HORACE, ARS POETICA 414–15

qui pythia cantat
tibicen didicit prius extimuitque magistrum

All editors who place a mark of punctuation within these lines (the great majority) put a comma after *tibicen*; a few leave them unpunctuated, but say nothing about the construction. It therefore seems timely to recall the note of W. Heraeus on Martial 5.56.9 *fac discat citharoedus aut choraules*; this runs as follows, *nescio an Hor. a.p. 415* tibicen *cum* didicit *iungendum sit*. This seems right to me. Apart from Martial, there is the corresponding use of διδάσκειν in Greek (e.g. Plato *Meno* 94b τούτους ... ἱππέας μὲν ἐδίδαξεν; other instances in LSJ s.v. διδάσκω at the bottom of 421b and top of 422a), which is brought into Latin by two native Greek speakers, Ammianus Marcellinus (16.8.10 *tonstrices docuit filias*) and the freedman Echion in Petron. 46.7 *destinaui illum artificium docere*, *aut tonstrinum aut praeconem aut certe causidicum*, who slips back from Latin into Greek idiom. I do not pretend that this significantly alters the sense ('has trained as an oboe-player'), but our grammatical conscience demands to be satisfied.

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doi:10.1093/cq/bmi066

TWO VIRGILIAN ACROSTICS: *CERTISSIMA SIGNA*?[1]

At *Aen*. 7.601–4 an acrostic marks the beginning of Virgil's account of the outbreak of war in Italy:[2]

Mos erat Hesperio in Latio, quem protinus urbes
Albanae coluere sacrum, nunc maxima rerum
Roma colit, cum **prima mouent** in proelia **Martem**,
Sive Getis inferre manu lacrimabile bellum.

The reader's attention should be drawn to the existence of Mars in the acrostic by the words *prima mouent ... Martem*.[3] This signal may be compared with the better known technique of marking particularly allusive passages by employing the vocabulary of memory or echo,[4] a practice which is itself closely related to the ways in

[1] We would like to thank Jocelyne Nelis-Clément and Tony Woodman for help and advice.

[2] See N. Horsfall, *Virgil: Aeneid 7*, Mnemosyne Supplement 198 (Leiden, 1999), 391 for bibliography and discussion.

[3] See *Enciclopedia Virgiliana* s.v. 'numerologia', p.793. It is noteworthy that a number of metrical inscriptions explicitly signal the existence of acrostics: see E. Courtney, '*Musa Lapidaria*. A Selection of Latin Verse Inscriptions', *American Classical Studies* 36, Atlanta 1995, numbers 28, 39, 40, 42, 44, 128 and J.N. Adams 'The Poets of Bu Njem: Language. Culture and Centurionate' *JRS* 89 (1999), 109 and 112 on the final line of the poem of M. Porcius Iasuchthan which reads *capita versorum relegens adgnosce curantem*, marking up an acrostic which reveals his name.

[4] G.B. Conte, *Memoria dei poeti e sistema letterario* (Turin, 1985), 35–45 = *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and Other Latin Poets* (Ithaca, 1986), 57–69; R. Thomas, 'The Old Man Revisited: Memory, Reference and Genre in Virgil *Georgics* 4.116–48', *MD* 29 (1992), 44–51 = *Reading Virgil and His Texts: Studies in Intertextuality* (Ann Arbor, 1999), 181–8; S. Hinds, *Allusion and Intertext: Dynamics of Appropriation in Roman poetry* (Cambridge, 1998), 1–16.

https://doi.org/10.1093/cq/bmi066 Published online by Cambridge University Press