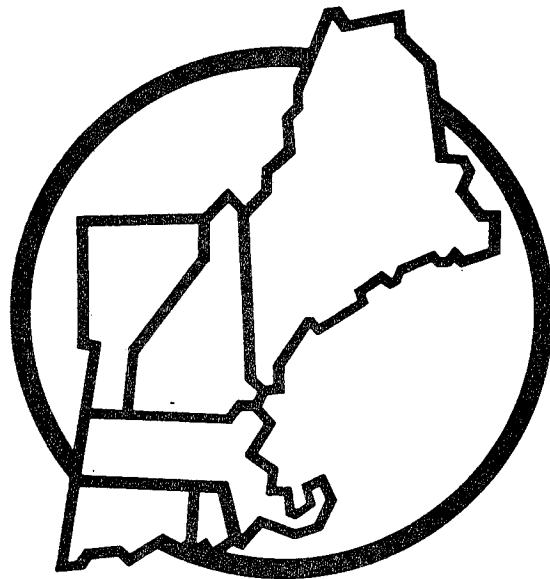


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4. "The *Ludi Saeculares* and the Altar of Dis and Proserpina"
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The Altar of Dis and Proserpina in Rome was a huge structure in the Campus Martius. Discovered in 1886-1887 during the construction of the Corso Vittorio Emanuele, it was immediately reburied by the contractors. Records made at the time show that the marble altar rested on a platform twelve feet square. It stood in front of a travertine wall and was surrounded by three lines of parallel walls of peperino, at 36-foot intervals. Nine marble-framed doors pierced these walls. The decoration found indicates that the altar was an Augustan rebuilding for the *Ludi Saeculares* of 17 B.C. We thus have evidence, not generally recognized, that at the same time that Augustus transformed the ancient *Ludi Tarentini* into the *Ludi Saeculares*

by emphasizing the importance of the celestial deities Jupiter, Juno, Apollo, and Diana to the inauguration of his new Golden Age, he was also at pains to preserve the earlier, chthonic associations of the *Ludi Tarentini*, which had been devoted to Dis and Proserpina. An inscription found near the Altar of Dis and Proserpina records the *acta* of the games and confirms, as does Horace's *Carmen Saeculare*, the important place assigned in the celebration of the *Ludi Saeculares* to the Moerae/Parcae, to Ilithyia, and to Terra Mater. The Augustan Altar of Dis and Proserpina may have been intended, in fact, to honor all those underworld divinities, not just Dis and Proserpina. (The Moerae had underworld connections as daughters of Night and sisters of the Keres, and Parca was originally a Roman birth goddess, later transformed into the triple Parcae.) Like the games, the altar would thus have complemented the Augustan legislation of 19/18 B.C., introduced to encourage a rise in the birth rate and to foster the Golden Age. The structure symbolizes the traditional aspects both of the *Ludi Saeculares* and of the Augustan renaissance which they inaugurated.

5. "The Reconciliation of Julian and Junian in Vergil's *Aeneid*"
Z. PHILIP AMBROSE, University of Vermont

The Temple of Concord, renamed the *Concordia Augusta* in 10 A.D., commemorated the resolution of the plebeian/patrician strife in the 4th century B.C. The temple's original purpose suited the mixed plebeian/patrician parentage of Augustus, who retained for life the *tribunicia potestas*, an exclusively plebeian privilege.

Through onomastic ambiguity, Vergil represents the conflict between Aeneas and Turnus as a foreshadowing of the conflict between the patrician Julians and the plebeian Junians. The Brutus line of the Junii were plebeian, with the exception of Lucius Junius Brutus, the founder of the Republic. As praetor, Brutus had intended to produce Accius' *Brutus* in July 44 (cf. C.C. Coulter, *CANE Bulletin* 1938 and *CJ* 1940) to exploit his claim to the ancestry of Lucius Junius Brutus.

Aeneid VI.817-824 refers through the transferred epithet in *animam superbam/ultoris Bruti* both to the old Brutus and to the tyrannicide of 44. At the assassination Suetonius says (*Div. Iul.* 81) that some report that Caesar replied to Brutus in Greek: *kai su teknon* "even you, my child?" The language recalls that of a Euripidean parent being slain by his child. Plutarch reports that Caesar thought that Brutus was indeed his own son by Servilia. In Anchises' ensuing appeal to Caesar at VI.826-835, Caesar is held responsible for the death of a son-in-law, Pompey, virtually a repetition of Lucius Junius Brutus' act against his own children (cf. 820-821) and the converse of Marcus Junius Brutus' act against Caesar.

Anchises' commandment to the Roman line, VI.847-864, directs attention back to the Brutus passage and prepares for the Marcellus episode as a tribute to the *clementia* of Julius Caesar. As in the Brutus passage, the cognomen Marcellus is used ambiguously to refer not only to the founder of the line but to the whole clan. Besides the prematurely deceased heir of Augustus,