of the pine-tree as being intended.[1] Neither should we be justified, despite the hymnic character of the first stanza,[2] in speaking of 'hymnus in Dianam' as was done by the systematizing ancient editor who is responsible for the classification in our manuscripts.[3] Horace, here as elsewhere, uses more than one conventional form and uses them with perfect freedom. In this case the influence of epigrams is stronger than that of hymns. That accounts also for the extreme conciseness (two stanzas only), which reminds us of the transformed epigram *Odes* i. 30. Here strict symmetry of the two stanzas is achieved by means of the relative clauses which start at the beginning of the second line of each stanza and fill the rest of them. Short though the ode is, it would be possible to reduce it still further if we wanted to do such a barbarous thing and extract from the poem some kind of fundamental theme. As it stands, it is precisely the care given to certain apparently minor details which, together with the solemnity of the beginning and the implied feeling for the beauty of the tree and its surroundings, produces an effect of great richness. It is not unlikely that the response to such a poem on the part of Horace's most sensitive contemporaries differed considerably from that of a modern reader. And yet, however much we allow for the freaks of our own sentimentality, we may be sure that it has something to do with the nature of this poetry if the simple words *imminens villae tua pinus esto* cause a surge of delight and nostalgia in the heart of everyone who is as fond of the Italian countryside as he is fond of Horace.

Odes iii. 13, *O fons Bandusiae*, has deservedly 'been a general favourite'.[4] One would like to think, though there is no proof, that it was written later than iii. 22, with which it has a good deal in common. The two poems are equal in beauty, but the happy expansion of certain details in the Bandusia ode contrasts with the succinctness of *Montium custos*; the colours are deeper, and the note of exaltation in the last stanza lifts us up to a higher plane. The position of the 'hymnic' and the 'epigrammatic' part is here the reverse of that in *Montium custos*: there some hymn-like predications are followed by the promise of the dedication, *imminens villae tua pinus esto, quam . . . donem*; here the first stanza centres in the promise *cras donaberis haedo*, and it is only in the

[1] Heinze cancelled Kiessling's remark that the transformation of the epigram into lyrics 'hat zur Folge daß statt der durch das Epigramm gebotenen Aussage der vollzogenen Weihung die lyrische Verheißung des bevorstehenden Aktes eintritt'.

[2] Including the reminiscences from Catullus XXXIV, which have long been noticed.

[3] For the character and origin of these notes see Klingner, *Hermes*, lxx, 1935, 252 ff.; for the fact that the full form of the original heading is often, as in the present case, preserved in the group Ψ only see ibid. 262.

[4] P. Shorey, *Horace, Odes and Epodes*, 348.

second half of the ode (9 ff.) that we hear, after the fashion of many hymns, an ἀρεταλογία, *te . . . nescit tangere, tu . . . praebes . . .*. The traditional, partly modified, forms which are blended here are the same as in *Montium custos*, and we see once again that they matter far less than the new spirit with which Horace fills them and the poetic directness that comes from the close contact with tree and fountain, rocks and hilly woodlands. No doubt the commentators are right who localize the *fons Bandusiae* in or near Horace's Sabine farm[1] and refer ll. 10–12 to his own cattle and flock.

The description of the kid (3–8) is parallel to that of the young boar in *Montium custos* (7 f.), but it is not only much longer but also much more intensely felt. It is, perhaps, characteristic of Horace, the *ruris amator*, the deeply humane poet, that he cannot merely think of such a victim as a thing required for a sacrifice but must see it before him, and, as it were, feel it, a living being, warm, pretty, and amusing in its youthful pranks, which only too soon will come to an end:

> cui frons turgida cornibus
>
> primis et venerem et proelia destinat,
> frustra, nam gelidos inficiet tibi
> rubro sanguine rivos:

the delicacy of this *frustra* is not easily forgotten. In one of his late poems[2] Horace moves us again by the loving care with which he pictures the little calf he is going to sacrifice on the day of the festival.

