

pater,⁴ and (2) that Aeneas 'alone', bereft of his country and father, appears before 'all' the Phoenicians.

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⁴ Aeneas is called *pater Aeneas* only after his father's death (with the exception of 3. 343, where Aeneas is *pater* only of Ascanius, not of his people). Before the death of Anchises, it is always *pater Anchises*, confirming R. G. Austin's comment, *Aeneidos Liber Secundus* (Oxford, 1964), p. 28, that *pater* is not only 'a term of respect but indicative of responsibility'.

ANTH. LAT. 24. 3 (RIESE)

R. Renehan's ingenious solutions to the problems of Symphosius 42. 1 and *Anth. Lat.* 207 in this journal (n.s. 31 (1981), 471 f.) are much to be welcomed. On the other hand, I do not think that his defence of the manuscript reading in *Anth. Lat.* 24. 3 *marcent post rorem violae, rosa perdit odorem* holds water. Taking *rorem* as = *rorem marinum* he explains that 'the poet is not presenting us with a piece of botanical information about the relative seasons of the violet and rosemary; he means rather that all flowers wither and fade'. Actually, however, the poet on this showing does present information; and whether the information is botanically correct or not (I am not enough of a botanist to know), that is an odd way to make his point. Stranger still is his choice of rosemary out of all the fading flowers of field and garden. It was bound to be misunderstood. As Renehan indicates, *ros* = *ros marinus* is supported only by Virg. *Georg.* 2. 212–13, where the identity has been doubted, and Plin. *HN* 24. 100, where *ex rore supra dicto* refers back to *ros marinum* in 99. Renehan may well be the first reader not to take *rorem* as dew. And an evergreen shrub (see *Shorter Oxford English Dictionary*) makes a singularly unfortunate illustration of floral decay, even though the shrub does produce a flower. Pliny classes it with herbs (19. 187; cf. 24. 99 *ros marinum dictum est. duo genera eius: alterum sterile, alterum cui et caulis et semen rosinaceum, quod cachrys vocatur*). My conjecture *post florem* could be considered as taken up in the first line of the lady's response, obscure as that is: *non redit in florem, sed munus perdit amanti*. Moreover, in poems such as this one expects to find a word for bloom as well as decay; cf. *Anth. Pal.* 5. 74. 6 (ἀνθεῖς καὶ λήγεις), 5. 118. 3 (θάλλοντα, μαραινόμενον), Herrick's 'Gather ye rosebuds' ('smiles'... 'dying').

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