammarum resonans, Saxosa incendia torquet.

Cf. Aeneid 6, 551). Tartareus Phlegethon, torquetque sonantia saxa.

Note how Silius has expanded Vergil's line by the addition of a participial phrase turbine ... resonans.

566. parte aliā: cf. Aeneid 8, 682/3.

parte aliā ventis et dis Agrippa secundis
arduus, agmen agens.

566. sanguinis atri: cf. Georgics 3, 507/8.

ilia singultu tendunt, it naribus ater
sanguis, et obsessas fauces premit aspera lingua.

566/7. torrens ... fertur: cf. Ovid, Fasti 2, 219/22.

ecce velut torrens undis pluvialibus auctus
aut nive, quae Zephyro victa tepente fluit
per sata perque vias fertur nec, ut ante solebat,
riparum clausas margine finit aquas.

569. iurari dignata palus: cf. Metamorphoses, 2, 45/6.

promissi testis adesto

dis iuranda palus, oculis incognita nostris.

Silius uses the infinitive, iurari, where Ovid correctly uses the gerundive, iuranda. Cf. Lucan 1, 251/3.

melius, Fortuna, dedisses

orbe sub Eoo sedem gelidaque sub Arcto

errantesque domos, Latii quam claustra tueri (for tuenda).

The use of the infinitive by Silius and Lucan is, in fact, a form of the figure Heterosis (q.v.), in that a verb is used for a participle (or gerundive); in this way they purposely alter the normal idiom.

569/70. picis horrida rivo / ... sulpura limum: cf. Georgics 3, 449/50.

et spumas miscent argenti vivaque sulpura

Idaeasque pices et pinguis unguine ceras.

570. Styx inter sulpura: cf. Georgics 4, 480.

et noviens Styx interfusa coercet.

571. sanie crassoque veneno: cf. Aeneid 2, 221.

perfusus sanie vittas atroque veneno.

572. aestuat et, gelidam eructans cum murmure harenam: cf. Aeneid 6, 297.

aestuat atque omnem Cocyto eructat harenam.

573. per stagna^v palude: cf. Aeneid 6, 323.

Cocyti stagna alta vides Stygiamque paludem.

574. non uno: Litotes, again involving negative.

574/6. hanc potat ... haec et Tisiphones sunt pocula ... hanc sitit:

introduces the figure Synonymia (Appendix A, Figures of Speech).

576. at nullo rabies restinguitur haustu: cf. Eclogue 5, 47.

dulcis aquae saliente sitim restinguere rivo.

577. erumpit ... fontibus: cf. Georgics 3, 428.

qui, dum amnes ulli rumpuntur fontibus et dum.

578. ante aulam atque aditus et inexorabile limen: Note the triple division of this line, with sense pauses after one foot and two and a half feet, giving the line increasing weight. Cf. Georgics 2, 491.

atque metus omnes et inexorabile fatum.

Hell's Farmyard ll.579-600. Cf. Aeneid 6, 268-294.

579. quanta cohors: introduces the figure Ecphonesis (Appendix A, Figures of Speech). The literal magna cohors would have been possible here, but note how the line would have lost its force if so written.

579. stabulante per atria: cf. Metamorphoses 13, 822, the ending of which provided the echo for Silius:

multas silva tegit, multae stabulantur in antris.

580. excubat: cf. Aeneid 9, 175.

excubat exercetque vices, quod cuique tuendum est.

580. manes ...terret: cf. Aeneid 6, 400/1.

licet ingens ianitor antro

aeternum latrans exsanguis terreat umbras.

581. Luctus: cf. Aeneid 6, 274.

581/82. Maciesque ... / ... Pallor: cf. Metamorphoses 2, 775

pallor in ore sedet, macies in corpore toto.

These two abstractions are not found in Vergil.

581. malis comes addita morbis: cf. Aeneid 6, 528/9.

quid moror? inrumpunt thalamo; comes additur una
hortator scelerum Aeolides (Ulixes = Odysseus).

582. pastus: cf. Aeneid 2, 471.

qualis ubi in lucem coluber mala gramina pastus.

583. Curaeque Insidiaequae: cf. Aeneid 7, 326.

iraeque insidiaeque et crimina noxia cordi.

Also Aeneid 12, 336.

Iraeque, Insidiaeque, dei comitatus, aguntur.

583. queribunda: cf. Valerius Flaccus, 7, 126.

(of a dog) ante fugam totos lustrat queribunda penates.

583. Senectus: cf. Aeneid 6, 275.

pallentesque habitant Morbi tristisque Senectus.

584. Livor: cf. Ovid, Amores 1, 15, 1.

quid mihi, Livor edax, ignavos obicis annos.

584. sua guttura: cf. Aeneid 6, 421.

obicit ille fame rabida tria guttura pandens

585. et, deforme malum ac sceleri proclivis, Egestas: cf. Aeneid 6, 276.

et Metus et malesuada Fames ac turpis Egestas. Cf. 426 Cocyti and

see note.

586. infido gressu et Discordia: cf. Georgics 2, 496.

flexit et infidos agitans discordia fratres.

586. Discordia gaudens: cf. Aeneid 8, 702.

et scissa gaudens vadit Discordia palla.

587. permiscere fretum caelo: cf. permiscens tristia laetis 383 and

its note.

587. ostia Ditis: cf. Georgics 4, 467.

Taenarias etiam fauces, alta ostia Ditis.

588. centenis suetus Briareus: cf. Aeneid 6, 287.

et centungeminus Briareus ac belua Lernae.

589/90. et Sphinx ... / ... Gigantum: cf. Ovid, Tristia, 4, 7, 17.

Sphingaque et Harpyias serpentipedesque Gigantes.

589. virgineos rictus infecta: rictus, the Synecdochical Accusative.

A Grecism; for the part affected.

590. Scyllaque Centaurique: cf. Aeneid 6, 286.

Centauri in foribus stabulant Scyllaeque bifformes.

591. Cerberus: cf. Aeneid 6, 417/8.

Cerberus haec ingens latratu regna trifauci
personat, adverso recubans immanis in antro.

592. feta furore: cf. Aeneid 1, 51.

nimborum in patriam loca feta furentibus austris.

593. adire: an amphibrach. Cf. sedebat 423 and its note.

594. vipereā latrans circumligat ilia caudā: cf. Aeneid 6, 281 for a
memorable line-opening:

vipereum crinem vittis innexa cruentis.

Metamorphoses 4, 363/4. pendens caput illa pedesque

adligat et caudā spatiantes implicat alas.

595/6. dextrā vasta comas nemorosaque bracchia fundit / taxus: cf.
Aeneid 6, 282/3.

in medio ramos annosaque bracchia pandit / ulmus opaca.

597. hic dirae volucres: cf. Aeneid 3, 262.

sive deae seu sint dirae obscenaeque volucres.

598. et multus bubo ac sparsis strix sanguine pennis: cf. Lucan, Bell.
Civ. 6, 689.

quod trepidus bubo, quod strix nocturna queruntur.

599. Harpyiaequae: cf. Aeneid 6, 289.

Gorgones Harpyiaequae et forma tricorporis umbrae.

599. omnibus haerent: cf. Aeneid 6, 284.

(somnia) vana tenere ferunt, foliisque sub omnibus haerent.

600. condensae: cf. Aeneid 2, 516/7.

praecipites atra ceu tempestate columbae,

condensae et divum amplexae simulacra sedebant.

Tartarus and Judgment. Il. 601-614.

601. Iunonis Avernae: cf. Metamorphoses 14, 113/5.

dixit et auro

fulgentem ramum in silva Iunonis Avernae

monstravit iussitque suo divellere trunco.

602. suggestu residens: cf. Odyssey 11, 568-70.

Ἐνθ' ἦ τοι Μίνωα ἕδον, Διὸς ἀγλαῶν υἱόν,
 χρύσεον σκῆπτρον ἔχοντα, θεμιστεύοντα νέκυσσι,
 ἤμενον·

602. cognoscit crimina regum: cf. Aeneid 6, 432/3.

quaesitor Minos urnam movet; ille silentum

conciliumque vocat, vitasque et crimina discit.

604. circum errant: cf. Aeneid 6, 329.

centum errant annos volitantque haec litora circum.

604. Furiae: cf. Aeneid 6, 605/6.

Furiarum maxima iuxta

accubat et manibus prohibet contingere mensas.

604. Poenarumque omnis imago: cf. Aeneid 6, 627.

omnia Poenarum percurrere nomina possim.

605. quam vellent: cf. Aeneid 6, 436/7.

quam vellent aethere in alto

nunc et pauperiem et duros perferre labores.

606. insultant: cf. Aeneid 6, 571.

Tisiphone quatit insultans, torvosque sinistra.

duro imperio = duris imperatoribus. See note on 391.

610. ardua montis: cf. Metamorphoses 8, 691/3.

modo vestra relinquitte tecta

ac nostros comitate gradus et in ardua montis

ite simul.

611. vipereo domat hunc aeterna Megaera flagello: cf. Aeneid 6, 570.
continuo sontis ultrix accincta flagello.

611. Megaera: an amphibrach. Cf. sedebat 423 and its note.

612. talia letiferis restant patienda tyrannis: this summary statement introduces the figure Epicrisis (Appendix A, Figures of Speech).

613. tempus cognoscere: cf. Aeneid 6, 45/6.

poscere fata /

tempus.

614. non tardis passibus: cf. Aeneid 6, 263.

ille ducem haud timidis vadentem passibus aequat.

Both passages illustrate Litotes.

Scipio's Interview with his Mother, Pomponia. ll. 615-649.

615. furto: cf. Aeneid 6, 24/5 for a memorable line-ending:

hic crudelis amor tauri suppostaque furto

Pasiphaë.

Furta, mostly in the plural, was a word used of the stolen and secret loves of the gods and men. Cf. Georgics 4, 346.

Volcani, Martisque dolos et dulcia furta.

616. surgentia bella: cf. Aeneid 4, 43/4.

quid bella Tyro surgentia dicam

germanique minas?

617. anteire: scanned - - u by Synizesis (Appendix A, Figures of Words).

618. per pectora patrem: note the triple alliteration producing Paranomeon (Appendix A, Figures of Speech).

619. implicuit flamma: cf. Aeneid 1, 659/60.

donisque furentem

incendat reginam atque ossibus implicit ignem.

621. admonuitque Sibylla: cf. Aeneid 6, 538.

sed comes admonuit breviterque adfata Sibylla est.

623. O magni mihi numinis instar: cf. Metamorphoses 14, 124.

numinis instar eris semper mihi, meque fatebor.

624/5. quam ... / optassem Stygias vel leto intrare tenebras:

Such a statement constitutes the figure Hyperbole (Appendix A, Figures of Speech). Silius discounts the possibility that Scipio may have gone alive to the underworld by κατάβασις (descent).

627. sine honore: cf. Aeneid 5, 272.

inrisam sine honore ratem Sergestus agebat.

628. nullos, o nate, labores: cf. Aeneid 6, 103/4.

non ulla laborum,

O virgo, nova mi facies inopinave surgit.

630. Cyllenia proles: for Mercury by Antonomasia. Cf. Aeneid 4, 257/8.

ventosque secabat

materno veniens ab avo Cyllenia proles.

631. imperio Iovis: cf. Aeneid 5, 726/7.

imperio Iovis huc venio, qui classibus ignem

depulit, et caelo tandem miseratus ab alto est.

631. Elysias deduxit ad oras: cf. Aeneid 6, 397.

hi dominam Ditis thalamo deducere adorti.

