

This paper will examine how Greek epigraphic formulae such as *kai su* are absorbed into Latin poetry. There then they develop a life of their own: (over)emphasising the sepulchral origin of *kai su* Latin authors invent a literary game in which the expression *tu quoque* serves as epitaphic gesture towards death or death to come.

Virgil opens the second half of his epic with an epitaph on Aeneas' nurse Caieta (*Aen.* 7.1-4). Recent commentators have explained this epitaph's opening address *tu quoque* as part of the epigraphic tradition (Horsfall 2000). Undeniably, in Greek funerary epitaph the phrase *kai su* is a common feature as both the deceased and the passer by are addressed frequently (cf. Anacreon, *AP* 7.263). However already in the Greek epigram genre we encounter both actual inscriptions on stone and 'Buchepigramme', literary fabrications featuring epigraphic pretensions (L. Rossi 2001, *Theocritus*, 6-13). In this literary game the formula *kai su* advances from its inscriptional function to the status of an epigraphic marker. Translated into Latin as *tu/te quoque* this address then often bears sepulchral connotations and constitutes an epitaphic gesture foreshadowing death. At times the poets compose verses, which come close to what we would read in actual tombstone inscriptions. Employing *tu quoque* Propertius can thus incorporate a further, epitaphic voice into his elegy, but also hints clearly to its epigraphic connotations: *tu quoque si quando venies ad fata, memento/ hoc iter. ad lapides cana veni memores.* (*Prop.* 2.13.39-40). This passage is not an actual inscription as imagined for the poet just a few lines earlier but rather an epitaphic gesture which envisages memorialisation for both poet and *puella*.

Virgil's *Aeneid* as well taps into pathos and poetics of the *tu/te quoque* formula. Whilst the minor hero Aeolus is addressed at the moment of his death and served with a quasi-obituary (*Te quoque Laurentes viderunt, Aeole, campi/ oppetere et late terram consternere tergo.* *A.* 12.542-43), Orodes predicts Mezentius' imminent death (*te quoque fata/ prospectant paria atque eadem mox arva tenebis.* *A.* 10.740-41, cf. similar Evander addressing Turnus *A.* 11.172-5). However, whereas these examples may set the standard for epitaphic gestures Virgil also confronts us with occurrences of *tu quoque*, which draw on a wider frame of reference. When the Sibyl is addressed in this way the epic's epitaphic gesture refers to Apollo's temple on the Palatine, a monument built by Augustus in which the Sibylline books were kept (*Te quoque magna manent regnis penetralia nostris:/ hic ego namque tuas sortes arcanaque fata,/ dicta meae genti, ponam lectosque sacrabo,/ alma, viros.* *A.* 6.71-74). Even though the Sibyl is fated to live a thousand years the reader is already presented with a vision of her monument (and grave).