

can be found with the same adjective at Virgil, *Ecl.* 3.60 *Iovis omnia plena* and *G.* 2.4–5 *tuis hic omnia plena / muneribus*, but in neither cases does it cap a list as here, and in both cases the point of *plena* is clear. These Virgilian parallels may have aided a corruption: what is needed is not the vague *omnia* but rather a noun which refers more specifically to the uncle's house.

I suggest *atria*. The point is that the halls of the uncle's house(s) are full of girl-cousins free for seduction by the insatiable Gellius. The plural, natural enough in poetry, may be comically hyperbolic here, stressing the extent of Gellius' sexual voracity (however many halls full of daughters his uncle has, Gellius gets through them). The placing of *tam* before the noun when it belongs strictly to the adjective is unproblematic—cf. Catullus 6.13 *non tam latera effututa pandas*, 60.3 *tam mente dura*. *Atria* also adds a further element of sociological invective. The *atria* of the houses of élite Romans should be full not of girls but of ancestor-masks, the family *imagines* (cf. Seneca *Ep.* 44.5 *atrium plenum fumosis imaginibus*).³ The suggestion here is that Gellius' uncle is in a sense the converse of Martial's social climber who crowds his hall with hastily acquired *imagines* (2.90.6 *atriaque immodicis artet imaginibus*): he tries to compensate for his lack of respectable ancestry and hence of *imagines* in his halls by filling the empty space with a crowd of (sexually available) daughters—disreputable descendants instead of admirable ancestors.⁴ As in the attack in poem 84 on Arrius, whose famous solecism of pronunciation is gratuitously represented as derived from his unknown relations, the further slur of family obscurity is added to the poem's main invective point.

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³ On the *atrium* as the site of the *imagines* see the full treatment by H. I. Flower, *Ancestor Masks and Aristocratic Power in Roman Culture* (Oxford, 1996), 185–222.

⁴ This would of course be an argument against Wiseman's (speculative) identification of Catullus' Gellius with L. Gellius Poplicola, cos. 36 (see n. 1 above), given the latter's social distinction.

THE DOUBLE HARPALYCE, HARPIES, AND WORDPLAY AT *AENEID* 1.314–17¹

Cui mater media sese tulit obvia silva,
virginis os habitumque gerens et virginis arma,
Spartanae, vel qualis equos Threissa fatigat
Harpalyce volucremque fuga praevertitur Hebrum.

Wordplay, especially that involving proper names, is common in the *Aeneid*.² At 1.314–17, by word repetition and double meaning on the one hand, Virgil invites comparison between Venus and two Harpalyces, and by aural echo and physical

¹ I would like to thank two of my students, Christina Miller and Lisa Tannenbaum, who inspired me to pursue Virgilian wordplay, and *CQ*'s anonymous reader, whose criticism and suggestions improved my work. As always, I owe a debt of gratitude to Harry Evans, with whom I first discussed my ideas. And, most especially, I am grateful to Nicholas Horsfall, who has read several drafts of this paper and has made many insightful comments. Any errors, of course, are my own.

² Cf. J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay* (Ann Arbor, 1996); M. Paschalis, *Vergil's Aeneid: Semantic Relations and Proper Names* (Oxford, 1997); F. Ahl, *Metaformations: Soundplay and Wordplay in Ovid and Other Classical Poets* (Ithaca and London, 1985).

description on the other, between Venus/Harpalyce and Celaeno the Harpy. While one Harpalyce, a warrior-princess and an appropriate paradigm for Venus in disguise, is identified in all major commentaries, the other Harpalyce, a victim of incest and a child killer, has eluded the attention of every Virgilian commentator from Servius to the present. Virgil's deliberate use of mythological homonyms and sound cues, besides providing a typical example of the games played by Alexandrians and neoterics,³ here links two scenes within the poem: Aeneas' landing in Carthage and his arrival at the Strophades in Book 3.

Although many aspects of this description of Venus' appearance to her son have prompted critical comment,⁴ the repetition of the identical *virginis* . . . *virginis* within the same line (315) has inspired little discussion.⁵ Underscoring the irony of the situation (promiscuous Venus has fashioned herself into something she is most decidedly not), this insistent anaphora, possibly heralded by the reduplicated form of *se* at line 314, also serves another purpose. Here is the first hint that Virgil brings two distinct women (both named Harpalyce) into play in this scene. The nature of their difference, one feminine in appearance, the other a hunter, is reconciled by a second clue in *volucrum*, a word pregnant with double meaning.⁶ Virgil calls attention to this otherwise conventional epithet by using it to describe a river that, according to Servius, was superlatively the opposite of swift.⁷ Meticulous Virgil's 'error' is actually a device designed to catch the attention of his audience and expose the subtext of the passage. By juxtaposing *volucrum* with Harpalyce, Virgil suggests, by association, that Thracian Harpalyce (not the Hebrus, as he and his learned contemporaries surely knew) was, indeed, swift and that the meaning of the passage is not as it seems on the surface. Who was this swift woman?⁸

According to Servius and DServius, Harpalyce was a royal heroine and an accomplished huntress who quickly freed her captive father from his oppressors and, in a later incident, outran the horses of her pursuers. No account of this warrior-princess exists before the time of Virgil, and Harpalyce makes her extant biographical debut in Hyginus.⁹ Hyginus' late date,¹⁰ of course, does not preclude the possibility that

³ N. Horsfall, 'Virgil, Parthenius and the art of mythological reference', *Vergilius* 37 (1991), 33–4.

