

seems to imply), or whether they had always been there.

I would like to suggest that at this point Horace has left behind the example of the Phocaeans, and that he is directing the minds of his more learned readers to an incident which allegedly happened in primitive Italy: *saxa* which had been thrown into the sea did indeed miraculously resurface. The context is relevant to the Sixteenth Epode, since it is a question of reclaiming lost territory. And (once more) Horace had reason to know the story, since this time it concerned his native region, the land of Daunus.¹⁸ When Diomedes came to Italy, he gave Daunus military help, in return for a promise of land (which Daunus broke). In order to establish his claim, Diomedes marked the boundaries with stones taken from the demolished walls of Troy. After Diomedes' death Daunus threw the stones into the sea, but they miraculously resurfaced and took up their former positions. All of this can be found in Lycophron's *Alexandra* (615ff.), a suitable source for this Epode in which Horace speaks as a *vates* (line 66). I quote *Alexandra* 625–9:

στήλαις δ' ἀκινήτοισιν ὀχμάσει πέδον,
 ᾧς οὔτις ἀνδρῶν ἐκ βίας καυχήσεται
 μετοχλίσας ὀλίζον. ἥ γὰρ ἀπτέρως
 αὐταὶ παλιμπόρευτον ἴζονται βάσιν
 ἀνδρῶν ἀπέξοις ἵχνεσιν δατούμεναι.

The scholiast on 625 explains¹⁹ τοῦ Διομήδους στήλας ποιήσαντος περὶ ὅλον τὸ πέδιον, ἡνίκα ἀπέθανε, Δαῦνος ἐβουλήθη ταύτας καταποντίσαι, αἱ δὲ ῥιφείσαι πάλιν ἐκ τοῦ ὕδατος ἀνῆλθον καὶ εὐρέθησαν ἐν τῷ αὐτῷ τόπῳ ἐστηκυῖαι, ὅθεν καὶ ἐπήρθησαν.²⁰

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¹⁸ Compare *Odes* 3.30.11–12, 'et qua pauper aquae Daunus agrestium | regnavit populorum', and Nisbet and Hubbard on *Odes* 1.22.14 'Daunias' ('Horace is speaking of the northern part of Apulia, which included his native Venusia').

¹⁹ Vol. III, p. 210, ed. E. Scheer (Berlin, 1858).

²⁰ I am grateful to Professor R. G. M. Nisbet for comments on an earlier draft of this article.

AENEID 4.622–3

tum vos, o Tyrii, stirpem et genus omne futurum
 exercete odiis

R. G. Austin's translation of these famous imprecations of Dido's seems to me perfectly representative, 'and then do you, my Tyrians, hound with hate and hate again all his stock and all his race to be'.¹ I see no strong arguments against such an interpretation of this sentence, but I think that an alternative—and very different—understanding of these words is likely.²

stirpem et genus omne futurum need not refer to the descendants of Aeneas. The

¹ In his commentary *ad loc.* (Oxford, 1963).

² In support of the traditional view, one may note that in antiquity curses commonly 'invoked destruction not just upon a transgressor, but upon his whole γένος "family" as well' (L. Watson, *ARAE: The Curse Poetry of Antiquity* [Leeds, 1991], p. 33).

words could refer to future generations of Tyrians.³ Thus, 'your descendants', rather than 'his descendants'. In which case, *exercete* will not mean 'hound, harass' *vel sim.*, as all the commentators and translators apparently take it,⁴ but rather 'train your offspring and future generations in hatred'. This is a routine use of *exercere*.⁵ The point is simple: Dido enjoins the Carthaginians to teach their children to hate. This is exemplified, of course, in the famous tradition of Hamilcar's imposing upon his nine-year-old son an oath of eternal hatred for the Romans, a paradigmatic story surely known to Vergil.⁶ Thus, the train of thought from verse 615 runs as follows: may Aeneas, in Italy, be wrenched from his son and see his comrades die. May he not live to enjoy his new kingdom, but rather die prematurely. This is my final prayer as I end my life. After I am dead, and as a final gift to me, you Tyrians, teach our future generations to continue to hate the Romans.⁷

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³ Indeed, coming immediately after *vos, o Tyrii*, the words are more naturally read of Tyrian progeny.

⁴ As well as *TLL*, s.v. col. 1371, line 66.

⁵ Cf e.g. Pliny *N.H.* 8.113, *partus exercent cursu* ('they train their offspring in running').

⁶ Nepos 23.2.4–5. Dido's next words allude to Hannibal (*exoriare aliquis . . . ultor*).

⁷ I am indebted to Professor David Sansone and to *CQ*'s reader for helpful comments.

VIOLETS AND VIOLENCE: TWO NOTES

(i) *Aeneid* 12.67

accepit vocem lacrimis Lavinia matris
 flagrantis perfusa genas, cui plurimus ignem
 subiecit rubor et calefacta per ora cucurrit.
 Indum sanguineo veluti violaverit ostro
 si quis ebur, aut mixta rubent ubi lilia multa
 alba rosa; talis virgo dabat ora colores.

(*Aen.* 12.64–9)

Servius was surely not the first to show discomfort with Vergil's choice of the word *violaverit*.¹ Observing that the simile in lines 67–8 derives from Homer (*Il.* 4.141), he seems to be apologizing for Vergil when he explains that the poet's *violaverit* translates Homer's *μῆνην*. And discomfort there should be. The notion of 'tainting, spoiling, damaging, defiling' that *violare* should carry seems out of place both for the ivory-image and for the picture of the beautiful girl. Modern commentators have been no less troubled than Servius. Unwilling, however, to see Vergil as blindly enslaved to Homer, they have offered another explanation: *violare* here is tied to the *violentia* of her lover Turnus. 'Vergil connects the *violentia* of Turnus with the staining of the ivory in the simile used to describe Lavinia's blush.'² I should like to add a third explanation for Vergil's choice of *violare*.

¹ Indeed, I wonder whether Statius' adaptation of the Vergilian scene at *Silv.* 1.2.244–5 reflects his discomfort with Vergil's *violaverit*. He writes, *non talis niveos tinxit Lavinia vultus / cum Turno spectante rubet*, deliberately avoiding Vergil's *violare* (and he could easily have written *violat* for *tinxit*).

² So J. O'Hara, *True Names* (Ann Arbor, 1996), p. 233. In its essence already in T. E. Page's comment *ad loc.*, *The Aeneid of Virgil: Books VII–XII* (London, 1959; reprint of edition of 1900), p. 420. See the insightful remarks of W. R. Johnson, *Darkness Visible* (Berkeley, 1976), pp. 56–8.