

ode certainly invites us to think of clothing. The metaphor is reinforced by the fact that the phrase παρακόπῳ τε λήματι στέλλεται in line 1000 answers antistrophically to ἐπὶ τὸν ἐν γυναικομίῳ στολᾷ in 980, a metrical and semantic correspondence that could well have been emphasized choreographically in performance with gestures. Moreover, a clothing metaphor is perfectly in keeping with the larger themes of the play. Barlow, for example, draws attention to Euripides' fondness for the "separation of appearance and character," and for the discrepancies between "outer layer and inner truth."⁶ Pentheus' descriptions of Dionysus' physical appearance "often seemingly gratuitous for one who holds Dionysos in such contempt, are designed by Euripides to express his real attitude, his attraction for the figure he scorns."⁷

Clearly, Pentheus' change of clothes at *Bacchae* 810–976 symbolically represents his change of mind under the influence of Dionysus. Seaford, following Leitaō, argues specifically that ritual transvestism in cult is "a means of detaching the initiand from his previous identity," and that this "seems to complete [Pentheus'] reversal of personality" in the *Bacchae*'s refraction of those cultic elements.⁸ If, however, we or the ancient audience were to understand στέλλεται—even secondarily—as a clothing metaphor, it would imply that the Chorus is fully awake to the fact that, in spite of his mock initiation, Pentheus' real nature has not been changed:⁹ he is intellectually (γνώμῃ) and attitudinally (ὀργῇ) clothing himself with unrighteousness (ἀδικία) and illegality (παρανομία) with regard to the Bacchic mysteries. When, in his dying moment, he throws back his disguise to reveal himself to his mother (1115–16), he is nothing more, or less, than Pentheus, son of Echion, θεομάχος.¹⁰

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6. S. A. Barlow, *The Imagery of Euripides: A Study in the Dramatic Use of Pictorial Language* (London, 1971), 85–86.

7. *Ibid.*, 92.

8. R. Seaford, *Euripides "Bacchae"* (Warminster, England, 1997), 222.

9. Cf. C. Segal (*Dionysiac Poetics and Euripides' "Bacchae"* [Princeton, 1997], 169), who speaks of Pentheus' "failure in the symbolical passage to male adulthood."

10. It is a pleasure to thank an anonymous referee for chastising an earlier draft of this note. I would also like to thank Stephanie Timm, Nigel Nicholson, and David Douglass for their opinions on various points.

A PUN IN VIRGIL'S *AENEID* (4.492–93)?

At Virgil *Aeneid* 4.492–93, Dido addresses her sister Anna:

testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.

The reference to Catullus 66.40, *invita: adiuro teque tuumque caput*, has been noted. J. Wills observes that *invitam* substitutes for *invita*, *testor* for *adiuro*, and

adds: "Dido herself plays the role of the Coma Berenices."¹ As is well known, Virgil also alludes at *Aeneid* 6.460 to this same passage in the *Coma*: *invitus, regina, tuo de litore cessi*, modeled on Catullus 66.39 *invita o regina tuo de vertice cessi*, where *vertice* is echoed by *caput* in the following line.

The Callimachean original for Catullus 66.40 happens to exist: σὴν τε κάρην ὤμοσα σὸν τε βίον.² Now, the pun: I suggest that *cara* in *Aeneid* 4.492 recalls the Callimachean κάρην (vocative κάρᾱ), and is echoed by *caput* in the next verse. Of course, the quantity of the first "a" in *cara* is long, while that of κάρην (and of the older neuter form, κάρη) is short; but this kind of variation was regular in ancient punning.³

Virgil's line perhaps contains a further echo of Sophocles *Antigone* 1: ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρᾱ, where again one sister is addressing another; αὐτάδελφον is picked up by Virgil's *germana*.⁴ First lines are particularly memorable, and in antiquity often served as titles for works; it may also be relevant that Virgil had Sophoclean tragedy in mind when he composed the Dido episode.⁵

Is it possible that *testor* contains a hint of *testa* in the sense of "head" or "skull" (cf. It. *testa*)? This meaning is not attested in classical Latin, though it is found in Ausonius *Epigram* 72: *testa hominis, nudum iam cute calvitium*, and other texts of that era. Other Latin invocations of the head seem to avoid the verb *testor* (e.g., Livy 3.48.5, Cic. *Dom.* 145); when *testor* is employed, then something other than the head is invoked, for example, *pectus* (*Ciris* 273–74).⁶ The *Coma* (both Catullus' and Callimachus') was on Virgil's mind; hence heads, too. An allusion to an unrecorded colloquial use of *testa* is just conceivable.

