

While *parient* is made plausible enough by the parallels adduced in the preceding paragraph, the strongest argument can be found in the conclusion of *Catal.* 9, another panegyric of Messalla, on which our passage appears to be modelled (*Catal.* 9.55–60):¹⁵

non nostrum est tantas, non, inquam, attingere **laudes**;
 quin ausim hoc etiam dicere: uix hominum est.
 ipsa haec, ipsa ferent rerum monumenta per **orbem**,
 ipsa sibi **egregium facta decus parient**;
 nos ea quae tecum **finxerunt carmina diui**,
Cynthius et Musae, Bacchus et Aglaia.

The verbal parallels speak for themselves, but it may be worth highlighting two crucial points of contact. First, both panegyrists consider themselves unqualified for adequately celebrating Messalla's deeds. Second, both employ the idea that gods, especially Apollo, are the poet's co-authors. Against this background, it seems likely that *praeclaros ... tua facta triumphos* is modelled on *egregium facta decus parient*. True, the fact that *Catal.* 9 reads *parient* does not necessarily mean that the poet of [Tib.] 3.7 would use the same word. But it does show that the verb is entirely appropriate and must indeed have been in the poet's mind as he composed; if he chose to vary his model, he had to have a good reason to do so, and a good substitute for *parient*, not something as feeble as *poscent*.

In terms of palaeography, *parient* can easily account for A's *poscent*: $a \rightarrow o$, $r \rightarrow f$, $i \rightarrow c$. What is more, F's *ierint* could also be explained, assuming that in F's ancestor the word's first letters were damaged, as a scribal correction for [*pa*]r*ient*, or perhaps [*pc*]r*ient*, the latter of which would only require the transposition of one letter.

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 doi:10.1017/S0009838820000713

UCALEGON (VERG. *AEN.* 2.311–12) AND OTHER BURNING NEIGHBOURS

Verg. *Aen.* 2.311–12 *iam proximus ardet | Vcalegon*. This striking phrase is twice echoed, as commentators observe. The burning neighbour Ucalegon reappears in Juv. 3.198–201 *iam poscit aquam, iam friuola transfert | Vcalegon ... | ultimus ardebit quem ...*. And the words *proximus ardet* reappear in Hor. *Epist.* 1.18.84 *paries cum proximus ardet*.

Fraenkel suggested that Virgil and Horace both echo the ending of a lost verse of Ennius (E. Fraenkel, *Horace* [Oxford, 1957], 319 n. 1). There is no need to invoke

¹⁵ [Tib.] 3.7 and *Catal.* 9 also have many points of contact outside these passages; see e.g. P. Sommer, *De Vergilii Maronis Catalepton carminibus quaestionum capita tria* (Halle, 1910), 50–9.

Ennius. Virgil is echoing Callim. *Hymn* 4.180 γείτονος αἰθομένιοιο (itself echoing Hom. *Il.* 21.523 ἄστρεος αἰθομένιοιο), also in the context of an enemy incursion.

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doi:10.1017/S0009838820000798

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HERCULES AND THE STONE TREE: *AENEID* 8.233–40

In ancient literature and religion, Hercules—in common with many other deities—is frequently associated with particular trees or types of tree. There are tales connecting him with the wild olive,¹ laurel² and oak,³ but his most prominent and frequent arboreal link is with the poplar (*populus Alcidiae gratissima*, ‘the poplar is most delightful to Hercules’, Verg. *Ecl.* 7.61),⁴ an association mentioned twice in the Hercules-heavy first half of *Aeneid* Book 8 (276, 286).⁵ The festival of Hercules celebrated by Evander and his people takes place just outside the city within a ‘great grove’ (*Aen.* 8.103–4) of unspecified species, in an area surrounded by less defined expanses of trees. Trees crowd the banks of the Tiber, leaning out for wonder as Aeneas’ fleet passes by (*Aen.* 8.91–2) and soon *uariisque teguntur | arboribus, uiridisque secant placido aequore siluas* (‘[the Trojans] are covered by different trees and cut their way through green woods on the calm water’, *Aen.* 8.95–6); looking up through the sacrificial smoke on the altars, Pallas and his friends are initially frightened *ut celsas uidere rates atque inter opacum | adlabi nemus* (‘as they saw the tall ships glide towards them through the dark grove’, *Aen.* 8.107–8). When Evander later shows Aeneas around, the emphasis on trees recurs, with the huge grove destined to become Romulus’ Asylum (*Aen.* 8.342), and the bramble- and god-haunted woods of the Capitol (*Aen.* 8.347–54). Later, Aeneas and his men camp in a vast grove of Silvanus, as Venus approaches to bring her son his new shield (*Aen.* 8.597–607).

This catalogue of woods and trees serves to emphasize the importance of the wooded landscape in general and of poplars in particular both to this part of the *Aeneid* and to its

¹ E.g. [Theoc.] *Id.* 25.208–10; Plin. *HN* 16.240; Paus. 2.31.10, 5.7.7. Pindar, by contrast, connects Heracles with the cultivated—not wild—olive at *Ol.* 3.13.

² Dion. Hal. *Ant. Rom.* 1.40.1.

³ Plin. *HN* 16.239.

⁴ Cf. Theoc. *Id.* 2.121; Verg. *G.* 2.66; Ov. *Her.* 9.64; Phaedrus, *Fab.* 3.17; Plin. *HN* 12.3; Paus. 5.14.3.

⁵ The appearance of Tiberinus from amongst poplar branches (*Aen.* 8.31–2) is fitting enough for a river god, but may also glance forward to the importance of the tree’s better-known patron as the book progresses. See further R. Armstrong, *Vergil’s Green Thoughts: Plants, Humans, and the Divine* (Oxford, 2019), 131–4.