curse 'may my Erinyes persecute you'. The book and line numbers correspond: 4.386 and 4.386.[13] I am grateful to Donncha O'Rourke for observing that shadows (*umbrae*) potentially signify 'ghosts' of prior texts, or alternatively the poet's lasting fame.[14]

The number connecting Virgil with Apollonius, 386, does not seem visually or mathematically significant; all the more reason to believe that Virgil observed line numbering minutely, either as a compositional technique, or with some expectation that his readers might notice them too.[15]

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[13] αὐτίκ' ἐμοὶ ἐλάσειαν Ἐρινύες (*Argon*. 4.386), *omnibus umbra locis adero. dabis, improbe, poenas* (*Aen*. 4.386).

[14] On *umbrae* in Virgil, see recently P. Gagliardi, 'Le *umbrae* nei finali virgiliani', *Maia* 59 (2007), 461–74 and M.A. Nickbakht, '*Aemulatio* in cold blood: a reading of the end of the *Aeneid*', *Helios* 37 (2010), 49–80.

[15] Valerius Flaccus may have detected this correspondence between his two chief models and glossed it in a stichometric allusion of his own; however, the line numbering is only approximate. He seemingly 'doubles' the heroine-as-Fury trope of Apollonius' fourth book and Virgil's fourth book in his own eighth book. At loosely corresponding line numbers (385–96), the Argonauts call Jason's infatuation with Medea *Furiae* (390) and Medea herself an *Erinys* (396).

MACROBIUS, *SATURNALIA* 5.11.1–3 AND A VIRGILIAN READING

Macrobius devotes almost the whole morning of the third day in his *Saturnalia* to Virgil. Eustathius, in response to a question from Euangelus, examines what Virgil drew from the Greeks and from Homer in particular. In chapter 11 of Book 5, the *expositor* quotes and comments on some *loci similes*, judging in favour of the Roman poet. At the start of the chapter, he compares the bee simile in *Aeneid* 1.430–6 with a passage from Homer, *Iliad* 2.87–93:

Et haec quidem iudicio legentium relinquenda sunt, ut ipsi aestiment quid debeant de utriusque collatione sentire. Si tamen me consulas, non negabo nonnumquam Vergilium in transferendo densius excoluisse, ut in hoc loco:

> Qualis apes aestate noua per florea rura
> exercet sub sole labor, cum gentis adultos
> educunt fetos, aut cum liquentia mella
> stipant et dulces distendunt nectare cellas,
> aut onera accipiunt uenientum aut agmine facto
> ignauum, fucos, pecus a praesepibus arcent.
> feruet opus, redolentque thymo fraglantia mella.

> Ἠΰτε ἔθνεα εἶσι μελισσάων ἀδινάων,[1]
> πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·

[1] I. Willis in his edition of Macrobius (Leipzig, 1970²) erroneously prints ἀδινάων, not ἀ-, a point made to me *per litteras* by Ms. Orla Mulholland (Berlin).

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βοτρυδὸν δὲ πέτονται ἐπ᾽ ἄνθεσιν εἰαρινοῖσιν,
αἱ μέν τ᾽ ἔνθα ἅλις πεποτήαται, αἱ δέ τε ἔνθα·
ὣς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων
ἠϊόνος προπάροιθε βαθείης ἐστιχόωντο
ἰλαδὸν εἰς ἀγορήν· μετὰ δέ σφισιν Ὄσσα δεδήει.

In Virgil's *Aeneid*, the simile characterizes the activity of the Tyrians; Homer compares the mass of Greek soldiers to bees. The comparison to bees is common in epic poetry,[2] but here Virgil's specific debt to Homer is evident.[3] None the less, while Virgil has followed Homer's lead in creating his simile, he is also remodelling, with a few alterations, his own description of busy bees at *Georgics* 4.162–9:[4]

aliae spem gentis adultos
educunt fetus; aliae purissima mella
stipant et liquido distendunt nectare cellas;
sunt quibus ad portas cecidit custodia sorti,
inque uicem speculantur aquas et nubila caeli,
aut onera accipiunt uenientum, aut agmine facto
ignauum fucos pecus a praesepibus arcent:
feruet opus, redolentque thymo fraglantia mella.