632. pares sedes: features the figure Homoiopoton (Appendix A, Figures of Speech). End-rhyme, especially between attribute and substantive consecutively placed, is very rare in Latin verse. Poets were at great pains to vary the case endings in any line by using third declension adjectives with second declension nouns. It occurs here obviously for effect. Cf. the front-

rhyme (alliteration) almost immediately following, in magna moratur.

633. Alcidae genetrix: cf. Metamorphoses 15, 761/2 for a possible echo of Ovid. quod ut aurea vidit

Aeneae genetrix, vidit quoque triste parari.

633. Leda: cf. Odyssey 11, 298.

Καὶ Λήδην εἶδον, τὴν Τυνδαρέου παράκοιτον.

635. te attollere factis: cf. Aeneid 3, 134 for a line-ending Silius was attempting to imitate.

hortor amare focus arcemque attollere tectis.

636. quando aperire datur nobis: cf. Aeneid 6, 759 for the original idea; expediam dictis et te tua fata docebo.

Pomponia's Miraculous Conception ll. 637-649, cf. Livy 26, 19, 7/9.

638. somnos, subitus mihi membra: Note the alliteration of s and m in the consecutive doublets.

639. meo veniente marito: note Silius' fondness for the Ablative Absolute construction, particularly to fill half of a line. The use of this construction was, of course, a recognised means of Abbreviatio, i.e. the treating a theme with brevity.

642. vidi, crede, Iovem: cf. Aeneid 8, 352/3 for a Vergilian echo.

Arcades ipsum

credunt se vidisse Iovem.

643. forma dei: cf. Aeneid 4, 556/7.

huic se forma dei vultu redeuntis eodem

obtulit ...

643. conversus in anguem: cf. Aeneid 12, 377/8.

ille tamen clipeo obiecto conversus in hostem

ibat

644. ingenti traxit curvata volumina gyro: cf. Aeneid 5, 84/5.

dixerat haec, adytis cum lubricus anguis ab imis
septem ingens gyros, septena volumina traxit.

645. post partum: cf. Georgics 3, 157 where Vergil uses it of kine:

post partum cura in vitulos traducitur omnis.

645. ducere vitam: cf. Aeneid 2, 641.

me si caelicolae voluissent ducere vitam.

Aeneid 4, 340. me si fata meis paterentur ducere vitam.

647. noscenda darem: features Parechesis.

647. discessit in auras: cf. Aeneid 2, 790/1.

haec ubi dicta dedit, lacrimantem et multa volentem
dicere deseruit, tenuesque recessit in auras.

648/9. his alacer colla amplexu materna petebat;

umbraque ter frustra per inane petita fefellit.

Cf. Odyssey 11, 206/7.

τρὶς μὲν ἐφορμήθη, ἐλέειν τέ με θυμὸς ἀνώγει,
τρὶς δέ μοι ἐκ χειρῶν σκίῃ εἴκελον ἦ καὶ ὄνειρα
ἔπτατ'.

Aeneid 6, 700/2.

ter conatus ibi collo dare bracchia circum,
ter frustra comprehensa manus effugit imago,
par levibus ventis volucrique simillima somno.

650. simulacra virum concordia, patris: cf. Metamorphoses 14, 112.

me duce cognosces simulacraque cara parentis.

651. unanimique simul patru: cf. Aeneid 7, 335.

tu potes unanimos armare in proelia fratris.

652/3. The only other simile in this passage, cf. 557.

654. Itala regna: cf. Aeneid 3, 184/5.

nunc repeto haec generi portendere debita nostro,
et saepe Hesperiam, saepe Itala regna vocare.

655. exosus: cf. Aeneid 5, 687/8.

Iuppiter omnipotens, si nondum exosus ad unum
Troianos.

655. hei mihi: introduces the figure Cataploce (Appendix A, Figures of Speech).

657. momenta? opposito mutassem pectore mortem: Note the alternate alliteration of m, reinforced with p.

658/60. quantos funeribus vestris gens Itala passim
dat gemitus! tumulus vobis, censente senatu,
Mavortis geminus surgit per gramina campo.

Cf. Aeneid 6, 872/4.

quantos ille virum magnam Mavortis ad urbem
campus aget gemitus! vel quae, Tiberine, videbis
funera, cum tumulum praeterlabere recentem!

659. dat gemitus: cf. Metamorphoses 6, 564/5.

at ille
dat gemitus fictos commentaque funera narrat.

661. in mediõ sermone: cf. Aeneid 4, 276/7.

tali Cyllenius ore locutus
mortalis visus medio sermone reliquit.

662. genitoris imago: cf. Aeneid 2, 560.

subiit cari genitoris imago.

663. ipsa quidem virtus sibimet pulcherrima merces: is a Sententia (Appendix A, Figures of Speech).

663. sibimet: for sibi by Parolces (Appendix A, Figures of Words).

666. decus nostrum: cf. Horace, Carm. 1, 1, 1/2.

Maecenas, atavis edite regibus,

O et praesidium et dulce decus meum.

666. te quanta fatiget: cf. Aeneid 6, 533.

an quae te fortuna fatigat?

667. quotiens intrat mea pectora terror: cf. Aeneid 11, 357.

quod si tantus habet mentes et pectora terror.

667. pectora: the plural is used by Synecdoche. Rhetorica ad Herennium (4, 33, 45) quotes an example, 'Atrox calamitas pectora maerore pulsabat,' and explains it thus: unum pectus intelligitur; but the plural is used 'gravitatis gratia'.

668. pericla: for pericula by Syncope, a metrical convenience.

671. documenta: cf. Metamorphoses, 1, 414/5.

inde genus durum sumus experiensque laborum,

et documenta damus, qua simus origine nati.

671. domus: by Metonymy for the inhabitants of the house.

671. octava: introduces the figure Chronographia (Appendix A, Figures of Speech).

671/2. octava ... / ... aestas: cf. Livy 25, 36, 14.

anno octavo postquam in Hispaniam venerat Gn. Scipio, undetricensimo die post fratris mortem, est interfectus.

672. crepitantibus aestas: cf. Georgics 2, 377.

aut gravis incumbens scopulis arentibus aestas.

Aeneid 11, 299. vicinaeque fremunt ripae crepitantibus undis.

675. Sagunto: for the story of Saguntum see Livy 24, 42, 9/11.

677. terque quaterque: cf. Metamorphoses 1, 179/80.

terrificam capitis concussit terque quaterque

caesariem, cum qua terram, mare, sidera movit.

678/9. pro barbara numquam / impolluta fides: an example of Aganactesis (Appendix A, Figures of Speech). Cf. Livy 25, ch.33 in toto for the story.

679. adesum: cf. Ovid, Epistolae Heroidum 10, 25/6.

mons fuit; apparent frutices in vertice rari;

hinc scopulus raucis pendit adesus aquis.

683. socio ... milite: more than one soldier is meant but the singular is used by Synecdoche, i.e. one soldier for all the soldiers. For a similar use, cf. Lucan, Pharsalia, 1, 236/7.

constitit ut capto iussus deponere miles

signa foro.

milite: The use of the Ablative case is an example of Antiptosis. We would expect the dative militi after desertos. Cf. 409 maiori vate.

683. milite, multum: the pause before multum, comprising the sixth foot, can be accounted for by the parenthetical nature of the clause, multum ditior ipse viris, added by way of explanation.

685. nec inultis: cf. Aeneid 2, 670 for a Vergilian echo.

numquam omnes hodie moriemur inulti.

686. illa suprema dies: cf. Ovid, Fasti, 2, 851/2, a passage Silius, no doubt, knew well.

Tarquinius cum prole fugit, capit annua consul

iura: dies regnis illa suprema fuit.

Speech of Scipio's Uncle ll. 688-695.

688. excelsae turris: introduces the figure Hypotyposis (Appendix A, Figures of Speech).

688. turris: cf. Livy, 25, 36, 13.

Cn. Scipionem alii in tumulo primo impetu hostium caesum tradunt, alii cum

paucis in propinquam castris turrim perfugisse; hanc igni circumdatam atque ita exustis foribus, quas nulla moliri potuerant vi, captam omnisque intus cum ipso imperatore occisos.

689. optaram: for optaveram by Syncope.

690. fumantes taedas: cf. Aeneid 7, 456/7.

sic effata facem iuveni coniecit et atro
lumine fumantes fixit sub pectore taedas.

691. nomine leti: cf. Aeneid 11, 846/7.

neque hoc sine nomine letum
per gentes erit aut famam patieris inultae.

692. membra sepulcro: cf. Aeneid 10, 557/8.

non te optima mater
condet humi patrioque onerabit membra sepulcro.

694. luctus: cf. Livy, 25, 36, 14.

luctus ex morte eorum (the two Scipios) non Romae maior quam per totam Hispaniam fuit.

694/5. ruinae / ... oppressa: cf. Aeneid 1, 128/9.

disiectam Aeneae toto videt aequore classem,
fluctibus oppressos Troas caelique ruina.

Scipio's Reply ll. 697-704.

697. pro talibus ausis: cf. Aeneid 2, 535/6.

'at tibi pro scelere' exclamat, 'pro talibus ausis
di, si qua est caelo pietas, ...'

703. his laeti rediēre duces loca amoena piorum: cf. Aeneid 6, 638.

devenēre locos laetos et amoena virecta.

Cf. Aeneid 5, 733/5.

non me impia namque

Tartara habent, tristes umbrae, sed amoena piorum

concilia Elysiumque colo

704. prosequiturque oculis puer adveneratus euntes: cf. Aeneid 3, 130.

prosequitur surgens a puppi ventus euntes.

Cf. 426 Cocytī and see note. 704 is a totally dactylic line as the ghosts return to the underworld. Cf. 408 tunc and see note.

Appearance of Shade of Paullus ll.705-716.

705. iamque aderat multa vix agnoscendus in umbra: cf. Aeneid 6, 340.

hunc ubi vix multa maestum cognovit in umbra.

706. epoto ... sanguine: cf. Odyssey 11, 98.

ὁ δ' ἐπεὶ πῖεν αἶμα κελευνόν (Teiresias).

708. nocti: is used by Metonymy for 'darkness' whose cause is 'night'.

709. subigit quis visere regna: cf. Odyssey 11, 93/4 for the original

idea: τίπτ' αὖτ', ὦ δύστηνε, λιπὼν φάος ἡελίοιο

ἤλυθες, ὄφρα ἕδη νέκυας καὶ ἀτερπέα χῶρον;

709. subigit: cf. Aeneid 6, 567.

castigatque auditque dolos subigitque fateri.

712/3. tecum / traxisti: cf. Aeneid 6, 351, for a Vergilian echo:

praecipitans traxi mecum (Palinurus).

714. Sidonius hostis: cf. Metamorphoses 3, 129.

hos operis comites habuit Sidonius hospes.

Cf. 635 te attollere factis and see note.

Romans recently dead in the wars with Carthage ll. 716-720.

716. hostilia funera: cf. Aeneid 3, 321/3.

O felix una ante alias, Priameia virgo.

hostilem ad tumulum Troiae sub moenibus altis

iussa mori,

719. ardor: with the infinitive. Cf. Metamorphoses 10, 81/2.

multas tamen ardor habebat

iungere se vati.

720. sed raptabat amor priscos cognoscere manes: cf. Aeneid 2, 10.

sed si tantus amor casus cognoscere nostros.

Parade of Ancient Roman Heroes ll. 721-31.

721. saeva Brutum immortale securi: cf. Aeneid 6, 819/20.

consulis imperium hic primus saevasque secures

accipiet.