In the first three stanzas we see the farm-owner enjoying his land and what lives on it; in the last stanza the poet comes to the fore. Through the poet's song Bandusia, hitherto unknown, will be admitted into the circle of those fountains which the great old singers had once immortalized, Castalia, Hippocrene, Peirene, and all the rest of them. Never before had Horace made such a claim. Time will come when he can venture to grant to his fellow men the gift which he here bestows on the spring in the Sabine hills.[3] But in this poem it is Bandusia, and not the poet, that dominates to the end. And what an end it is!

[1] I follow C. G. Zumpt (in Wüstemann's re-edition [1843] of Heindorf's commentary on Horace's *Satires*, 17 n. 1) and others in assuming that Horace transferred the name of a spring near Venusia to a spring in the neighbourhood of his Sabinum. For the document of the year 1103 (used in connexion with Horace by Capmartin de Chaupy in the eighteenth century, see Zumpt, loc. cit.) in which *Bandusinus fons prope Venusiam* is mentioned, see Jaffè, *Regesta pontificum*, 2nd ed. 714, no. 5945.

[2] *Odes* 4. 2. 54–60.

[3] Cf. p. 423 below.

Listening to the swift rhythm of these lines we seem to lose ourselves in the sounds and glitters of an enchanting scenery,

cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

Odes i. 17, *Velox amoenum saepe Lucretilem*, like iii. 22 and iii. 13, shows the fusion of two different themes, one common in Hellenistic epigrams—and also in earlier lyrics—another derived from religious poetry. But the structure of this ode is more complex than the structure of the two others. It will therefore be convenient, if only as a provisional approach, to try to anatomize the poem. Its second half, from 14 f. *hic tibi copia manabit*, has as its subject the invitation to a banquet. This theme, not unnaturally, had long been a favourite in symposiac lyrics; traces of it appear, for instance, in the fragments of Alcaeus. The same theme, or a slight variation of it, the description of the preparations for a banquet, plays a prominent role in Hellenistic epigrams;[1] it recurs in Catullus' hendecasyllables.[2] In Horace's odes we often find an invitation to, or a description of the preparations for, either a normal indoor banquet or a modest *fête champêtre* to be held somewhere in the garden or the *bosco*.[3] The unpretentious dinner party to which Horace invites Tyndaris in *Odes* i. 17 is to take place in the *bosco* adjacent to his Sabine farm.

The theme of the first half of the ode, taken by itself, has nothing to do with banquet topics; it belongs to the sphere of religious poetry. This theme seems to have developed from those prayers (familiar to us from Horace as well as from Greek poetry) in which a god is requested to appear to his worshipper. The appearance of the god, anticipated in the prayer, is often described in detail.[4] In *Velox amoenum* the theophany does not lie in the future: we are given typical details of the appearance of Pan which Horace has often experienced[1] and hopes to experience again. He has not indeed seen the god face to face, but the blessings bestowed on his estate, his flocks, and on the poet himself cannot be anything but a result of the divine patron's presence.[2]

About the central stanza, ll. 13–16, something will be said presently. The three stanzas that precede and the three that follow it have themes which, though of very different origin, are linked together by a common thought. The symmetry of the whole structure is emphasized by the fact that the first three and the last three stanzas are complementary to each other and that the selection and arrangement of their detail is strictly parallel.[3] The first three stanzas deal with some of the animals on the farm, the last three with some of the human beings. In the burning heat of the summer day both the goats and their masters seek and enjoy shelter (5 f.; 17 f.; 22) and refreshing food and drink (5 f.; 21); neither of them need have fear lest their enemies should attack them (8 f.; 24 ff.).