However this may be, the pun on *cara* sharpens the allusion to Callimachus' *Coma*, and highlights the contrasting destinies of Berenice and Dido. It also foreshadows, by a complex of intertextual resonances, the final moment of Dido's tragedy, when Iris cuts the lock from her head and releases her life to the winds (4.693–705; echoes of Callimachus and Catullus italicized):

1. J. Wills, "Divided Allusion: Virgil and the *Coma Berenices*," *HSCPh* 98 (1998): 297.

2. Cf. J. Wills, *Repetition in Latin Poetry* (Oxford, 1996), 266–67. P. Thibodeau suggests to me that Catullus' *invita* in line 40 (repeated from line 39) perhaps plays on Callimachus' βίον.

3. See F. Ahl, *Metaformations: Soundplay and Wordplay in Ovid and Other Classical Poets* (Ithaca, 1985), 56–57; J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay* (Ann Arbor, 1996), 61–62 (with bibliography).

4. R. G. Austin, ed., *P. Vergili Maronis "Aeneidos" Liber Quartus* (Oxford, 1955), 111 ad 354 remarks on the synecdoche of head for person in Virgil, and cites the opening verse of the *Antigone* as a parallel. An anonymous referee for *CP* suggests a possible allusion here to Antigone's elevation of the sibling bond over that with husband or children (904–12); Dido, on the contrary, has put the loss of husband (or "husband") above other ties.

5. On the use of incipits as titles, cf. Mart. 8.56.19, 14.185: "Accipe facundi Culicem, studiose, Maronis / ne nubicus positus arma virumque legas"; also W. T. J. Leary, ed., *Martial Book 14: The Apophoreta* (London, 1996), 250 comm. ad loc. The Alexandrian catalogue was labeled this way. On allusions to Sophocles' *Ajax* in the Dido episode, see V. Panoussi, "Epic Transfigured: Tragic Allusiveness in Vergil's *Aeneid*" (Ph.D. diss., Brown University, 1998).

6. Examples taken from Wills, *Repetition* (n. 2 above). Virgil was not averse to admitting the occasional low word or vulgarity into the *Aeneid*, if we may trust Servius as witness; cf. ad 3.343 "avunculus: quidam 'avunculus' humiliter in heroico carmine dictum accipiunt"; ad 12.170 "saetigeri fetum suis: more Romano, ut 'et caesa iungebant foedera porca' [8.641]: nam Homerus aliud genus sacrificii commemoravit. non nulli autem porcum, non porcam in foederibus adserunt solere mactari, sed poetam periphrasi usum propter nominis humilitatem." Cf. also ad 8.404, 428, 456, 731; 9.411; 10.483; 11.914; 12.767, 775; contrast ad 9.324, where Servius suggests that Virgil avoided a humble word (namely, "snore").

Tum Iuno omnipotens longum miserata dolorem
 difficilisque obitus Irim demisit Olympo
 quae luctantem animam nexosque resolveret artus.
 nam quia nec fato merita nec morte peribat,
 sed misera ante diem subitoque accensa furore,
 nondum illi flavum Proserpina *vertice crinem*
 abstulerat Stygioque *caput* damnaverat Orco.
 ergo Iris croceis per caelum roscida pennis
 mille trahens varios adverso sole colores
 devolat et supra *caput* astitit. "hunc ego Diti
 sacrum iussa fero teque isto corpore solvo":
 sic ait et dextra *crinem* secat, omnis et una
 dilapsus calor atque in ventos *vita* recessit.

Macrobius *Saturnalia* 5.19.2 cites Lucius Annaeus Cornutus for the view that Virgil invented the ritual of the shorn lock, but refutes him by reference to Euripides *Alcestis* 74–76.⁷ Whatever Virgil's other sources may have been, I suspect that there is a poignant allusion here to the shearing of Berenice's tress, which was transformed into a constellation in the heavens, whereas Dido's own was consigned to hell.⁸

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7. Cf. also Servius ad 3.46, 4.703 on *sacrum iussa*; Austin, "*Aeneidos*" *Liber Quartus* (n. 4 above), 200–201 ad 698 cites also Hor. *Carm.* 1.28.19–20, Stat. *Silv.* 2.1.146–47 for the custom.

8. As many commentators have observed, Dido foreshadows the role of Cleopatra as a queen and enemy of Rome; the counterpoint with Berenice, another queen of Egypt, may thus be particularly pointed.