722. superos aequantem laude: cf. Ovid, Tristia, 4, 8, 51/2.

at vos admoniti nostris quoque casibus este,

aequantem superos emeruisse virum.

724. venientum: cf. Aeneid 6, 754/5.

unde omnes longo ordine posset

adversos legere et venientum discere vultus.

724. nomina pandit: cf. Aeneid 6, 723, a memorable Vergilian line-ending from a well-known passage.

suscipit Anchises atque ordine singula pandit.

725/6. a limine portae / reiecit: cf. Aeneid 2, 242/3.

quater ipso in limine portae

substitit.

726. visus orbus: cf. pares sedes 632.

729. si tibi dulce: cf. Aeneid 4, 317/8.

si bene quid de te merui; fuit aut tibi quicquam
dulce meum.

729/30. qui foedera ... / ... pepigit: cf. Aeneid 10, 902.

nec tecum mens haec pepigit mihi foedera Lausus.

730. hic inclitus ille: cf. Aeneid 6, 479/80.

hic inclitus armis
Parthenopaeus et Adrastis pallentis imago.

Hamilcar Barca ll. 731-751.

733. frons: cf. Aeneid 6, 862.

sed frons laeta parum et deiecto lumina voltu.

733. nec: translate by 'not even' in parenthesis with morte remissa.

The meaning of nec as 'not even' is post-Augustan. Cf. Juvenal 6, 440 altera
nec mulier.

733. remissa: cf. Aeneid 5, 98/9.

vinaque fundebat pateris animamque vocabat

Anchisae magni Manesque Acheronte remissos.

734. irarum servat rabiem: Silius had Dido and Ajax in mind here. Cf.
Aeneid 6, 469/71 (of Dido).

illa solo fixos oculos aversa tenebat

nec magis incepto voltum sermone movetur,

quam si dura silex aut stet Marpesia cautes.

Odyssey 11, 563/4 (of Ajax).

ὡς ἐφάμην, ὁ δὲ μ' οὐδὲν ἀμείβετο, βῆ δὲ μετ' ἄλλας
ψυχὰς εἰς Ἑρεβος νεκρῶν κατατεθνηότων.

738. taliane, o fraudum genitor: introduces the figure Epitimesis (Appendix A, Figures of Speech).

740. bella ... contra omnia pacta: cf. Aeneid 7, 583/4.

ilicet infandum cuncti contra omnia bellum,
contra fata deum, perverso numine poscunt.

741. molibus, Alpes: cf. Georgics 1, 474/5.

armorum sonitum toto Germania caelo
audivit, insolitis tremuerunt motibus Alpes.

Note how Silius imitates a line-ending, adding a slight change of a letter.

742. fervet gens Itala Marte: cf. Aeneid 8, 675/7 for a Vergilian echo;

in medio classes aeratas, Actia bella,
cernere erat, totumque instructo Marte videres,
fervere Leucaten auroque effulgere fluctus.

743. refluunt obstructi stragibus amnes: cf. Iliad 21, 218.

πλήθει γὰρ δὴ μοι νεκῶν ἐρατεινὰ ῥέεθρα,
οὐδέ τί πη δύναμαι προχέειν ῥόον εἰς ἄλα δῖαν
στεινόμενος νεκύεσσι, σὺ δὲ κτείνεις ἀΐδηλως.

Hamilcar's Speech ll. 744-750.

749. O pietas, O sancta fides, O vera propago: cf. Aeneid 6, 878/9.

heu pietas, heu prisca fides, invictaque bello / dextera.

Cf. Aeneid 7, 365. quid tua sancta fides? for the attribute of fides. The triple division and the rhopalic structure of the phrases give the line an effect of increasing weight. Cf. Shakespeare's Friends(1) Romans(2) Countrymen(3) by that master rhetorician, Mark Antony.

750. atque utinam: introduces the figure Oenonismos (Appendix A, Figures of Speech).

750/51. inde citato / celsus abit gressu, maiorque recessit imago: Cf.

Odyssey 11, 538/40.

ὡς ἐφάμην, ψυχὴ δὲ ποδώκεος Αἰακίδαο
φοῖτα μακρὰ βιβᾶσα κατ' ἀσφοδελὸν λειμῶνα,
γηθοσύνη ὅ οἱ υἱὸν ἔφην ἀριδείκετον εἶναι.

The Decemviri ll. 752-756.

752. exin designat vates: cf. Aeneid 5, 755/6.

interea Aeneas urbem designat aratro
sortiturque domos.

Aeneid 7, 157. ipse humili designat moenia fossā.

753. poscenti dederint populo primique petitas: note the heavy alliteration of p reinforced by the vowels o and i.

756. Scipio et appellet cunctos ni magna sacerdos: cf. Aeneid 6, 33/4.

quin protinus omnia
perlegerent oculis, ni iam praemissus Achates.

757. turbae innumerae: cf. Aeneid 6, 706.

hunc circum innumerae gentes populique volabant.

757. admoneat: cf. Aeneid 6, 291/3.

Aeneas, strictamque aciem venientibus offert;
et ni docta comes tenues sine corpore vitas
admoneat.

757. quot milia: cf. Aeneid 2, 331.

milia quot magnis umquam venere Mycenis.

758. lustras dum singula visu: cf. Aeneid 1, 453.

namque sub ingenti lustrat dum singula templo.

759. descendisse Erebo: cf. Aeneid 6, 125/6.

sate sanguine divum,

Tros Anchisiade, facilis descensus Averno.

759/60. abundans / umbrarum ... torrens: cf. Aeneid 11, 547/8.

ecce fugae medio summis Amasenus abundans
spumabat ripis.

760/1. vectatque capaci / ... Charon: cf. Aeneid 6, 302/3.

ipse ratem conto subigit velisque ministrat
et ferrugineā subvectat corpora cumbā.

Alexander the Great ll. 762-775.

762. ostendens iuvenem: cf. Aeneid 6, 860/1 for a passage containing
a similar notion: atque hic Aeneas (una namque ira videbat

egregium formā iuvenem et fulgentibus armis).

763. victor in omni: cf. Georgics 2, 170/72.

et te, maxime Caesar,

qui nunc extremis Asiae iam victor in oris
imbellem avertis Romanis arcibus Indum.

764. pervia: cf. Aeneid 2, 453/4.

limen erat caecaeque fores et pervius usus
tectorum inter se.

Scipio's Speech to Alexander ll. 767-771.

767. certissima proles: cf. Aeneid 6, 322.

Anchisā generate, deum certissima proles.

771. et summas laudum perduxerit arces: cf. Aeneid 2, 615/6.

iam summas arces Tritonia, respice, Pallas

insedit.

772. ille sub haec: cf. Aeneid 5, 394/5.

ille sub haec: 'non laudis amor nec gloria cessit
pulsa metu.'

Alexander's Speech ll. 772-775.

772. turpis lenti sollertia Martis: features the figure
Breviloquence (Appendix A, Figures of Speech).

773. artis: from artus, narrow, confined.

775. praecipitā tempus: cf. Aeneid 8, 441/3.

nunc viribus usus,

nunc manibus rapidis, omni nunc arte magistra.

praecipitate moras!

775/6. mors atra ... / ... advolat umbra: cf. Aeneid 6, 866, a
memorable Vergilian line:

sed nox atra caput tristi circumvolat umbrā.

777. apud superos: cf. Aeneid 6, 568/9.

quae quis apud superos, furto laetatus inani,
distulit.

777. This line illustrates the figure Antithesis (Appendix A, Figures
of Speech).

Silius' tribute to Homer ll. 778-797.

778. tendentem limite cernens: cf. Aeneid 6, 684.

isque ubi tendentem adversum per gramina vidit.

Aeneid 9, 372.

cum procul hos laevo flectentes limite cernunt

780. effusos ... crines: cf. Aeneid 4, 509.

stant arae circum et crines effusa sacerdos.

Note that Vergil's construction is more 'poetic'.

781. dic, ait, hic quinam, virgo?: cf. Aeneid 6, 318/9.

dic, ait, o virgo, quid vult concursus ad amnem?

quidve petunt animae?

783. mirantes: cf. Aeneid 6, 854.

sic pater Anchises, atque haec mirantibus addit.

783. laeto clamore: cf. Aeneid 3, 524.

Italiam laeto socii clamore salutant.

783. frequentant: cf. Aeneid 6, 477/8.

iamque arva tenebant

ultima, quae bello clari secreta frequentant.

784. qui vultus: cf. Aeneid 6, 865.

qui strepitus circa comitum! quantum instar in ipso!

786. docta comes: cf. Aeneid 6, 292/3.

et, ni docta comes tenues sine corpore vitas

admoneat

788. terram, mare, sidera, manes: is an example of the figure Articulatus, (Appendix A, Figures of Speech). Cf. Metamorphoses 1, 180.

caesariem, cum qua terram, mare, sidera movit.

Cf. Aeneid 12, 197. haec eadem, Aeneā, terram, mare, sidera iuro.

789. et cantu ... et: in comparison with 788, note the numerous conjunctions of Polysyndeton (Appendix A, Figures of Speech).

789. et cantu: cf. Georgics 3, 327/8 for a memorable line-beginning:

inde ubi quarta sitim caeli collegerit hora

et cantu querulae rumpent arbusta cicadae.

790. prius quam cerneret: this is a reference to Odyssey 11, Homer's Nekyia, composed while the poet was still alive.

791. vestram: Aeneas, hero of the Aeneid and mythical founder of Rome, was a Trojan.

791. tulit usque ad sidera Troiam: cf. Aeneid 3, 462.

vade age et ingentem factis fer ad aethera Troiam.

Eclogue 5, 43. Daphnis ego in silvis, hinc usque ad sidera notus.

792. perlustrans oculis: illustrates the figure Pleonasm (Appendix A, Figures of Speech). Cf. Aeneid 6, 33/4.

quin protinus omnia

perlegerent oculis, ni iam praemissus Achates.

796. felix Aeacide: introduces the figure Apostrophe (Appendix A, Figures of Speech), cf. 823 Roma.

The Trojan Heroes ll. 798-805.

798. sed quae tanta adeo grassantum turba: cf. Aeneid 6, 318 for the original idea;

dic, ait, o virgo, quid vult concursus ad amnem?

802. miratur: cf. Aeneid 6, 651.

arma procul currūque virum miratur inanes.

805. luce[m] peragebat: cf. Aeneid 4, 452.

quo magis inceptum peragat luce[m]que relinquat.

Note how Silius has combined noun and verb from a context in which the noun goes with a different verb, but in which they are closely associated by position.

Catalogue of Famous Roman Women ll. 806-50. Cf. Odyssey 11, 225/327.

806. Lavinia: scanned u - uu.

Note: Aeneid 6, 764 Lavinia, also 7,72; 7, 314; 11, 479; 12, 17, 64, 80, 194, 937 for similar scansion, but 7, 359 Lavinia.

807. nam virgo admonuit: cf. Aeneid 6, 538.

sed comes admonuit breviterque adfata Sibylla est.

808. cunctantem: cf. Aeneid 4, 133/4 (of Dido).

reginam thalamo cunctantem ad limina primi

Poenorum expectant.

Delay is the property of majesty. Tasso.

809. Veneris nurus: cf. Aeneid 2, 785/7.

non ego Myrmidonum sedes Dolopumve superbas

aspiciam aut Graias servitum matribus ibo,

Dardanis et divae Veneris nurus (Creusa).

809. ordine longo: cf. Aeneid 1, 395/6.

nunc terras ordine longo

aut capere aut captas iam despectare videntur.