We may wonder why, despite the difference in subject and literary origin, the two parts of the ode, the praise of Pan's presence and the invitation to a banquet, do not break asunder. The answer is not far to seek. The ode is held together by the part which the person of the poet plays in it. The beginning, with its emphatic mention of *Lucretilis*,[4] points to the neighbourhood of Horace's Sabine farm; the following clause (*et igneam . . . ventos*) brings us to the farm itself with its flocks. In the phrase *capellis . . . meis* there is a note of happy ownership; moreover, it is this pronoun of the first person that provides the key to the whole stanza: were it not for the sake of Horace, the god would not trouble to come all the way from Arcadia to the Sabine hills. In visiting him, Pan honours Horace, gives him and all he owns a share in the *pax deorum*, and lets him enjoy freedom from fear (*impune tutum per nemus . . . quaerunt . . . nec viridis metuunt colubras*, etc.).

[1] Cf. Reitzenstein, *Neue Jahrb.* xxi, 1908, 94 ff.

[2] Catullus XIII, *Cenabis bene, mi Fabulle, apud me.*

[3] For the latter type see *Odes* 2. 3. 9–16; 2. 11. 13–17. *Odes* i. 38 does not strictly belong to this group, for ll. 7 f., *sub arta vite bibentem*, probably refers to a 'pergola' at the house. An invitation to a simple open-air banquet is the theme of the fine epigram (ap. Athen. 15. 673 b) by Nikainetos of Samos (third century B.C.) which Reitzenstein quotes, op. cit. 97.

[4] *Odes* iii. 18, in more than one respect related to i. 17, shows how the prayer for the appearance of a god leads naturally to a description of the circumstances in which he is wont to appear and the effects which his appearance has. For the ritual formulas in this prayer see Heinze's good observations; he has, however, done less than justice to *lenis incedas*. From very old times (possibly from a period when men prayed to divert a daemon from doing harm) it was the custom to prescribe in detail the manner in which a daemon or god was to make his entrance. Special attention was paid to his gait (*incessus*) and sometimes also to the manner in which he was to set his feet on the ground and to his footwear. Compare, in the very old prayer of the women of Elis to Dionysus (Plutarch, *Aet. Gr.* 36, 299 b), the clause τῷ βοέῳ ποδὶ θυίων; further the prayer to Dionysus, Soph. *Ant.* 1144 μολεῖν καθαρσίῳ ποδί; Ar. *Frogs* 330 f. (Ἴακχε, ἐλθὲ . . .) θρασεῖ δ' ἐγκατακρούων ποδὶ τὸν . . . τιμάν; A. *Pers.* 659 f. (invocation of the ghost of Dareios, formed after the model of prayers and also meant to prepare the spectators for what they are going to see) κροκόβαπτον ποδὸς εὔμαριν ἀείρων; Catullus 61. 9 f. (to Hymenaeus) *huc veni, niveo gerens luteum pede soccum*, and the subtle variation at Virg. *Georg.* 2. 7 f., *huc, pater o Lenaee, veni nudataque musto tingue novo mecum dereptis crura cothurnis*. We may compare also Catullus 68. 70 f., where the apparition of a godlike woman is described, *quo mea se molli candida diva pede intulit*, etc. With *lenis incedas* compare *Odes* 1. 19. 16 (Venus) *mactata veniet lenior hostia.*

[1] Horace insists on the frequency of the god's visits: 1 *saepe*, 4 *usque*, 10 *utcumque*.

[2] iii. 18, *Faune, Nympharum fugientum amator*, a little masterpiece, differs from i. 17 in that it is of refined simplicity. Its structure is straightforward, and it contains no external elements (erotic topics, Greek mythology) such as we find in i. 17. Instead there prevails a strong Italic note (*nonae Decembres, pagus*, and the *tripudiare* at the end).

[3] For some of the devices by which the symmetry is brought out in detail see Heinze's introduction.

[4] In this context it does not matter that a precise identification of Lucretilis has not been possible, cf. Nissen, *Italische Landeskunde*, ii. 616 f.; G. Lugli, *Horace's Sabine Farm* (Rome 1930), 24 f.

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