

Death of the Republic: Caieta's Tomb in Lucan's *Bellum Civile*
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Right at the beginning of book 7 of Vergil's *Aeneid*, Caieta, Aeneas' aged nurse, is buried near the port that would bear her name and her fame. But Caieta is also mentioned at the very end of the 6th book, when the Trojan fleet, having left the Sibyl and Euboian Cumae, proleptically beaches at Caieta's port. Vergil's reference in book 6 to the port of Caieta, followed in book 7 by the explanation of that name, narratologically bridges the division between books 6 and 7. Caieta and her tomb can thus become interpreted as the divider between the Odyssean and Iliadic halves of the epic. As Hinds has shown (1998, 107-119), Ovid plays with this Caietan bridge in his "Little Aeneid" (*Met.* 13-14), forcing the Caieta episode apart and inserting within it his own bridge between the two halves of the *Aeneid* in the digression of Achaemenides and Macareus. Lucan in his epic *Bellum Civile* also has a tomb of a minor character on a Euboian shore, one which, like Caieta's, follows a scene of Apollonian prophecy. This paper will examine that tomb, the tomb of Appius in book 5, and argue that Lucan has crafted that tomb to allude to Caieta's tomb and to function as a bridge in the same way that Caieta's tomb does for Vergil's *Aeneid*, separating the two halves of the epic both in the physical sense that equal parts of the epic sit on either end of the tomb, and in the thematic sense where one part of the epic ceases and a new begins.

The paper begins by showing how Lucan has taken the story of Appius' consultation of the Delphic Oracle and consequent death and burial (mentioned also in Valerius Maximus and Orosius), and having verbally crafted the Delphic priestess to allude to Vergil's Sibyl (cf. Masters 1992) prompts the reader to notice further verbal responses between Appian's tomb and Caieta's. Strengthening this interpretation is the observation that, if Orosius' arrangement can be trusted, Lucan has chronologically misplaced this episode in his epic. Lucan's (mis)placement of this episode, wedged as it is in the relative center of the work between the last meeting of the Senate (V.1-65), i.e. the end of the elected Republic, and two marked events, the futile rebellion against Caesar's authority (V.237-373) and his usurpation, as dictator, of the consulship (V.374-402), reinforces the reading that Appius' tomb, like Caieta's tomb, serves to divide the epic into two both physically (an argument for an intended ending to the poem) and thematically, which in the *Bellum Civile* is the death of the republic and the birth of the principate.

This paper, then, uses one concrete example to illustrate some aspects of the relationship between Lucan and Vergil as epic poets. Lucan, long seen as derivative of Vergil, has lately been recast as creatively engaging with the *Aeneid* in his epic. This paper demonstrates this engagement both at the microcosmic level where Lucan, in selecting a small detail from the *Aeneid*, creatively responds to that detail by reversing Vergil's method of historicizing a mythological character (he mythically crafts an historical character), and also at the macrocosmic level where Lucan can be seen to organize his epic around a Vergilian structure.

Hinds, Stephen. 1998. *Allusion and Intertext*. Cambridge.

Masters, Jamie. 1992. *Poetry and Civil war in Lucan's Bellum Civile*. Cambridge.