810. Troiugenas iunxit sociatā prole Latinis: cf. Aeneid 8, 117.

Troiugenas ac tela vides inimica Latinis. Cf. Cocyti 426 and see

note.

811. vis et Martigenae thalamos spectare Quirini?: cf. Aeneid 6, 817

a memorable Vergilian line-beginning.

vis et Tarquinius reges, animamque superbam,

cf. Ovid, Fasti, 1, 199.

dum casa Martigenam capiebat parva Quirinum.

Martigena: common gender.

811. thalamos: is an example of Metalepsis (Appendix A, Tropes).

i.e. thalamos = the room which contains the marriage-bed = the occupant of

the marriage-bed, *Hersilia*. Cf. also the use in Greek of λέχος, a couch, bed for a spouse. Euripides, *Electra*, 479/81.

τοιῶνδ' ἄνακτα δοριπόνων
ἔκανεν ἀνδρῶν, τυνδαρίς,
οὐ λέχεα, κακόφρων κόυρα.

Euripides, *Hippolytos*, 834/5

οὐ σοι τάς, ὦναξ, ἦλθε δὴ μόνω κακά,
πολλῶν μετ' ἄλλων δ' ὄλεσας κεδνὸν λέχος.

Neither J.D. Denniston, *Euripides, Electra*, Oxford, 1939, nor W.S. Barrett, *Euripides, Hippolytos*, Oxford, 1964, comment on this metonymous use of λέχος.

814. casae ... stramine: cf. *Metamorphoses* 5, 447/8 for an Ovidian echo.

cum tectam stramine vidit
forte casam parvasque fores pulsavit.

815. laeta torum: cf. *Metamorphoses* 9, 702/3.

laeta toro surgit, purasque ad sidera supplex
Cressa manus tollens.

For the story of Tanaquil (818-20) cf. Livy 1, 34.

818. haec quoque castae / augurio valuit mentis:

Accepisse id augurium laeta dicitur Tanaquil, perita, ut volgo Etrusci,
caelestium prodigiorum mulier.

822. fert frontem: note the alliterative beginning of the line and
cf. cerne cruentato (825).

822. oculos terrae Lucretia fixos: cf. *Aeneid* 6, 469/70.

illa (Dido) solo fixos oculos aversa tenebat
nec magis incepto voltum sermone movetur.

823. non datur: cf. *Aeneid* 1, 408/9.

cur dextrae iungere dextram
non datur ac veras audire et reddere voces?

823. Rōma: a prime example of the figure Apostrophe; i.e. the turning to address (in this case) an inanimate object cf. 796.

825. vulnus sub pectore: cf. Aeneid 1, 36.

cum Iuno, aeternum servans sub pectore vulnus.

826. monumenta pudoris: cf. Aeneid 6, 26.

Minotaurus inest, Veneris monumenta nefandae.

827. et patriam: cf. Georgics 3, 121 the beginning of which may have been used by Silius. et patriam Epirum referat fortisque Mycenae.

Also Georgics 4, 155.

827. dextram: here the hand (dextram) is used by Synecdoche with patriam to stand for 'father'.

829. nondum passa: cf. Aeneid 6, 77/8 for a possible echo.

at Phoebi nondum patiens, immanis in antro

bacchatur vates.

830. contemptrix: cf. Metamorphoses 1, 160/2 (the Gigantomachy):

sed et illa propago

contemptrix superum saevaeque avidissima caedis

et violenta fuit.

830. Cloelia: cf. Aeneid 8, 651.

et fluvium vinclis innaret Cloelia ruptis.

831. subito aspectu turbatus: cf. Aeneid 11, 699/700.

incidit huic subitoque aspectu territus haesit

Appenninicolae bellator filius Auni.

832. quae poenae causa, et qui sint in crimine manes: cf. Aeneid 6, 560/1. quae scelerum facies? O virgo, effare: quibusve

urgentur poenis? quis tantus clangor ad auras?

834. et stetit adductis super ora trementia frenis: cf. Aeneid 9, 587.

ipse ter adductā circum caput egit habenā.

Aeneid 2, 52. contorsit stetit illa tremens, uteroque recusso.

834. tremantia frenis: cf. Aeneid 12, 372.

obiecit sese ad currum et spumantia frenis.

Cf. 433 corpora for a similar conflation of ideas from three independent passages.

836/7. fornacibus atris / fons rapidus furit: cf. Georgics 4, 263.

aestuat ut clausis rapidus fornacibus ignis.

837. sub gurgite: cf. Aeneid 6, 741.

suspensae ad ventos, aliis sub gurgite vasto.

839. praecordia: the Synecdochical Accusative of the part affected.

Cf. Aeneid 6, 597/8 for the idea:

rostroque immanis vultur obunco

immortale iecur tondens.

840. resonat plangentibus: cf. Aeneid 4, 668.

tecta fremunt, resonat magnis plangoribus aether.

Metamorphoses 3, 507. planxerunt Dryades: plangentibus adsonat Echo.

Silius, as usual, prefers the participle as an attribute; cf. 408 regna pallentia.

841. armiger ... Iovis: cf. Aeneid 5, 255.

sublimem pedibus rapuit Iovis armiger uncis.

842. immane nefas: cf. Aeneid 6, 624.

ausi omnes immane nefas ausoque potiti.

842. adamato prodidit auro: cf. Odyssey 11, 326/7.

ἕδον στυγερὴν τ' Ἐριφύλην,

ἢ χρυσὸν φίλου ἀνδρὸς ἐδέξατο τιμήεντα.

843. reseravit claustra: cf. Aeneid 12, 584.

urbem alii reserare lubent et pandere portas.

845. faucibus Orthrus: cf. Aeneid 6, 273, a line the end of which

Silius may have had in mind.

vestibulum ante ipsum primisque in faucibus Orci.

847. eviscerat ungue: cf. Aeneid 11, 723.

comprehensamque tenet pedibusque eviscerat uncis.

848. sacraria Vestae: cf. Aeneid 12, 199 and see note to 845 faucibus.

vimque deum infernam et duri sacraria Ditis.

849. polluit, exuta sibi virginitate, sacerdos: cf. Aeneid 12, 141,

Iuppiter erepta pro virginitate sacravit, a line Silius may have imitated in structure when writing 849.

850. sed satis haec vidisse, satis: cf. Aeneid 6, 487 for a Vergilian

echo. nec vidisse semel satis est.

The Spirits of Marius, Sulla, Pompey and Julius Caesar drinking forgetfulness
ll. 850-867.

851. quae potant oblivia: cf. Aeneid 6, 715.

securos latices et longa oblivia potant.

852. enumerasse paro: cf. Aeneid 6, 717.

iampridem hanc prolem cupio enumerare meorum.

852. remeare tenebris: cf. Aeneid 6, 544/5.

ne saevi, magna sacerdos,

discedam, explebo numerum reddarque tenebris.

853. multa dies: cf. Aeneid 11, 425/6.

multa dies variique labor mutabilis aevi

rettulit in melius.

853/4. ituro / aetheriam in lucem: cf. Aeneid 6, 758/9.

illustres animas nostrumque in nomen ituras

expediam.

854. veniet mihi: cf. Aeneid 4, 386/7.

'dabis, improbe, poenas.

audiam et haec Manes veniet mihi fama sub imos'.

854/5. origine parva / in longum imperium consul: cf. Aeneid 6, 811/2.

et paupere terrā

missus in imperium magnum.

855/6. nec Sulla morari / iussa potest: cf. Aeneid 10, 34/5.

cur nunc tua quisquam

vertere iussa potest aut cur nova condere fata?

856. amme: cf. Aeneid 6, 705.

Lethaeumque, domos placidas qui praenatat, ammem.

857. lux: by Metonymy for 'day', i.e. light is the cause of day.

858/9. gloria ... / ... reddet ... nomine ...: cf. Aeneid 6, 667/8.

proximus ille Procas, Troianae gloria gentis,

et Capys et Numitor et, qui te nomine reddet.

860. esse secundum: Parechesis.

861. ille: very emphatic. Cf. Aeneid 6, 836 (of Mummus).

ille triumphata Capitolia ad alta Corintha.

861/2. ille hirta cui subrigitur coma fronte, decorum

et gratum terris Magnus caput; ille deum gens: cf. Georgics 3, 52.

forma bovis, cui turpe caput, cui plurima cervix.

Georgics 3, 55. pes etiam; et camuris hirtae sub cornibus aures.

Aeneid 4, 183. tot linguae totidem ora sonant, tot subrigit aures.

862. deum gens: cf. Catullus 64, 23.

heroes salvete, deumgenus! o bona matrum.

Aeneid 10, 228/9.

vigilasne, deum gens,

Aenea?

863/4. Troianus Iulo / Caesar avo: cf. Aeneid 6, 789/90.

hic Caesar et omnis Iuli

progenies.

Aeneid 1, 286. nascetur pulchrā Troianus origine Caesar.

864. quantas moles: cf. Aeneid 6, 828/31.

heu! quantum inter se bellum, si lumina vitae

attigerint, quantas acies stragemque ciebunt,

aggeribus socer Alpinis atque arce Monoeci

descendens, gener adversis instructus Eois!

864. sede reclusā: cf. Aeneid 9, 423/4, a memorable Vergilian line-
ending adapted. simul ense recluso

ibat in Euryalum.

865. hinc tandem erumpent terraque marique movebunt: cf. Aeneid 10, 604.

more furens. tandem erumpunt et castra relinquunt.

cf. Aeneid 6, 813, a line the structure of which Silius was imitating:

otia qui rumpet patriae residuesque movebit.

866. quotiens toto pugnabitur orbe: cf. Georgics 1, 511.

arma ferunt; saevit toto Mars impius orbe.

Hannibal's Fate Il. 868-893.

868. restare haec: cf. Aeneid 7, 270/1.

generos externis adfore ab oris,

hoc Latio restare canunt.

869. luce remotā: introduces the figure Euphemism (Appendix A, Figures of Speech), i.e. the unpleasant fact of death is described as a mere removal of light. The Romans (euphemistically) called a thief (fur), a man of three letters.

870. si nulla est vania: cf. Aeneid 10, 903, a Vergilian echo:

unum hoc per si qua est victis venia hostibus oro.

Cf. Aeneid 10, 44 for the line-beginning Silius had in mind:

si nulla est regio, Teucris quam det tua coniunx.

871. perfidiae Poenus: cf. Ovid, Heroides 7, 57/8 for the adapted first half-line of a pentameter:

nec violasse fidem temptantibus aequora prodest,

perfidiae poenas exigit ille locus.

872. exuret ductor scelus: cf. Aeneid 6, 742.

infectum eluitur scelus aut exuritur igni.

Cf. 805, lucem peragebat and its note.

872. renatos: cf. Aeneid 6, 599/600 for the original idea:

habitatque sub alto

pectore, nec fibris requies datur ulla renatis.

873. laniabat morsibus artus: cf. Georgics 3, 514.

discissos nudis laniabant dentibus artus.

875. ossa quiescent: cf. Eclogue 10, 33.

Arcades. o mihi tum quam molliter ossa quiescant.

876. opum: cf. Aeneid 1, 14.

ostia, dives opum studiisque asperrima belli.

876. magnae certamine pugnae: cf. Aeneid 11, 780.

venatrix unum ex omni certamine pugnae.

877. pertulerit vinci: cf. Livy 30, 35.11.

(Hannibal) fassus in curia est non proelio modo se sed bello victum,

nec spem salutis alibi quam in pace impetranda esse.

877. orare salutem: A variation of the end of Aeneid 2, 354, a well-known Sententia by Vergil.

una salus victis nullam sperare salutem.