⁴ See G. Knauer, *Die Aeneis und Homer* (Göttingen, 1964), 158–63 for a discussion of Homeric models for this passage; see G. Knaack, 'Harpalyce', *RhM* 49 (1894), 526–31 for a comparison between Harpalyce and Camilla; see Austin on *Aen.* 1.314–17 for comparisons between Virgil's description of Harpalyce, and both Penthesilea and Camilla, for remarks about a Callimachean source for Harpalyce and for a comment on the speed of the Hebrus.

⁵ Cf. J. Wills, *Repetition in Latin Poetry* (Oxford, 1996), *passim*. Although Wills includes hundreds of examples of repetitions in Virgil, the anaphora of *virginis* at 1.315 is not mentioned. Conington, vol. 2, at *Aen.* 1.315, arguing for a comma after *gerens*, sees a distinction between two types of *virgines* whose qualities Venus has assumed (a physically attractive one and a hunter): 'Venus assumes the face and appearance of a virgin and the accoutrements of a huntress'. Without mentioning the two Harpalyces, Conington has alluded to a significant aspect of each.

⁶ Of the twenty-three times that Virgil uses forms of *volucer/volucris* in the *Aeneid* (in addition to the example at 1.317), twelve times he uses the word substantively to mean 'bird(s)' (including two references to Harpies) and eleven times he uses the word adjectivally to mean 'flying', 'fleeing', or 'swift' (but nowhere else of a river).

⁷ Servius describes the river as *quietissimus*. All references to Servius and DServius are from the Harvard Servius 2 (Lancaster, 1946), at 1.314–17.

⁸ For ancient sources see O. Crusius, s.v. 'Harpalyce', in Roscher, *Lexicon*, 1.2, cols. 1835–7; G. Arrigoni, s.v. 'Arpalice', in *Encyclopedia Virgiliana* 1 (Rome, 1984).

⁹ P. Marshall (ed.), *Hygini Fabulae* (Stuttgart and Leipzig, 1993), *Fab.* 193, 252.

¹⁰ For a useful survey on the date of Hyginus and the *Fabulae* see M. Van Rossum-Steenbeek, 'Greek readers' digests?', *Mnemosyne* suppl. 175 (Leiden, 1998), 28, n. 69.

his information about Harpalyce was based on an earlier interpreter of Virgil or on Virgil's own, presumably Hellenistic, source, if, in fact, he had one.¹¹

Hyginus also cites another Harpalyce, the daughter of the Arcadian king Clymenus. This Harpalyce was raped by her father and, in retaliation, served their common son to the king at a banquet.¹² This second Harpalyce provides an additional reason for the anaphora of *virginis* at 315. Venus bears a resemblance to each Harpalyce, to the one lusted after (*virginis os habitumque gerens*) and to the warrior (*gerens et virginis arma*). These homonymous women, good and evil twins, complement each other¹³ and alert the reader that Venus, like the Hebrus, may not be as she seems.

Though Virgil's source for the warrior-princess Harpalyce remains unclear, a fragmentary mention of her malevolent counterpart survives in Euphoriion's curse poem *Θρῶξ*,¹⁴ which Parthenius amplified in prose in *Ἑρωτικά Παθήματα* 13.¹⁵ Though we cannot prove that Virgil learned about the Harpalyce who became a bird from either Euphoriion or Parthenius, they could have been his source.¹⁶ From Parthenius we know that Harpalyce, after serving their child¹⁷ to her father, is transformed into a chalcis-bird. The strategically juxtaposed *volucrem* at 317 now assumes its second meaning as it conflates the essence of the two women, the swift warrior-princess and the rape-victim-child-killer-turned-bird.¹⁸

The evil avian Harpalyce calls to mind the similar-sounding Harpies, through the aural echo. The word *Harpylae* first appears in the *Aeneid* suffixed with *-que* at 3.212, and both *Harpalyce* and *Harpylaeque* occupy the emphatic, first-place position in their respective lines. Besides the parallels in sound and position, we can detect a deeper relationship between Harpalyce and Celaeno, the leader of the Harpies.