At *Aeneid* 1.433 the reading attested by the direct witnesses to Virgil's text and retained by all editors is *et dulci ... nectare*, as opposed to *et liquido ... nectare* at *Georgics* 4.164. The text transmitted by Macrobius, in contrast, presents the enallage *dulces distendunt nectare cellas*.[5] Among the manuscripts of Virgil, only Vat. Pal. Lat. 1631 (P) offers *dulcis*, emended to *dulci* by another scribe.[6]

[2] See e.g. Hes. *Theog*. 594–602 and Ap. Rhod. 1.879–85. Cf. R.A. Hornsby, *Patterns of Action in the Aeneid: An Interpretation of Vergil's Epic Similes* (Iowa City, 1970), 48–9; W. Polleichtner, 'The bee simile: how Vergil emulated Apollonius in his use of Homeric poetry', *Göttinger Forum für Altertumswissenschaft* 8 (2005), 115–60; K.C. Schell, 'Vergil's self-referential simile: thematic construction through internal allusion in the *Aeneid*' (Ph.D. Diss., Brown University, Providence, RI, 2009), 79–86.

[3] See G.N. Knauer, *Die Aeneis und Homer*. Hypomnemata 7 (Göttingen, 1979²), *ad indicem*.

[4] J. Sparrow, *Half-Lines and Repetitions in Virgil* (Oxford, 1931), 92 observes that, in the longest repetitions, what in the *Georgics* occurs as description becomes a simile in the *Aeneid* (see also p. 90). See also W.W. Briggs, Jr., 'Lines repeated from the Georgics in the Aeneid', *CJ* 77 (1981), 130–47, at 140; id., *Narrative and Simile from the Georgics in the Aeneid*. Mnemosyne Suppl. 58 (Leiden, 1980), 71–3, E.W. Leach, '*Sedes apibus*: from the *Georgics* to the *Aeneid*', *Vergilius* 23 (1977), 2–16. In all three bee similes of the *Aeneid* (1.430–6; 6.707–9; 12.587–92), Virgil reuses material from the *Georgics* (see also *Aen*. 7.64–7).

[5] I verified this reading in MSS N (Naples, Biblioteca Nazionale, V B 10) and F (Florence, Biblioteca Medicea Laurenziana, Plut. 90 sup. 25). Early editors of Macrobius printed *dulci*, following the Virgilian tradition, though L. von Jan (Quedlinburg and Leipzig, 1852) recorded *dulces* in his apparatus as the reading of MSS AS (he was here using three MSS, PAS). F. Eyssenhardt (Leipzig, 1868[1], 1893[2]) was the first to print *dulces* in the text, followed by Willis (n. 1). The new Loeb *Saturnalia* edited by R.A. Kaster (Cambridge, MA and London, 2011), 1.320, has *dulces* in the text and 'dulci *Verg*.' in the note, but more details can be found in Kaster's OCT edition (Oxford, 2011), 286: 'dulces (dulcis *cod P*[1] *Verg*.)] dulci *Verg*.'.

[6] P[x] in G.B. Conte's recent edition: *P. Vergilius Maro. Aeneis* (Berlin and New York, 2009). P varies in its spelling of the accusative plural of this and other third-declension adjectives: *G*. 3.178 *dulcis* FP *dulces* MR; 3.495 *dulcis* P *dulces* MR; 4.61 *dulcis* P *dulces* M; *Aen*. 3.140 *dulces* P (and other manuscripts); 4.33 *dulcis* MPR *dulces* F; 10.782 *dulces* P (and other manuscripts); for other adjectives see O. Ribbeck, *Prolegomena critica ad P. Vergili Maronis opera maiora* (Leipzig, 1866), 405–10.