878. Macetum: for Macetarum, genitive plural, by Syncope.

879. desertis: cf. Lewis and Short. op. cit., p.556 deserere, "origin in military language, implies a cowardly running away."

880. Carthaginis arces: cf. Aeneid 1, 298.

ut terrae utque novae pateant Carthaginis arces.

881. profugus: cf. Aeneid 1, 2/3.

Italiam fato profugus Laviniaque venit
litora.

881. caerula: as a substantive. Cf. Aeneid 4, 583.

adnixi torquent spumas et caerula verrunt.

Cf. also Aeneid 3,208; 4,583; 8,672.

882. hinc Cilicis Tauri saxosa cacumina viset: cf. the end of Aeneid 6, 678. desuper ostentat; dehinc summa cacumina linquunt.

884. fugamque: an Amphibrach. Cf. sedebat 423.

885. quam posse mori: Silius, the Stoic, would, in such circumstances, counsel suicide.

Note the alliteration of s and f in 884/5.

servitia atque hiemes aestusque fugamque fretumque
atque famem.

886/7. falsusque cupiti / Ausoniae motus: translate: cheated of his desired disturbance of Ausonia (Italy).

887. dubio: the attribute is used in a transferred sense with velo (by Synecdoche, for ship). Hannibal is in doubt, not the ship.

888. delatus segniter oras: Note the slow, sluggish ending of the line. delatus is used of a ship carrying passengers. Cf. Aeneid 3, 441.

huc ubi delatus Cumaeam accesseris urbem.

890. regni: for regis by Metonymy.

890/1. perstantibus inde / Aeneadis reddique sibi poscentibus hostem:

CONCLUSION

After Aeneid 6, no Roman epic poet could hope to match Vergil's achievement. Lucan (A.D. 39-65), the major epic poet of the immediate post-Vergilian period, did not even try. Realising, however, that the epic canon demanded a necromantic episode of some sort, Lucan wrote an episode into the sixth book of the Pharsalia ll.413-830, in which Sextus, the son of Pompey the Great, visits the Thessalian witch Erichtho, who revives a corpse which is then questioned about the morrow's battle. The magic involved in this operation, which probably derives from Babylonia, is of the blackest sort and a far cry from anything known in Greek literature. Silius, as we have seen, eschewed both the 'ultra-modern' Lucanesque black magic and the Vergilian κατάβασις (descent), whose origin is in post-Homeric religious theology, and conducted his Nekuia along strictly Homeric lines, even using the necromantic trench ritual.

As a result, Silius has composed several key-passages (noted in the commentary) which are little more than translations or close imitations of Homer. Writing in Latin, however, Silius borrowed more heavily from his Roman predecessors, in particular Vergil. Nevertheless, the charges of plagiarism often thrown at our author are hardly justified. Besides, Vergil's jewels were too well-known for any one to hope to 'borrow' and use them undetected, with a first century A.D. audience. Indeed, Silius must have counted on his audience's knowledge of the Roman anthology, and his readings of the Punica to cultured Romans would have been an exercise in recognition, giving as much pleasure then, as now, to lovers of Ovid and Vergil.

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APPENDIX A. Figures of Words

Aporcope: ἀποκοπή or End-Cut is the excision of a letter or letters from the end of a word.

Epenthesis: ἐπένησις or Insertion is the inserting of a letter or letters in the middle of a word, e.g. Mavors for Mars.

Parolces: παρολκή or Spinning Out is the addition of a particle to the end of a word without adding anything significant to its meaning.

Syncope: συνκοπή or Mid-Cut is the cutting-out from the middle of a word one or more letters, e.g. flesse for flevisse.

Synizesis: συνίζησις or Collapse occurs when two vowels, normally pronounced separately, are drawn together to form a diphthong, e.g. deinde.

APPENDIX A. Tropes

Anastrophe: ἀναστροφή (Latin: Inversio) occurs when the position of a word is changed so as to be set over against another, upsetting the normal word order. The figure is used when no other means will make a line rhythmical or metrically suitable.

Antonomasia: ἀντωνομασία (Latin: Pronominatio) takes place when we exchange one name for another, e.g. when we refer to Jupiter as Tonans (the Thunderer).

Metalepsis: μετάληψις (Latin: Transumptio). Use of one word for another.

Bullinger op. cit., describes this figure as double metonymy and explains it thus: 'When we say that a man "drank his house", we do not mean that he drank the building of bricks and mortar, but we first use 'house' by metonymy and then, by a second metonymy, put the money from the house for the drink it purchased.' Puttenham op. cit., pp.183/4 calls this figure the Farreset and quotes Vergil, Eclogue 1, 69 as an example:

post multas mea regna videns mirabor aristas

translating it:

After many a stubble shall I come

And wonder at the sight of my kingdom.

'By stubble (aristas) the Poet', writes Puttenham, p.184, 'understoode yeares, for harvests come but once every yeare.' T.E. Page, Virgil, Bucolics and Georgics, London, Macmillan 1968, p.101, completely misunderstands the passage, failing to recognize the figure. Likewise, R. Coleman, Vergil, Eclogues, Cambridge University Press, 1977, p.87, misses the figure and tries to explain the line by a literal interpretation of the words.

Metaphor: μεταφορά (Latin: Translatio). Rhetorica ad Herennium (4, 34, 45) gives this definition: 'Metaphor occurs when a word applying to one thing is transferred to another, because the similarity seems to justify this transference.' It is, without doubt, the most common of all the tropes.

Metonymy: μετωνυμία (Latin: Denominatio). MacBeth op. cit., lists thirty-four species. The ancient grammarians recognize at least six forms of this trope:-

- 1) Per id quod continetur, illud quod continet.
- 2) Per id quod continet, illud quod continetur.
- 3) Per inventorem, id quod inventum est.
- 4) Per inventorem subiectumve inventorem dominantemve.
- 5) Per efficientem id quod efficitur.
- 6) Per id quod efficitur, illud quod efficit.

Periphrasis: περίφρασις (Latin: Circumlocutio) occurs when we use a number of words to describe something for which fewer would suffice. Rhetorica ad Herennium (4, 32, 43) gives this example: 'The foresight of Scipio crushed the power of Carthage,' for 'Scipio defeated Carthage'.

Synecdoche: συνεκδοχή (Latin: Intellectio). The figure occurs when we put a part for the whole, or the whole for a part. In the expression 'All hands on deck!', 'hands' are put for the bodies of the crewmen.

APPENDIX A. Figures of Speech

Adiectio: Addition. Quintilian describes (9, 3, 28) this figure as one which lends charm and force to the thought expressed, by the striking form of the language.

Affirmative Negation: This figure affirms by negatives. The positive statement, when it comes, has all the greater force by reason of the preceding negatives.

Aganactesis: ἀγανάκτησις, Indignation. Bullinger op. cit., p.934 describes this figure as an expression of feeling used when an exclamation proceeds from deep feelings of indignation.

Anaphora: ἀναφορά, Carrying Back (Latin: Relatio) repeats with emphasis the same word or phrase at the beginning of several successive clauses. Puttenham op. cit., p.198 calls it the figure of Report.

Antithesis: ἀντίθεσις, Contrast (Latin: Contentio). Bullinger op. cit., p.715 lists this as a figure by which two thoughts, ideas or phrases are set over one against the other in order to make the contrast more striking, and thus to emphasize it. Puttenham op. cit., pp.210/11 calls this figure Antitheton from the Greek ἀντίθετον and then, with the Latin term Contentio in mind, names it the Quarreller.

Antimereia: ἀντί, and μέρεια, Exchange of Parts of Speech. Line 525 which has quondam populi is Antimereia of the Adverb, i.e. an adverb is used as an adjective. Bullinger op. cit., p.495 cites Proverbs 3, 25 as an example.

'Be not afraid of fear suddenly,' i.e. sudden fear.

Antiptosis: ἀντί, instead of and πτῶσις = (Latin: casus, a grammatical case). By this figure one grammatical case is used for another. The change often reflected the poet's metrical difficulties.

Apostrophe: ἀποστροφή, A Turning Away From (Latin: Aversio). Puttenham op.

cit., pp.237/8 calls it the Turne Tale. The figure occurs when the speaker turns away from the person addressed and speaks to an imaginary one.

Articulus: κόμμα (κόπτω, to chop up), Part Jointed-On. Rhetorica ad Herennium (4, 19, 26) gives this definition: Articulus occurs 'when single words are set apart by pauses in staccato speech'.

Asyndeton: ἀ (negative prefix) and σύνδετον, bound together with (Latin: Dissolutum). Puttenham op. cit., pp.174/5 calls it the Loose Language. We call it the figure of No-Ands since it signifies the absence of conjunctions in a series of coordinate phrases, clauses or sentences, cf. veni, vidi, vici.

Breviloquence: MacBeth op. cit., p.450 lists a figure which he claims to be the first to name Abbreviation. Whatever we decide to call this figure, we mean by it brevity of speech in which words are omitted and the thought is compressed.

Cataploce: καταπλοκή, Sudden Exclamation in the form of a parenthesis, cf. Bullinger op. cit., p.475.

Chiasmus: χιασμός, Marking With Diagonal Lines like an X (Latin: Decussata Oratio). The figure occurs where in two series of two members each, the first of one series corresponds with the last of the second series, the second of the first series with the first of the second series. The crosswise arrangement of contrasted pairs gives alternate stress and balance, e.g. 'fresh woods and pastures new' (Milton).

Chronographia: χρόνος and γράφειν (Latin: Descriptio Temporis). Puttenham op. cit., p.239 describes the figure thus: 'So if we describe the time or season of the year, as winter, summer, harvest, day, midnight, noone, evening or such like: we call such description the Counterfait Time.' Rauh op. cit., p.129 cites a passage from Shakespeare as an example of a chronographia --

Look, love what envious streaks

Do lace the severing clouds in yonder East.

Night's candles are burnt out, and jocund day

Stands tip-toe on the misty mountain top. (Romeo & Juliet 3, 5, 7).

Diacope: διακοπή, a Cleft or Gash. By this figure a word is repeated with one or few between, cf. Bullinger op. cit., p.702. Rauh op. cit., p.86 notes that Shakespeare uses Dicope most persistently throughout his work and cites p.87 Macbeth's disillusionment expressed through the figure: Tomorrow, and tomorrow, and tomorrow ... (5.5.19).

Ecphonesis: ἐκφώνησις, Exclamation (Latin: Exclamatio). Puttenham op. cit., pp.212/3 calls this figure the Outcry. Bullinger op. cit., p.927 describes it as an outburst of words, prompted by emotion. Rauh op. cit., p.245 cites a passage from Shakespear as an example of Ecphonesis:

O Sun,

Burn the great sphere thou mov'st in! Darkling stand

The varying shore o' the world! O Antony,

Antony, Antony! (Antony & Cleopatra, 4, 15, 9).

Ellipsis: ἔλλειψις. Puttenham op. cit., p.163 calls it the figure of Default. We call it the figure of Omission. MacBeth op. cit., p.97, to illustrate Ellipsis, quotes a saying of Fontonelle's:

'Women are the opposite of clocks: the clocks serve to remind us of the hours; the women, to make us forget them.'

Epicrisis: ἐπίκρισις, Determination. Bullinger op. cit., p.459 describes the figure as a short sentence added at the end by way of additional conclusion, noting a cause of a consequence arising from the place, occasion, end or effect of things, actions or speeches.

Epitimesis: ἐπιτίμησις, Reprimand (Latin: Increpatio). Bullinger op. cit., p.930 says that the figure is used where a rebuke, reproof or reproach is conveyed.

