clear from Isocrates 16. 25: ὁ γὰρ πατὴρ πρὸς μὲν ἀνδρῶν ἦν Εὐπατριδῶν, ὧν τὴν εὐγένειαν ἐξ αὐτῆς τῆς ἐπωνυμίας ῥᾴδιον γνῶναι, πρὸς γυναικῶν δ' Ἀλκμεωνιδῶν κτλ.[9] F. Kiechle in *Der kleine Pauly* (Munich, 1979), s.v. *Eupatridai,* states: "die Eupatridai später, wie die Eumolpiden, als besonderes Geschlecht galten." See also LSJ, s.v. εὐπατρίδης II, for apparent references to a specific family. Read therefore what the parallelism requires: ὡς Ἡρακλείδας, ὡς Περσείδας, ὡς Εὐπατρίδας. We need feel no compulsion to define the term more precisely than Maximus has.

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9. How Isocrates himself understood Εὐπατριδῶν is uncertain, but irrelevant. The point is that the Greek of this sentence is such that it naturally suggests a particular family, and the words have in fact often been so taken.

ROSE WITHOUT MARY

nam ieiuna quidem clivosi glarea ruris
vix humilis apibus casias roremque ministrat.
[Verg. *G.* 2. 212–13]

Heyne and others were suspicious of *rorem* = *rorem marinum,* but later commentators cite Pliny *HN* 24. 101 *ex rore supra dicto*—not a perfect parallel, since it refers back to *ros marinum* in 24. 99. R. Renehan believes he has discovered a better one in *Anth. Lat.* 24 Riese (= 11 Shackleton Bailey). But it is in my opinion highly dubious: see *CQ* 31 (1981): 471–72 and 33 (1983): 301. The desiderated parallel is, however, to be found where neither Vergil's annotators nor dictionaries have observed it (so far as I am aware). Ov. *Fast.* 4. 437–42 is a list of flowers and plants gathered by Proserpina and her companions before Dis interrupted them:

has, hyacinthe, tenes, illas, amarante, moraris;
pars thyma, pars rorem, pars meliloton amat. 440

True, manuscripts and editors are at odds with one another about the reading in the pentameter. *Rorem pars* is in the Monacensis, not a first-class authority. The oldest and best witnesses are divided among *rore et, rores pars, flores pars,* and *casiam pars.* The last, according to Wormell and Courtney (Teubner, 1978), comes from Verg. *G.* 4. 304 *thymum casiamque recentis;* but cf. also *G.* 2. 213 above.

Modern editors are eclectic. Frazer (1929), without remark in his commentary, and Le Bonniec (1970) have *rorem, pars;* Ehwald-Levy (Teubner, 1924) *rores et;* G. A. Davies in Postgate's *Corpus* (1905) *casiam, pars.* The favorite, however, is a conjecture of Landi's, *rhoean* (or *rhoien*) *et* (*roien* or *roiē et* are cited from *deteriores*), which has been adopted by Lenz (1932), Bömer (1958), and Wormell–

Courtney, not to mention the *OLD*. *Rhoea* (ῥοιάς),[1] which in Latin is found only in Pliny, is a species of poppy, and the poppy is closely associated with the cult of Demeter; hence, according to Bömer, the reading is "evident." The argument would be persuasive if all the other eleven items in the catalog (which includes poppies and *sine nomine flores*) were also thus associated. Incidentally, since *rhoea* is a flower, not a plant, should we not expect the plural?

Apart from the obviously interpolated *casiam,* the manuscript evidence points to *rorem.* This may well have puzzled copyists, but it does not deserve to be put aside or ignored (as by Wormell–Courtney) in favor of a flower unknown to extant Greek and Latin verse. Accidental omission of *pars* after *rorē* might account for the variants. We may suppose that *et* was inserted to provide a connective, leaving the meter deficient; hence *rores,* whence *flores.* Later it was perceived that *pars,* not *et,* is required.

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1. Bömer and the *OLD* justly assume that *rhoea* here too will represent ῥοιάς, not ῥοιά (pomegranate). The latter meaning is unattested for *rhoea,* and the Latin for pomegranate is (*malum*) *granatum* or *malum Punicum.* Confusion with ῥοιά presumably accounts for the Latin form.

The pomegranate tree does have a flower, though the other items in the catalog do not grow on trees.

DIDO'S PUNS

Dido does not make any puns—at least not if we define a pun as a double meaning intended for humorous effect. There is no humor in Dido. But there are double meanings in her statements, some of which this paper discusses.

First let me dismiss a type of double meaning which I will not consider, an artistic double meaning in which all levels of meaning are simultaneously true. For instance, *Aeneid* 1. 12–14, "Urbs antiqua fuit (Tyrii tenuere coloni) / Karthago, Italiam contra Tiberinaque longe / ostia," employs the word *contra* with a first level of meaning, geographically "opposite," which constitutes the denotation of the word, and a metaphorical level, "opposed to," which connotes the deadly hostility that would exist between Carthage and Italy until the city's destruction.[1] Much of the *Aeneid* is composed with this type of diction, in which two or more levels of meaning can be perceived, all of which are simultaneously true. But this is not the subject of this paper. Instead I am concerned with a type of double meaning inherited from folktale, in which there is an obvious level of meaning that usually is later proven to be false (or at least is not fulfilled within the narrative in which the double meaning is uttered), and a hidden level that turns out to be true.

These are found usually in three related types of expressions: prophecies, curses, and promises. Most prophecies in Homer are straightforward: Achilles is told that he has a choice of a short life with everlasting glory if he fights at Troy or

1. Note that this second level of meaning is confirmed by Dido's curse in 4. 628 *litora litoribus contraria.* The double meaning of *contra* in 1. 13 was recognized by Servius Auctus on the line.