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 μιήνῃ. 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.

Vergil speaks here of dyeing or colouring. Thus, ivory is coloured by ruddy crimson; or Lavinia's white cheeks go reddish with her blush. Whatever Vergil may be thinking when he speaks here of *violare*, i.e. 'violating' the ivory or, by analogy, the girl's complexion, he is also thinking of *violare* as denominative from *viola*, i.e. 'to render crimson, to colour'.[3] Vergilian wordplay is so common that we could imagine him doing this even were it not the case that *viola*/*violare* ambiguities were probably already present in the language. Thus, *violatio* is used (from *violare*) to mean 'violation' and (from *viola*) to mean 'covering with violets'.[4] Isidore explains *viola* as derivative of *vis* (*Orig.* 17.9.19).[5]

Vergil immediately follows this simile with a second one (68–9). This one tells of roses and lilies. Is it perhaps designed in part to alert the inattentive reader to the allusive force of *violaverit* in the preceding verse?

(ii) Claudian, *de raptu Proserpinae 2.93*

Zephyrus fertilizes the earth and it blooms in brilliant colours (2.88ff). *Inter alia* we read *dulci violas ferrugine pingit* (2.93). There is a play on words here. Claudian was thinking in Greek. *Violas ferrugine* represents ἴα ἰῷ.

Such a wordplay should come as no surprise. Claudian wrote poetry in Greek even before he wrote in Latin.[6] He wrote poetry on the very same themes in both Greek and Latin.[7] Whether Claudian had actually written a description in Greek of the blooming of the earth that served as his model for our Latin text, or he simply formulated part of such an account in his mind, we cannot tell.[8]

Although wordplay is not frequent in Claudian, he is capable of it. In particular, his *in Eutropium* contains a fair share.[9] And at *in Rufinum* 1.207 it has been suggested that the use of *rapio* in the sense of *sorbeo* is influenced by the similarly sounding Greek ῥοφέω.

University of Illinois, Urbana HOWARD JACOBSON

For a different and interesting view of *violaverit*, see R. O. A. M. Lyne, *Words and the Poet* (Oxford, 1989), pp. 129–31, and *Further Voices in Vergil's Aeneid* (Oxford, 1987), pp. 119–22. The references to Lyne I owe to *CQ*'s reader.

[3] Thus, a *violarius* is a 'dyer' (Pl. *Aul.* 510).

[4] *CIL* 6.10239.9, where only part of the word now remains, but the entire word was legible at the time of the discovery of the inscription.

[5] The application of *violare* to complexion (by analogy) may remind us of Horace's *tinctus viola pallor amantium* (*Carm.* 3.10.14).

[6] See A. Cameron, *Claudian* (Oxford, 1970), pp. 7 and 10f.

[7] Cameron, pp. 13f.

[8] For another Latin text that contains an underlying wordplay in Greek, see D. Sansone's discussion of *Aeneid* 5.835–6 in *CQ* 46 (1996), 429–33.

[9] See recently J. Long, *Claudian's in Eutropium* (Chapel Hill, 1996), pp. 29, 52f., 141–4.