Epitrechon: ἐπί and τρέχειν, Running Along (Latin: Subcontinuatio). Bullinger

op. cit., p.472 describes the figure as a sentence, more or less short, not complete in itself, rapidly thrown in as an explanatory remark.

Epizeuxis: ἐπί and ζεύγνυμι, Duplication (Latin: Geminatio). Puttenham op. cit., p.201 calls it the Underlay, or Coocko Spel and informs us that the Latins called it subjunctio. Epizeuxis is the repetition of one word with none between.

Erotesis: ἐρώτησις (Latin: Percontatio). Puttenham op. cit., pp.212/3 calls this figure the Questioner. By it, we ask questions without waiting for or expecting answers.

Euphemismos: εὐφημισμός. MacBeth op. cit., p.269 calls the figure the Smooth Handle. We use the figure if we substitute a less direct expression for one whose plainer meaning might be unpleasant or offensive.

Figura Iusiurandi: Obsecratio. σχῆμα ὁμοτικόν or τὸ ὄρκου σχῆμα. By this figure the speaker expresses his most earnest request, petition or prayer.

Heterosis: ἐτέρωσις, Alteration. Heterosis comes under the general heading of Enallage, ἐναλλαγή, i.e. exchange of one word for another. Bullinger op. cit., p.150 lists Heterosis as the exchange of one voice, mood, tense, person, number, degree or gender for another.

Hirmus: Periodic Construction (Latin: Continuatio). Puttenham op. cit., p.176 calls the figure the Long Loose and describes it as a figure whereby there is 'imperfite sence till you come to the last word or verse which concludes the whole premisses with a perfite sence and full periode.'

Homoióptoton: ὁμοιος and πῶσις, Like Inflections. Rhetorica ad Herennium (4, 20, 28), which identifies the figure as similiter cadens, states that the figure occurs when in the same period two or more words appear in the same case and with like terminations.

Hyperbole: ὑπερβολή, Overshooting (Latin: Superlatio). Puttenham op. cit., pp.191/3 calls the figure the Loud Lyer. Rauh op. cit., p.151 cites as an

example of hyperbole Troilus' epitome of Helen:

He brought a Grecian queen, whose youth and freshness

Wrinkles Apollo's and makes stale the morning. (T. & C. 2, 2, 78).

Hypotyposis: υποτύπωσις, Word-Picture (Latin: Repraesentatio). Bullinger op. cit., p.444 states that the figure is used whenever anything is so described as to present it forcibly and vividly to the mind. Puttenham op. cit., p.238 calls the figure the Counterfait Representation.

Litotes: λιτότης, Plainness or Simplicity. Puttenham op. cit., p.184 calls the figure the Moderatour. By this figure we understate so as to intensify, our affirmation being expressed by the negative of the contrary.

Oeonismos: οίωνισμός, Wishing (Latin: Optatio). Bullinger op. cit., p.922 lists this figure as an expression of feeling by way of wishing or hoping for a thing.

Onomatopoeia: ὀνοματοποιΐα (Latin: Nominatio). By this figure we form words to express natural sounds. Sometimes, however, the sound of a whole verse might be termed onomatopoeic as in Odyssey 11, 598:

αὖτις ἔπειτα πέδονδε κυλίνδετο λάας ἀναιδής.

Oxymoron: ὀξύμωρον, Cleverly Foolish. By this figure we juxtapose words which are apparently contradictory.

Paranomeon: In Faral op. cit., p.169 Matthieu de Vendôme describes this figure as identical initial alliteration of three consecutive words and identifies three types, 1) Initial, 2) Middle, 3) Final. He then cites the following examples from Vergil to illustrate his classification:

Type 1) Aeneid 1, 295 saeva sedens super arma et centum victus aënis

Type 2) Aeneid 4, 526 quaeque lacus late liquidus, quaeque aspera
domus.

Type 3) Aeneid 3, 183 sola mihi talis casus Cassandra canebat.

Parecbasis: παρέκβασις, Digression (Latin: Digressio). Bullinger op. cit.,

p.906 describes this figure as a temporary turning aside from one subject to another.

Parechesis: παρήχησις. By this figure the latter part of a word is repeated like an echo in the following word:

Liberty begets mischief chiefly

O fortunatam natam me consule Romam. Cicero.

Parenthesis: παρένθεσις. Bullinger op. cit., p.470 says the figure occurs when a word or sentence is inserted which is necessary to explain the context. As to grammar, the context is complete without it, but not as to clearness or sense.

Personification: προσωποποιΐα (Latin: Conformatio). Rhetorica ad Herennium states 4, 52, 66 that by the figure we represent an absent person as present, or make a mute thing or one lacking form, articulate, and attribute to it a definite form and a language or a certain behaviour appropriate to its character. Cf. Quintilian, Inst. Orat., 9, 2, 29.

Pleonasm: πλεονασμός, Redundancy (Latin: Redundantia). The figure occurs when we use a greater number of words than is actually required for the expression of the thought. Puttenham op. cit., p.257 calls it Too Full Speech and gives this example:

For ever may my true love live and never die

And that mine eyes may see her crownde a Queene.

Polyptoton: πολύπτωτον, Many Inflections (Latin: Casuum Varietas).

Quintilian (9, 3, 37) describes the figure as the repetition of a word with a variation of cases.

Polysyndeton: πολυσύνδετον, Many-Links. We create this figure by the repetition of conjunctions in a series of coordinate words and phrases. Puttenham op. cit., p.175 calls it the Couple Clause. Rauh op. cit., p.59 remarks on the measured deliberateness of polysyndeton and cites this example from

Shakespeare:

'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit

To your person.

(Oth., 3, 3, 77).

Sententia: γνώμη, Maxim. Rhetorica ad Herennium 4, 17, 24 describes the figure as a saying drawn from life which shows concisely either what happens or ought to happen. Puttenham op. cit., pp.235/6 names the figure the Sage Sayer and warns that it should not be overused 'least excesse breed lothsomnesse'. Cf. also Quintilian, Inst. Orat., 8, 5, 1/4.

Simile: ἔκκωον, Resemblance. Rhetorica ad Herennium (4, 49, 62) describes simile as the comparison of one figure (forma) with another, implying a certain resemblance between them.

Synonymia: Synonymous Words (Latin: Interpretatio). Puttenham op. cit., pp.214/5 calls it the figure of Store. The figure occurs when we repeat the same idea in different words.

APPENDIX B. The Latin Hexameter

The Punica is written in hexameters; that is, each line of verse consists of six feet. Each foot is either a dactyl (- u u) or a spondee (- -), except the sixth which admits of only two syllables, the last of which may be short or long (syllaba anceps). The fifth foot is regularly a dactyl. A spondee only occurs in this foot for the sake of special rhythmical effect. When it does, the fourth foot is a dactyl.

1	2	3	4	5	6
- -	- -	- -	- -		- <u>u</u>
- uu	- uu	- uu	- uu	- uu	- <u>u</u>

(1) A Caesura τομή (= cutting) occurs when a word ends and the next commences within a metrical foot. There will be a main caesura, usually in the third or fourth foot, in almost every line. If it occurs, as it commonly does, after the first syllable of the third foot, it is known as a strong or masculine, or (more technically) a penthemimeral caesura. Thus in 382:

1	2	3	4	5	6
- uu -	uu - "	- -	- -	- u u -	- -
intere/a gemi/nos ter/ra cru/delis Hi/bera					

the caesura is strong. If it occurs, in the third foot, after the second syllable of a dactyl (- u " u), it is known as a weak or feminine caesura. In this case, there are usually compensating strong caesuras in the second and fourth feet. Thus in 393:

1	2	3	4	5	6
- u u - "	uu -	u"u - "	- -	- u u -	- -
iamque' di/es ite/rumque di/es ab/sumpta que/relis.					

(2) A Diaeresis (= a dividing, division) occurs within a line when the end

of a word coincides with the end of a metrical foot. Thus, in 386:

- uu - - - uu - - - u u - -
Scipio, // post bel/li repe/tens ex/trema pe/nates

a diaeresis occurs after the dactylic word Scipio. When a diaeresis occurs after the fourth foot and coincides with a sense pause, it is known as a Bucolic Diaeresis, because of its frequency in Greek (hexameter) pastoral poetry. Thus in 429/30:

- uu - - - uu - uu - uu - -
ordine / macta/ri pecu/des iubet//. ater o/perto
ante omnes taurus regi, ...

a Bucolic Diaeresis occurs between iubet and ater. A Pyrrhic word (uu) frequently precedes the Bucolic Diaeresis.

(3) Ictus and Accent. In the hexameter, the Ictus (marked `) or vere-beat, falls on the first syllable of every foot and marks the rhythm of the verse.

` -	` -	` -	` -		` u
- uu	- uu	- uu	- uu	` uu	- u

Accent refers to the word-accent of a Latin word which, by common consent, seems to have been a stress-accent (marked `), as in English. Thus in 401:

` u u / ` u / ` u / ` - / ^x u u / ^x u
Autonoë tripodas sacros antrumque tenebat

there is conflict in the first three feet, and coincidence in the last two, between ictus and accent. In Vergilian and post-Vergilian hexameter verse writing, conflict was sought between ictus and accent in the first four feet, while coincidence was sought in the fifth and sixth feet.

(4) Elision. Before a word beginning with a vowel or h, a final vowel or diphthong is elided. Thus in 381:

Dum Capu(a) infaustam luit hand sine sanguine culpam.

the final a of Capua is elided (and only faintly pronounced) before infaustam.

Ecthlipsis: ἐκθλιψις, a squeezing out. This figure occurs when a final syllable ending in -m and the vowel preceding it are cut off before a vowel or h at the beginning of the next word. Cf. 507:

armifero victor patr(em) ulcisceris hiberno.

(5) Prodelision. This type of elision occurs when a word ending in a vowel or diphthong or -m comes before est. Cf. 503:

verum age, disce, puer, quando cognoscere cord(i) est.

The last two words may be written and pronounced cordist. Prodelision before est is very common in Ovid.

APPENDICES C. 1-5. Disposition of Adjective and Noun in the Hexameter

Appendix C.1.

The liberty possible through the great flexibility in Latin word order allowed the hexameter poet to place an adjective (or past or present participle) at the beginning of the line and the noun it qualified at the end of the line. As a result, a static, self-contained hexameter unit was formed.

- 407 manantem iugulis spirantum caede cruorem.
- 442 eductumque tene vagina interritus ensem.
- 471 tellure, ut perhibent, (is mos antiquus) Hibera.
- 477 exhausto instituit Pontus vacuare cerebro.
- 498 Cymaeo populis vox nostra sonabat in antro.
- 507 armifero victor patrem ulcisceris Hibero.
- 532 belligeros, dura Gradivi sorte creatos.
- 546 umentes ubi casta fovet Proserpina lucos.
- 570 fumiferum volvit Styx inter sulphura limum.
- 577 ultimus erumpit lacrimarum fontibus amnis.
- 588 centenis suetus Briareus recludere palmis.
- 594 viperea latrans circumligat ilia cauda.
- 611 vipereo domat hunc aeterna Megaera flagello.
- 644 ingenti traxit curvata volumina gyro.
- 663 ipsa quidem virtus sibimet pulcherrima merces.
- 709 atque habitanda semel subigit quis visere regna?
- 731 aequoreis victor cum classe Lutatius armis.
- 804 victuram hinc cernit Ledaei Castoris umbram.
- 827 et patriam laudat miserando in vulnere dextram.
- 846 armenti quondam custos immanis Hiberi.
- 851 nunc animas tibi, quae potant obliviam, paucas.
- 881 atque una profugus lustrabit caerulea puppe.

