

talus can tumble temporarily through virtually numberless positions, and then roll onto one side penultimately before ultimately coming to rest permanently on that or another side.

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ACOUSTIC INTRATEXTS IN *AENEID* 7.122 AND 4.408

At Dido's banquet Aeneas emphatically re-creates the moment when he and the Trojan refugees first caught sight of their new homeland (3.522–24):

humilemque uidemus
Italiam. Italiam primus conclamat Achates,
Italiam laeto socii clamore salutant.

Servius' comment is right on the mark (*ad* 3.524): *ITALIAM tautologia usus est ad exprimendum adfectus navigantium*.

Prominent repetition of the same key word also occurs in Aeneas' attempt to explain to Dido his reluctant decision to leave Carthage (4.345–47):

sed nunc Italiam magnam Gryneus Apollo,
Italiam Lyciae iussere capessere sortes;
hic amor, haec patria est.

After the Trojans have arrived in Italy, Aeneas confirms that their quest is over. They have just eaten their "tables," exactly as Anchises (or the Harpies) had predicted (7.122–23):

hic domus, haec patria est. genitor mihi talia namque
(nunc repeto) Anchises fatorum arcana reliquit.

The first hemistich of the initial verse is certainly intended to echo the climax of Aeneas' attempt at justifying his actions to Dido (4.347): *hic amor, haec patria est*. The second part of the verse introduces the paternal prophecy which certifies that the Trojans have arrived at their destined goal. It also contains an acoustic evocation of that land itself: *mihi TALIA*. The juxtaposition of the dative pronoun and the substantive-object of the verb is not fortuitous. I suggest that Vergil intended those who apply their imagination to the epic text to hear/read *Italia*—the specific reason for Aeneas' confidence.

A modest measure of support for that suggestion is provided by a verse from earlier in the epic. After Dido realizes that Aeneas is about to sail away from Carthage, Vergil addresses an apostrophe to the Queen (4.408): *quis tibi tum, Dido, cernenti talia sensus . . . !* Again, the immediately adjacent personal dative and its substantive-object (*cernenti TALIA*) yield *Italia*—the specific reason for Dido's despair.¹

1. Servius' note to 4.408 deserves citation: "Totum hoc magna prosphonesti dictum est: plus enim est in re quam in verbis: quamvis enim totum dictum non sit, tamen et cogitatur et capitur ab auditore."

The reason for my qualified citation of the second example is the fact that the geographical context for an acoustic evocation is not nearly as marked as at the Tiber-side meal in Book 7. At the same time, just sixty lines before the pathetic apostrophe, Dido has heard Aeneas twice cite *Italiam* as his fated goal; he then summarizes (4.347): *hic amor, haec patria est*. That half-line links the two passages. Moreover, Aeneas concludes his defense with an emphatic disclaimer of personal responsibility (4.361): *Italiam non sponte sequor*. Dido's rejoinder twists the core of Aeneas' apology into a pair of scornful imperatives: *i, sequere Italiam uentis* (4.381).

Finally, the second "-i" of *mihi* is short and the first "-a-" of *talia* is long. These two quantitative differences from *Ītālia* might seem to blur the probability of appreciable word/sound-play here. In addition to syllabic quantity, however, there is another factor of verse rhythm which must be considered here: word accent. In both *Italia* and *talia* the natural stress is on the same, antepenultimate syllable. This similarity of accent contributes to my strong suggestion of acoustic (as well as thematic) significance for the verse in Book 7, and to the possibility of a muted parallel in the example from Book 4.²

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2. Neither of my key verses from the *Aeneid* (4.408, 7.122) is discussed in Frederick Ahl, *Metamorphoses: Soundplay and Wordplay in Ovid and Classical Poets* (Ithaca and London, 1985).