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Macrobius' attestation of the accusative *dulces*/*dulcis* is not cited either in critical editions of Virgil or in modern commentaries.[7] Yet enallage is a syntactical figure that the poet uses widely in the *Aeneid*, though he avoids it in the *Eclogues* and *Georgics*.[8] It is quite possible that Virgil, in transforming the description into a simile, has revised *Georgics* 4.164 not only by substituting the adjective *dulcis* for *liquidus*, but also by exchanging the syntactic relations among the words in the sentence. The generous use of enallage is a means by which the poet obtains defamiliarizing effects; by making his epic language more elaborate, it elevates the stylistic level, which is higher in the *Aeneid* than in the *Georgics*.[9] Macrobius' reading, also attested by codex P of Virgil, deserves serious consideration and, even if not accepted into the text, it incontestably merits a place in the critical apparatus.

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[7] O. Ribbeck in his first edition of the *Aeneid* (Leipzig, 1860) followed von Jan (n. 5) for the text of Macrobius. He made no change in his second edition (Leipzig, 1895), though Eyssenhardt (n. 5) in the meantime had twice edited the *Saturnalia* and had printed the reading *dulces*. Virgil's editors seem to have worked from Ribbeck, which is doubtless the reason why recent editions still ignore Macrobius' *dulces*. On Macrobius' variants in the text of Virgil see Ribbeck's *Prolegomena* (n. 6), 210; N. Marinone, *I Saturnali di Macrobio Teodosio* (Turin, 1967), 896–901 (in the *Indice* he uses * for 'luoghi omerici e virgiliani notevoli per varianti del testo rispetto alla tradizione comunemente accettata'); L. Gamberale, s.v. 'Eneide 10. La documentazione extra codici', in *Enciclopedia Virgiliana*, vol. 2 (Rome, 1985), 299. There is no mention of Macrobius' *dulces* at *Aen*. 1.433 in any of these works, or in N. Marinone s.v. 'Macrobio', in *Enciclopedia Virgiliana*, vol. 3 (Rome, 1987), 299–304.

[8] On enallage as a strong coefficient of the sublime style in the *Aeneid*, see G.B. Conte, *Virgilio. L'epica del sentimento* (Turin, 2002), 3–63 (esp. p. 16), Eng. tr. *The Poetry of Pathos: Studies in Virgilian Epic* (Oxford, 2007), 58–122 (esp. p. 71).

[9] See Conte (n. 8), 16–18 (71–3 of the English translation).

OVID, *REMEDIA AMORIS* 95: *VERBA DAT OMNIS AMOR*

Anagrams and syllabic wordplay of the kind championed by Frederick Ahl in his *Metaformations* have not always been favourably received by scholars of Latin poetry;[1] I would hesitate to propose the following instance, were it not for the fact that its occurrence seems peculiarly apposite to the context in which it appears. That Roman poets were prepared to use such techniques to enhance the presentation of an argument by exemplifying its operation at a verbal level is demonstrated by the famous passage of Lucretius (*DRN* 1.907–14; also 1.891–2) in which the poet seeks to illustrate the tendency of *semina ... ardoris* to create fire in wood by the literal presence of elements from the word for 'fires' (*IGNes*) in that denoting wood (*lIGNum*).[2] A similar conception may underlie the association insinuated by the love elegists between *amor* and *mors*, suggesting that death is somehow 'written into' love:[3] so Propertius declares

[1] F.M. Ahl, *Metaformations: Soundplay and Wordplay in Ovid and other Classical Poets* (Ithaca, NY, 1985); see especially pp. 40, 45, 49, 110, 138–9, 215, 264–5, 310 on *amor*.

[2] On this passage, and on other instances of such argumentation in Lucretius, see especially J.M. Snyder, *Puns and Poetry in Lucretius' De Rerum Natura* (Amsterdam, 1980).

[3] See T.D. Papanghelis, *Propertius: A Hellenistic Poet on Love and Death* (Cambridge, 1987), 41–

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