Appendix C.2.

A more frequent arrangement of adjective and noun than that practised in Appendix C.1 (see introductory note thereto) occurs when the adjective (or past or present participle) is placed before the penthemimeral caesura (for this term see Appendix B.1) and the noun at the end of the line. By this disposition, suspense was created in the first half of the line which could only be resolved by reading or hearing the second half. These lines, like those in Appendix C.1, are static units.

381 Dum Capua infaustam luit haud sine sanguine culpam.

385 forte Dicarchea iuvenis dum sedit in urbe.

399 noscere venturos agitat mens protinus annos.

410 namque tibi Elysio repetita oracula campo.

411 eliciam veterisque dabo inter sacra Sibyllae.

412 cernere fatidicam Phoebai pectoris umbram.

413 vade, age et, a medio cum se nox umida curso.

418 apparat oculto monstrata piacula coepto.

419 inde, ubi nox iussam procedens contigit horam.

433 corpora lanigerum procumbunt lecta bidentum.

444 dissice, dum castae procedat imago Sibyllae.

447 cui datur ante atros absumpti corporis ignes.

449 aspicit et subito turbatus Scipio visu.

462 ut portet tumulis per longum membra paternis.

472 exanima obscenus consumit corpora vultur.

475 claudit adorato post funus stantia saxo.

478 ora virum et longum medicata reponit in aevum.

479 quid, qui reclusa nudos Garamantes harena.

496 in decus egregiae vultus intenta iuventae.

504 iam tua deque tuis pendentia Dardana fatis.

506 hinc petere et patrios visu contingere manes.
 510 omen, Hiberiacis victa Carthagine terris.
 526 in medio vastum late se tendit inane.
 528 nutrit primo mundi genitalis ab aevo.
 534 gentibus et primas fundarunt moenibus urbes.
 545 septima femineis reseratur porta catervis.
 560 has passim nigrum pandens Mors lurida rictum.
 573 descendit nigra lentus per stagna palude.
 576 hanc sitit, at nullo rabies restinguitur haustu.
 591 Cerberus hic ruptis peragrat cum Tartara vinclis.
 609 tunc alius saevis religatur rupe catenis.
 612 talia letiferis restant patienda tyrannis.
 613 sed te maternos tempus cognoscere vultus.
 620 Sidonia Iliacas nunc virgo accenderet aras.
 622 et dedit alternos ambobus noscere vultus.
 625 optassem Stygias vel leto intrare tenebras!
 674 germano devicta iugum Tartessia tellus.
 687 Excipit inde suos frater coniungere casus.
 695 cesserit affusis oppressa Hispania Poenis.
 705 Iamque aderat multa vix agnoscendus in umbra.
 710 cui contra tales effundit Scipio voces.
 713 traxisti ad Stygias Oenotria tecta tenebras!
 721 Nunc meritum saeva Brutum immortale securi.
 723 nunc auro Curium non umquam cernit amicum.
 732 si studium et saevam cognoscere Hamilcaris umbram.
 739 aut haec Sicania pepigisti captus in ora?
 763 hic ille est, tellure vagus qui victor in omni.
 771 ad decus et summas laudum perduxerit arces.

- 780 purpurea effusos per colla nitentia crines.
791 prodidit ac vestram tulit usque ad sidera Troiam.
802 miratur, geminos aspectat laetus Atridas.
811 vis et Martigenae thalamos spectare Quirini?
817 haec fuit et vestros tetigit praesaga labores.
820 regna viro et dextros agnovit in alite divos.
826 tristia defensi ferro monumenta puoris.
833 tum virgo: patrios fregit quae curribus artus.
834 et stetit adductis super ora trementia frenis.
835 Tullia, non ullos satis exhaustura labores.
843 Tarpeia et pactis reseravit claustra Sabinis.
856 iussa potest, aut amme diu potare soporo.
888 donec, Prusiacas delatus segniter oras.
892 pocula furtivo rapiet properata veneno.

Appendix C.3.

This Appendix lists lines in which an arrangement of adjective and noun similar to that in Appendix C.2 occurs except that the adjective (rarely noun) comes after the penthemimeral caesura. Unlike the lines listed in Appendices C.1 and 2, however, these lines are not entirely static units but can, as in 382, 445, 560 and 693, interlock with a noun in the first half of the next line.

- 382 interea geminos terra crudelis Hibera.
- 396 alloquioque virum tantos mulcere dolores.
- 398 squalentem introitum stagnans Acherusius umor.
- 406 sub lucem pecudes reclusaeque abdere terrae.
- 414 flexerit, ad fauces vicini castus Averni.
- 415 duc praedicta sacris duro placamina Diti.
- 416 mella simul tecum et puri fer dona Lyaei.
- 417 Hoc alacer monitu et promissae nomine vatis.
- 420 et spatia aequarunt tenebras transacta futuras.
- 423 promissa implerat Stygioque sedebat in antro.
- 435 sta, iuvenis, faciemque, Erebo quae surgit ab omni.
- 445 interea cerne ut gressus inhumata citatos.
- 448 sanguine non tacto, solitas effundere voces.
- 453 Appius, aut astu. decimum lux rettulit ortum.
- 466 Tunc iuvenis: gens o veteris pulcherrima Clausi.
- 476 corpora et a mensis exsanguem haud separat umbram.
- 480 infodiunt? Quid, qui saevo sepelire profundo
- 481 exanimos mandant Libycis Nasamones in oris?
- 485 decrevere simul communibus urere flammis.
- 487 lenta dies sepelit, putri liquentia tabo.
- 502 aut servare fuit proavis sollertia vestris.

516 sic vates gressumque lacus vertebat ad atros.
 525 innumeri quondam populi. domus omnibus una.
 540 proxima, quos venti saevaeque hausere procellae.
 544 expetit introitu mortemque exercet inanem.
 547 infantum hinc gregibus versasque ad funera taedas.
 550 tum, seducta loco et laxata lucida nocte.
 554 verum, ultra Oceanum sacro contermina fonti.
 574 hanc potat saniem non uno Cerberus ore.
 581 Luctus edax Maciesque, malis comes addita morbis.
 592 non ipsa Alecto, non feta furore Megaera.
 596 taxus, Cocyti rigua frondosior unda.
 597 hic dirae volucres pastusque cadavere vultur.
 598 et multus bubo ac sparsis strix sanguine pennis.
 605 quam vellent numquam sceptris fulsisse superbis!
 628 excipit his mater: nullos, o nate, labores.
 629 mors habuit nostra; aetherii dum pondere partus.
 631 imperio Iovis Elysias deduxit ad oras.
 639 amplexus, non ille, meo veniente marito.
 643 forma dei, quod, squalentem conversus in anguem.
 669 contingunt tibi! per nostri, fortissime, leti.
 676 nos dedimus Baetin nullo potare sub hoste.
 681 Hispanae, vulgus, Libyci quas fecerat auri.
 684 ditior ipse viris, spisso circumdedit orbe.
 692 de superis queror: haud parvo data membra sepulcro.
 694 sed me luctus habet, geminae ne clade ruinae.
 696 Contra quae iuvenis turbato fletibus ore.
 700 excepit fessos et notis Marcius armis.
 715 constituit laudemque tuo quaesivit honore.

720 sed raptabat amor priscos cognoscere manes.
722 nomen, nunc superos aequantem laude Camillum.
729 si tibi dulce virum, primo qui foedera bello.
736 atque ubi permissum, et sitiens se implevit imago.
737 sic prior increpitat non miti Scipio vultu.
743 barbarico, et refluent obstructi stragibus annes.
744 post quae Poenus ait: decimum modo coeperat annum.
751 celsus abit gressu, maiorque recessit imago.
766 astrinxit, cui stant sacro sua moenia Nilo.
772 ille sub haec: turpis lenti sollertia Martis.
784 qui vultus! quam, si Stygia non esset in umbra.
787 et fuit in tanto non parvum pectore numen.
797 gentibus ostendi! crevit tua carmine virtus.
799 heroum effigies maioresque accipit umbras.
813 gens vicina procos, pastori rapta marito.
837 fons rapidus furit atque ustas sub gurgite cautes.
842 virgo, immane nefas, adamato prodidit auro.
847 et morsu petit et polluto eviscerat ungue.
866 heu miseri, quotiens toto pugnabitis orbe!
877 pertulerit vinci turpemque orare salutem.
887 Ausoniae motus, dubio petet aequora velo.
894 Haec vates Erebiq̄ue cavis se reddidit umbris.

Appendix C.4.

This Appendix lists the second half of lines, the great majority of which contain an adjective (rarely a noun) whose noun (rarely adjective) falls in the first-half of the next line. These might be termed 'over-flow lines' and are one of the chief means of promoting the flow of the verse.

385/6 iuuenis dum sedit in urbe / Scipio

390/1 non ullus honorum / militiaeve pudor

391/2 pietas irata sinistris / caelicolis

404/5 mactare repostis / mos umbris

405/6 consueta piacula nigras / sub lucem pecudes

421/2 pergitque ad turbida portae / ostia Tartareae

427/8 ferroque cavare refossam / ocius urget humum

429/30 ater operto / ante omnes taurus regi

436/7 accedentia cerno / Tartara

438/9 et quicquid ab imo / natum hominum exstinctumque chao est

440/1 et pastos membra virorum / Odrysiae telluris equos

450/1 dux maxime, fessae / eripuit patriae

451/2 cum tales horrida poscunt / bella viros

457/8 fesso mihi proxima tandem / lux gratos Phaethontis equos avertit

458/9 et atris / aeternum demisit aquis

459/60 sed lenta meorum / dum vanos ritus cura

468/9 namque ista per omnes / discrimen servat populos

489/90 sermonibus adde / alternis

492/3 me iam comitante tuorum / tempus abire globo

500/1 sed non sat digna meorum / cura tuis vocum

509/10 missum laetabere bello / omen

512/3 quam cuncta fugarit / in Libyam bella

513/4 vincendum duxerit ipse / Sidonium tibi rectorem

- 519/20 quando vitae tibi causa labores / humanos iuvisse fuit
- 523/4 non optanda recludis / regna
- 538/9 nec dedignanda parenti / carmina fuderunt Phoebō
- 542/3 et peccasse fatenti / vasta patet populo
- 543/4 poenas Rhadamanthus in ipso / expetit introitu
- 548/9 turbaeque in limine lucis / est iter extinctae
- 563/4 large exundantibus urit / ripas saevus aquis Phlegethon
- 599/600 atque omnibus haerent / condensae foliis
- 632/3 ubi magna moratur / Alcidae genetrix
- 634/5 ne bella pavescas / ulla
- 637/8 cum forte petitos / ad requiem somnos
- 638/9 subitus mihi membra ligavit / plexus
- 642/3 nec me mutata fefellit / forma dei
- 666/7 te quanta fatiget / militia
- 678/9 pro barbara numquam / impolluta fides
- 679/80 peterem cum victor adesum / cladibus Hasdrubalem
- 680/1 subito venale, cohortes / Hispanae, vulgus
- 697/8 dignas pro talibus ausis / Carthago expendat poenas
- 698/9 sed continet acres / Pyrenes populos
- 711/2 quam sunt tua fata per urbem / lamentata diu
- 712/3 quam paene ruentia tecum / traxisti ad Stygias Oenotria tecta tenebras
- 726/7 tulit ille ruentem / Thybridis in ripas regem
- 727/8 solusque revulso / pone ferox ponte exclusit redeuntia regna
- 730/1 hic inclitus ille / aequoreis victor cum classe Lutatius armis
- 742/3 fervet gens Itala Marte / barbarico
- 745/6 nostro cum bella Latinis / concepit iussu
- 746/7 licitum nec fallere divos / iuratos patri
- 750/1 inde citato / celsus abit gressu.

