and country, not between slave and free suitor. Alexis is a pampered darling, like the *concubinus* of Catullus' friend Torquatus. Grandees took their pet slave to the country (cf. Mart. 3. 58. 30–2), but the boys found the country a bore. 'Sordebant tibi uilicae' says Catullus to the *concubinus* at 61. 136. So Alexis finds the countryside *sordida* (28) and rustic presents do not suit him (44). That is why Corydon is *despectus*, not because he is also a slave.

Only one instance of a slave's love given serious treatment is known to me (and it is not Toxilus in Plautus's *Persa*). Daos in Menander's *Heros* loves a sort of bondswoman, Plango; that in itself provokes the raillery of his friend, Geta. Still, his love is honourable and he wants to live with the girl in *contubernium*. He even claims to be the father of her child. But in the end his claim will be set aside. At a pinch, then, Menander's Daos might be the spiritual ancestor of a servile Corydon. But it is unlikely that Daos' plight was seen to be pathetic; certainly Geta did not find it so. Comedy was meant to amuse. Corydon's love is no joke.

To sum up. The linguistic evidence is the most telling: *meae* emancipates Corydon. We have also to keep an eye on the principle of literary *decorum*, especially in Virgil, who tends to be stricter than his models. If he does without slaves in the *Georgics*, what need of a servile protagonist in one and only one *Eclogue*?

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'OMNIBUS UNUS' (*AENEID* 3. 716)

At the end of the third book of the *Aeneid*, after Aeneas has finished his story of the fall of Troy and the wanderings in the Mediterranean, Virgil concludes with these lines (716–18):

> Sic pater Aeneas intentis omnibus unus
> fata renarrabat diuum cursusque docebat.
> conticuit tandem factoque hic fine quieuit.[1]

Commentators have always felt that the juxtaposition of 'omnibus' and 'unus' has presented an awkward contrast.[2] But the figure is more complicated and more artistically satisfying.

Aeneas, throughout the third book, has related how he and his father directed the search for a new home. The command seems to have been shared. Usually Anchises gave orders, sometimes Aeneas; but as *paterfamilias* Anchises performed the religious duties. Aeneas concludes his story in Book Three with eight moving lines describing the death of Anchises in Sicily (lines 708–15). It is immediately after this speech that Virgil describes Aeneas as 'unus' and the adjective should be read in the context of Aeneas' concluding words.[3] 'Unus' emphasizes (1) that Aeneas is the 'one', the 'only' leader of the Trojans (as opposed to the two before the death of Anchises), the new

[1] *Opera*, ed. R. A. B. Mynors (Oxford, 1969).

[2] R. D. Williams, in his edition of Book Three (Oxford, 1962), p. 212, says the contrast is 'not especially effective', and then quotes Servius' remark ('non interpellante regina interrogationibus').

[3] Aeneas has described the death of his father in a curiously brief passage of only eight lines. This abrupt conclusion may be intended to show Aeneas as still emotionally bound to his father and reluctant to describe in detail such recent grief. If this is the case, the use of 'unus' creates in Virgil, the narrator, a sympathy for the grieving hero, a good example of the 'subjective style' of Virgil; cf. Brooks Otis, *Virgil, A Study in Civilized Poetry* (Oxford, 1964), pp. 41–96.

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 evergeen 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 amantis*. 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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