

"Tune hinc spoliis indute meorum eripiare mihi?...":
tune, furor, and power reversals in the Aeneid
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The second-person pronoun form *tune* appears exactly four times in Vergil's *Aeneid*. Because the pronoun *tu* is already emphatic, its use at the beginning of a clause and with the particle *-ne* adds a special note of incredulity to its already indignant tone. Although scholarship on the literary use of *tune* is lacking, the special meaning of *tune* is consistent in Latin literature prior to Vergil. For instance, Plautus employs the skeptical and indignant sense of *tune* twice in the *Amphitruo* when a confused and irate Amphitryon asks, "*Tun me, uerbero, audes erum ludificari? tune id dicere audes, quod nemo umquam homo antehac uidit nec potest fieri, tempore uno homo idem duobus locis ut simul sit?*" (565-8). Cicero employs *tune* in a manner similar to Plautus, albeit for a more serious dramatic effect, in an onslaught of rhetorical questions addressed to Verres (*Actionis in C. Verrem Secundae*, 1.78.1-13). Vergil retains the sense of *tune*, but he reserves the pronoun form for a very particular sort of scenario.

Beyond exploring the significance of the four critical moments in which Vergil chooses to employ the pronoun form *tune*, this paper endeavors to demonstrate that each instance of the word is conceptually linked by subtle narrative details. In Book I, Dido possesses a wine-bowl that is the subject of a short ecphrasis (1.728-30). Because of its history, the bowl itself can be seen as symbol of *furor*, the force that will bring about Dido's demise. The bowl appears again in Book IX in the catalog of rewards that Euryalus will receive for raiding the Rutulians (9.266). Accordingly, *furor* destroys Euryalus when he is overtaken by greed for spoils. Likewise, Camilla, another woman associated with *furor*, dies in a moment of distraction by would-be spoils (11.778-84). When she dies, her spirit departs *indignata* in a line identical to the last in the *Aeneid* (11.831). The last line, of course, refers to Turnus, the addressee of the final occurrence of *tune*. Through a close examination of Vergil's apparently deliberate placements of *tune* in the narrative structure of the *Aeneid*, this paper relates the important themes of *furor* and power reversals to the human aspect of the epic.

Spoken by Dido to Aeneas (1.617), Euryalus' mother to her son's dead body (9.481-3), Opis to Arruns (11.857), and Aeneas to Turnus (12.947-48), *tune* consistently accompanies situations of injustice and intense emotional pitch. Each instance proves darker than the previous one; the tone of *tune* is indignant in the first, grief-stricken in the second, and derisive in the third and fourth. Despite their differences, all four instances involve the effects of a specific character's *furor*. In a moment of acute awareness, the speaker perceives the results of *furor* and reacts to them with utmost indignation. In each of the four scenarios, the consequence of *furor* is a dramatic role reversal.