- 757/8 quot milia toto / credis in orbe
- 759/60 nullo non tempore abundans / umbrarum huc agitur torrens
- 763/4 tellure vagus qui victor in omni / cursu signa tulit
- 767/8 Libyci certissima proles / Hammonis
- 768/9 quando exsuperat tua gloria cunctos / indubitata duces
- 770/1 quae te via, fare, superbum / ad decus
- 778/9 Elysio tendentem limite cernens / effigiem iuvenis
- 781/2 nam luce refulget / praecipua frons sacra viro
- 782/3 multaeque secuntur / mirantes animae
- 807/8 tempus cognoscere manes / femineos
- 812/3 hirsutos cum sperneret olim / gens vicina procos
- 814/5 culmique e stramine fultum / pressit laeta torum.
- 818/9 haec quoque castae / augurio valuit mentis
- 819/20 venturaque dixit / regna viro
- 829/30 quales optabat habere / quondam Roma viros
- 844/5 neque enim leviora domantur / delicta
- 850/1 Mox deinde: videnti / nunc animas tibi
- 861/2 decorum / et gratum terris Magnus caput
- 863/4 Troianus Iulo / Caesar avo
- 874/5 non vita sequetur / inviolata virum
- 883/4 quanto levius mortalibus aegra subire / servitia
- 886/7 falsusque cupiti / Ausoniae motus
- 890/1 perstantibus inde / Aeneadis

Appendix C.5.

This Appendix lists lines in which adjective and noun are arranged 'vertically' in consecutive lines. This disposition of adjective and noun is very similar to that listed in Appendix C.1, except that the adjective or noun does not occur in the same line but in the previous or following one.

425 invisus caelo specus atque eructat acerbam

426 Cocyti laxo suspirans ore paludem

430 ante omnes taurus regi, tum proxima divae

431 caeditur Hennaee casta cervice iuvencæ.

454 ut te, cum Capua remearem, vulnera vidi

455 mulcentem, hoc uno maestum, quod adire nequies

558 hac animae caelum repetunt ac mille peractis,

559 oblitæ Ditem, redeunt in corpora lustris.

656 ulla fuere adeo, quibus a te saevus abessem,

657 momenta? opposito mutassem pectore mortem.

658 quantos funeribus vestris gens Itala passim

659 dat gemitus! tumulus vobis, censente senatu,

671 sat tibi sint documenta domus! octava terebat

672 arentem culmis messem crepitantibus aestas,

717 ante oculos iam Flaminius, iam Gracchus et aegro

718 absumptus Cannis stabat Servilius ore.

753 poscenti dederint populo primique petitas

754 miscuerint Italis Piraeo litore leges.

794 hic caneret vates, quanto maiora futuros

795 facta eadem intrarent hoc, inquit, teste nepotes!

821 ecce pudicitiae Latium decus, inclita leti

822 fert frontem atque oculos terrae Lucretia fixos.

842 virgo, immane nefas, adamato prodidit auro

843 Tarpeia et pactis reseravit claustra Sabinis.

872 exuret ductor scelus, aut quae digna renatos

873 ales in aeternum laniabit morsibus artus?

APPENDICES C. 6-9. Disposition of Verbs in the Hexameter

Appendix C.6.

This Appendix lists lines which are enclosed by two finite verbs. The sense of the first half of the line usually ceases in mid-line at one of the recognized breaks. From this point the new idea begins and finds expression in the verb at the end of the line.

- 436 exclamat vates, patere: accendentia cerno
- 451 eripuit patriae, cum tales horrida poscunt
- 464 arce quae putres artus medicamina servant
- 518 obnitemur, ait, culpa modo pectora cessent
- 523 annuit illa quidem, sed non optanda recludis
- 531 cingunt regna decem portae: quarum una receptat
- 561 itque reditque vias et portis omnibus errat
- 580 excubat et manes permixto murmure terret
- 608 non licitum vivis, tandem permissa queruntur
- 619 implicuit flamma; quae ni provisa fuissent
- 627 eripuit sine honore dies et funere carpsit
- 632 attribuitque pares sedes, ubi magna moratur
- 642 vidi, crede, Iovem. nec me mutata fefellit
- 701 successit bello. fusos quoque fama ferebat
- 781 dic, ait, hic quinam, virgo? nam luce refulget
- 785 dixissem facile esse deum! non falleris, inquit
- 823 non datur, heu tibi, Roma, nec est, quod malle deceret
- 825 cerne, cruentato vulnus sub pectore servat
- 874 ne metue, exclamat vates. non vita sequetur

Appendix C. 7.

This Appendix lists lines in which the verbs are arranged 'vertically' at the beginning of consecutive lines. This arrangement is a variation on the pattern noted in Appendix C.6. Here, the second verb, instead of coming at the end of the first line, occurs at the beginning of the following one.

402 fert gressus iuvenis consultaque pectoris aegri

403 pandit et aspectus orat contingere patrum

572 aestuat et, gelidam eructans cum murmure harenam,

573 descendit nigra lentus per stagna palude.

814 intravitque casae culmique e stramine fultum

815 pressit laeta torum et soceros revocavit ab armis

Appendix C. 8.

This Appendix lists lines in which the verbs are arranged 'vertically' at the end of consecutive lines. This arrangement is a variation on the pattern noted in Appendix C.6. Here, the first verb, instead of coming at the beginning of the second line, occurs at the end of the previous one.

482 at Celtae vacui capitis circumdare gaudent

483 ossa, nefas, auro ac mensis ea pocula servant

747 iuratos patri. quod si Laurentia vastat

748 nunc igni regna et Phrygias res vertere tentat

Appendix C.9.

This Appendix lists lines in which verbs are arranged 'vertically' at the end of three consecutive lines. It is a further variation on the arrangement of lines in Appendices 7 and 8 (see introductory notes thereto).

454 ut te, cum Capua remearem, vulnera vidi

455 mulcentem, hoc uno maestum, quod adire nequires

456 saucius ad muros et Martis honore careres

781 dic, ait, hic quinam, virgo? nam luce refulget

782 praecipua frons sacra viro, multaeque secuntur

783 mirantes animae et laeto clamore frequentant

APPENDIX D. Five-Word Lines

Silius composed lines of only five (less often of four) words when he wished to give his subject a special elevation or intensity of feeling. In the introductory paragraph of his *Nekuia* 27.381-99, there are seven five-word lines, an average, that is, of one in three. This proportion is high in such a short passage. In the 514 lines of this commentary there are eighty-three five-word lines, an average, that is, of one in six to seven lines.¹ The example of the first paragraph indicates, therefore, that a five-word line does not occur regularly once every six to seven lines but that the device was used with some skill, occurring sporadically in certain passages to mark them with special intensity.

In the first paragraph, a group of three consecutive five-word lines occurs at 382/4:

interea geminos terrā crudelis Hiberā
 Fortuna abstulerat, permiscens tristia laetis
 Scipiadas, magnumque decus magnumque dolorem.

(Enclitic -que counts as part of the word to which it is attached.) A similar grouping occurs at 753/5:

poscenti dederint populo primique petitas
 miscuerint Italis Piraeo litore leges.
 laetatur spectatque virum insatiabilis ora.

Five-word lines occur frequently in pairs as at 441/2:

Odrysiae telluris equos. contende tueri
 eductumque tene vagina interritus ense.

¹There is no immediate evidence, however, that Silius used the device of the five-word line more in this passage than in the rest of the poem, regarding it perhaps as a 'purple passage'. In the final five-hundred lines of *Punica* 12, there are ninety-eight.

Cf. 544/5; 630/1; 801/2; 845/6; 891/2.

We also find five-word lines occurring in groups of two, separated by a line containing six or more words:

pulsato lacerat violenter pectore amictus
 non comites tenuisse valent, non ullus honorum
 militiaeve pudor; pietas irata sinistra.

Cf. 563/5; 594/6; 600/2; 680/2; 767/9; 877/9; 886/8.

On other occasions, the five-word lines are distributed liberally throughout relatively short passages. At *ll.*670/4, for example, there are three. At *ll.*426/42 there are seven, an average, that is, of one in two to three lines. At *ll.*416/87 there are six, an average, that is, of one in three to four.

The most effective use, however, of the five-word line is its appearance in isolation. When a passage containing such a line is examined, the five-word line will be found to match a correspondingly elevated idea. There are too many examples in this passage to mention all of them, but one might note 615 where Silius, in introducing Scipio's mother, writes:

adstabat fecunda Iovis, Pomponia, furto.

Likewise, when the ghosts of Scipio's father and uncle appear at 650:

succedunt simulacra virum concordia, patris.

One four-word line occurs at 495:

postquam sacrificum delibavitque cruorem.

This is perhaps the most impressive moment of the whole *Nekuia* as the Sibyl from the underworld prepares to deliver her prophecy.

APPENDIX E. Alliteration

ALLITERATION is the commencement of words in close connection with the same letter or sound. It was particularly common in early Latin poetry, as it was in early English verse. Latin poets of the classical period, however, continued to practise alliteration, just as modern poets writing in English do. Dylan Thomas, in the first stanza of 'A Refusal to Mourn the Death by Fire of a Child in London', uses front-rhyme (alliteration) as well as end-rhyme:

Never until the mankind making
Bird, beast and flower
Fathering and all humble darkness
Tells with silence the last light breaking
And the still hour
Is come of the sea tumbling in harness.

Vergil has many such doublets featuring front-rhyme. In Aeneid 6 we read:

296. turbidus hic caeno vastāque voragine gurgēs
303. et ferrugineā subvectat corpora cumba
340. hunc ubi vix multā maestum cognovit in umbrā.

The same phenomenon occurs in Punica 13:

472. exanima obscenus consumit corpora vultur
623. quando aperire datur nobis, nunc denique disce
641. implebat quamquam languentia lumina somnus.

Triple alliteration of consecutive words in a line of verse has already been classified as a figure in Appendix A, Figures of Speech under Paranomeon. An example of it is Punica 13, 618:

Iunonis, fusa sensim per pectora patrem.

So far these have all been examples of what we might call simple alliteration. In the field of compound alliteration, that is, alliteration of more than one

letter in a line, many combinations are possible and we can do no more than notice a few here. An interlocked type featuring m and d, and reinforced by the figure Adiectio occurs at 384:

Scipiadas, magnumque decus magnumque dolorem.

Cf. 408, featuring t and p:

tunc populos tibi regna suos pallentia mittent.

Cf. 415, featuring d and p:

duc praedicta sacris duro placamina Diti.

Cf. 515, featuring p, h, d, h, p, d:

quod post haec decus hoc patriaue domoque carebit.

Indeed, Silius writes few lines in which alliteration of some sort does not play a part. To try to associate particular sounds with particular meanings is somewhat more hazardous. The alliteration of r in 424:

tum qua se primum rupta tellure recludit

is meant to convey the breaking open of the earth (r was known to the Romans as the littera canina, the snarling letter), while the sound um in 433:

corpora lanigerum urocumbunt lecta bidentum

is meant to be ominous. Consideration of such problems, however, takes us beyond the immediate scope of alliteration, whose main aim is, I believe, stylistic embellishment. If it can enhance the poet's meaning or add to our appreciation of the poetry by onomatopoeic effect, so much the better.

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