The scenes surrounding the appearance of Venus/Harpalyce and Celaeno the Harpy, namely the Trojans' landings in Carthage and the Strophades, exhibit striking similarities. Both arrivals are preceded by ominous storms, with reciprocal verbal echoes,¹⁹ portending the ill-fated nature of both destinations. In each scene, Aeneas' first action upon gaining land is to provide food for his followers. In Carthage he slays seven deer, one for each surviving ship, including the majestic leader of the herd whose death foreshadows Dido's. In the Strophades he slaughters the cattle of the Harpies, an act that threatens dire repercussions for the Trojans. After Aeneas and his followers have eaten (in Carthage) and while they attempt to eat (in the Strophades), the hero encounters a prescient female.

Venus and Celaeno, like the two Harpalyces, are good and evil complements. Just as the two meanings of *volucrem* unite the latter pair, so the word *odorem* links the former. Aeneas recognizes his mother only as she turns to leave, revealing her rosy neck and exuding a *divinum . . . odorem* (1.403) from the top of her head. In contrast, Aeneas'

¹¹ See Austin at 1.317.

¹² *Fab.* 206, 238, 239, 242, 246, 253, and 255. For ancient sources see Roscher, *Lexicon*, 1.2, cols. 1837–9.

¹³ J. Lightfoot, *Parthenius of Nicaea* (Oxford, 1999), 447.

¹⁴ H. Lloyd-Jones and P. Parsons (edd.), *Supplementum Hellenisticum* (Berlin and New York, 1983), Euphoriion Chalcidensis fr. 413 A 4–22.

¹⁵ Lightfoot (n. 13), 332–4.

¹⁶ See Lightfoot for the influence of Euphoriion and Parthenius on Virgil; for Euphoriion, 64–5; for Parthenius, 14–16, 70, 165–6.

¹⁷ Although Parthenius' Harpalyce kills her young brother, her victim is, in fact, also her son.

¹⁸ For other examples of Virgilian plays on mythological homonyms see Horsfall (n. 3), 34.

¹⁹ E.g. *apparent rari nantes in vasto gurgite* (1.118) and . . . *dispersi iactamur gurgite vasto* (3.197); *eripiunt subito nubes caelumque diemque* (1.88) and *involvere diem nimbi et nox umida caelum abstulit* (3.198–9).

first warning of the advent of the Harpies is an opposite olfactory sensation, a *taetrum* . . . *odorem* (3.228) that descends from the bodies of the birds to the Trojans below.

Furthermore, both the prophecies that Aeneas receives from these immortals are deceiving, though technically true. Venus, parading her skill in augury, predicts the recovery of Aeneas' missing ships, comparing them to twelve swans who chance to fly overhead and dramatically escape the clutches of an eagle. Ostensibly, the prophecy is favourable, implying that all the ships will return safely, since no mention is made to the contrary. But, as O'Hara points out,²⁰ memory and simple arithmetic indicate otherwise: the ship of Orontes has already sunk and seven plus twelve equals nineteen, not twenty.

While Venus' prophecy appears completely optimistic, that of Celaeno sounds relentlessly pessimistic as she concocts a causal link between the killing of her cattle and Aeneas' subsequent hunger in Italy. She predicts that Aeneas will suffer so severely that he and his Trojans will be forced to eat their tables. To be sure, the Trojans are hungry in Italy, but the prophecy of Celaeno is harmlessly, even humorously fulfilled when the Trojans eat the bread that substitutes for 'tables' during a picnic in Italy.²¹

Why does Virgil invite comparison between these two scenes? They reinforce the same message through opposite examples: immortals and their prophecies, whether good or bad, are not necessarily what they seem and are often intentionally misleading. Surely parallels between these two episodes are discernible to any astute reader, even to one unaware of the malevolent Harpalyce's lurking presence. She can provide, however, a more thought-provoking route to the same conclusion.

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²⁰ For a detailed discussion of this passage see J. O'Hara, *Death and the Optimistic Prophecy in Vergil's Aeneid* (Princeton, 1990), 9–19.

²¹ For a full discussion of Celaeno's prophecy see Horsfall on 7.107–47; for the misleading nature of this prophecy see S. Mack, *Patterns of Time in Vergil* (Hamden, 1978), 59–61.

AENEID 12.391–2: *IAMQUE ADERAT PHOEBO ANTE ALIOS DILECTUS IAPYX / IASIDES*

Ausonius and Servius were surely not the first to recognize that the doctor Iapyx had a significant name.¹ Most commentators on the *Aeneid* note that both the name Iapyx and the patronymic Iasides call our attention to *ἰασηται*. Recently, Paschalis has suggested that 'the name "Iapyx" provides the semantic component of Wind, which anticipates Aeneas' windlike return to battle'.² This would be more convincing if 'Aeneas' windlike return to battle' were more Virgil and less Paschalis.

But I do think there is more to Iapyx than has been observed. The Roman audience would have associated 'pyx' with only one common word, 'pyxis'.³ This word, in both

¹ Auson. *Epig.* 41.7 (Prete, 304) = *Epig.* 21.7 (Green, 72); Servius ad loc.

² M. Paschalis, *Virgil's Aeneid: Semantic Relations and Proper Names* (Oxford, 1997), 388.

³ Association with *πίξ* ('with the fist') would have been unlikely in the context.