To return to Horace's poem and monument. The example of Gallus, slain by his own hand some three years before, was a celebrated and pointed warning of the dangers of extravagant ambition. Such regal posturing could only be futile, and perilous. In contrast, Horace's poetic *oeuvre* will outlast not only bronze tablets,[9] but even the *regali . . . situ pyramidum*.[10] By mentioning the pyramids,[11] Horace reminds us that his immortality will be more subtle, an immortality which is part of the immortality which Horace envisages for Augustus' Rome (8–9).[12] Thus Horace's poem, confident and assured as it is, nevertheless suggests that the poet's proper role is to seek immortality through poetry, rather than the more dangerous sphere of political achievement.

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connected with the prefect's conduct not in Egypt, but in Rome. There is, however, perhaps a need for caution, since this argument is based on one inscription alone.

[9] Is it possible that *aere perennius* has a contemporary reference? The Regia, which appears to have been the place where the *Annales Maximi* were kept, had burned down before being rebuilt by Domitius Calvinus in 36 B.C. (Dio Cassius 48.42.4–5). Bucher (op. cit., n. 3), p. 38, suggests that this was the moment when the bronze *Annales* were lost. Horace's *aere perennius* might thus evoke the loss of this important document.

[10] On the meaning of this phrase see the subtle discussion of A. J. Woodman, '*EXEGI MONVMENTVM*: Horace *Odes* 3.30', in A. J. Woodman and D. A. West (edd.), *Quality and Pleasure in Latin Poetry* (Cambridge, 1974), pp. 117–18.

[11] Galinsky (op. cit., n.2), p. 352, sees additional references both to the mausoleum of Cleopatra (on which see Plutarch, *Antonius* 74.2, 76.4, Dio Cassius 51.8.6, 51.10.8, and Suetonius, *Div. Aug.* 17.4, who notes that Augustus gave orders for the unfinished monument to be completed) and to that of Augustus (Suetonius, *Div. Aug.* 100.4, 101.4), which was completed by 23 B.C. Galinsky rightly draws attention to Propertius 3.2.19–22, where Propertius, emphasizing the lasting immortality of poetry, mentions the transience not only of pyramids but also of the mausoleum of Mausolus. However, whereas a reference to Cleopatra suits Horace's poem, a reference to the mausoleum of Augustus in the context of physical mutability seems to sound a strange note in a poem which otherwise affirms the immortality not only of Horace but also that of Rome (see ll. 8–9). The anonymous referee for *CQ* has suggested to me that allusion to Cleopatra's tomb as an exotic pyramid (though it was not one) neatly avoids any awkward reference to the similar mausoleum of Augustus in Rome. In this context, it is a curious irony that Augustus' *Res Gestae* would later be set up in bronze at the entrance of his Mausoleum (Suetonius, *Div. Aug.* 101.4).

[12] Note the contrast between the transient private monuments of the Egyptian monarchs and the immortal public monuments of Rome's Capitol.

BIRDS, GRANDFATHERS, AND NEOTERIC SORCERY IN *AENEID* 4.254 AND 7.412[1]

On his way to convey Jupiter's rebuke to Aeneas, Mercury passes by his maternal grandfather Atlas, a mountain vividly personified as an old man with snowy beard/frozen rivers running down his chin (4.249–51). Here he pauses, then flings himself into the waves (4.253–4):

> hinc toto praeceps se corpore ad undas
> misit avi . . .

[1] This note has benefited greatly from the comments of James O'Hara and editor Stephen Heyworth.

On first reading, it seems that the god has plunged into his grandfather's waters, *undas . . . avi*. As the line progresses, however, is becomes clear that *avi* is the dative of 'bird', not the genitive of 'grandfather' (4.254–5):

> misit avi similis, quae circum litora, circum
> piscosos scopulos humilis volat aequora iuxta.

Since a genitive can be used with *similis* (as at *Aen.* 5.594), it is not until *quae* that the illusion is definitively dispelled. As if to confirm that the momentary ambiguity was intentional, Virgil then reminds us explicitly that Atlas is Mercury's maternal grandfather *(materno . . . avo*, 258).[2]

A passage three books later contains an inverse play on words during the flight of another divine messenger bringing unpleasant news. At Juno's request, Allecto flies to Ardea, where she will find the sleeping Turnus (7.411–12):

> locus Ardea quondam
> dictus avis . . .

Hyginus (according to Servius) says the city was named from an augury involving the 'heron' *(ardea)*. The reader—especially the Roman reader, seeing unpunctuated majuscule letters—would reasonably suppose that Virgil is about to tell us something about that bird, *avis*. But this time the nominative bird metamorphoses into dative grandfathers (7.411–13):[3]

> locus Ardea quondam
> dictus avis, et nunc magnum manet Ardea nomen,
> sed fortuna fuit.

The poet's power to transform grandfathers into birds mirrors that of the sorceress. Turnus may be *avis atavisque potens* (7.56), but Latinus can claim a grandfather (Picus) whom Circe actually turned into a 'woodpecker' (7.189–91). She performed this trick by means of *virga* and *venenum* (7.190): these happen to be the tools of Mercury (4.242) and Allecto (7.341, 354), respectively. Yet when Circe first appears, it is her singing and weaving that we hear (7.12–14), ubiquitous metaphors for the composition of poetry. It would seem that the transformative *carmina* (songs/ poems/magic spells) of Virgil and Circe show stylistic affinity as well. As Thomas notes, the plying of her tuneful *pecten* (weaver's comb/lyrist's plectrum), *arguto tenuis percurrit pectine telas* (7.14), 'sounds oddly like a metaphor for Alexandrian or neoteric poetic production'.[4]

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[2] See W. Clausen, *Virgil's Aeneid and the Tradition of Hellenistic Poetry* (Berkeley, 1987), pp. 23–4 for an example of such temporary ambiguity at *Aen.* 4.124–5, *speluncam Dido dux et Troianus eandem/deveniunt*: 'For a moment, the reader construes "dux" with "Dido"; the effect is untranslatable. Ambiguity in Latin poetry is circumscribed and tends to be, as here, momentary and evanescent; but it does exist.' Some recent discussions: W. Batstone, *Arethusa* 21 (1988), 227–45; C. Perkell, *The Poet's Truth* (Berkeley, 1989), pp. 5–7; J. O'Hara, *Colby Quarterly* 30 (1994), 221; C. Weber, *Vergilius* 41 (1995), 28–30; and N. Horsfall, *A Companion to the Study of Virgil* (Leiden, 1995), p. 229.

[3] See J. O'Hara, *True Names* (Ann Arbor, 1996), p. 190, and F. Ahl, *Metaformations* (Ithaca, 1985), p. 265: 'Hence we have: "a place, once called ARDea by our ancestors", with undertones of "a place, ARDea, once called a bird".' Ovid seems to have noticed this wordplay. Taking the cue from Virgil's *manet Ardea nomen*, he shows a heron rising from the ashes of the fallen city: '*nomen* quoque *mansit* in illa/urbis, et ipsa suis deplangitur Ardea pennis' *(Met.* 14.579–80).

[4] R. Thomas, *PLLS* 5 (1986), 66.