Programmatic Synthesis in Horace, *Odes* III, 13

O fons Bandusiae splendidior uitro
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus

primis et uenerem et proelia destinat ;
frustra : nam gelidos inficiet tibi
rubro sanguine riuos
lasciui suboles gregis.

te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
fessis uomere tauris
praebes et pecori uago.

fies nobilium tu quoque fontium,
me dicente cauis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

Horace's poem to the Bandusian spring has long been an object of admiration, and deservedly the subject of analysis ; the possibility of a programmatic reading is among the more recent topics of scholarly attention. Although the self-referential context and literary antecedents of this poem have been well documented (1), no one to my knowledge

(1) Cf. H. DETTMER, *Horace. Study in Structure*, New York, 1983, p. 268 : "[T]he Bandusian fountain is no ordinary spring ; it is a neoteric source of inspiration" ; R. HEXTER, *O Fons Bandusiae : Blood and Water in Horace, Odes 3.13* in *Homo Viator. Classical Essays for John Bramble*, Bristol, 1987, p. 136 : "[W]hile commentators have noted Hellenistic epigrams to fountains or describing *loci amoeni*, and while recent studies of Augustan poetry have drawn our attention to Callimachean water imagery in Roman poetry and in Horace in particular, few if any have considered the *fons Bandusiae* in this context" ; D. ARMSTRONG, *Horace*, New Haven, 1989, p. 109 : "Horace is talking about a real fountain ... [b]ut more than a fountain is meant : the Callimachean 'pure' fountain of poetry is symbolized here" ; G. DAVIS, *Polyhymnia. The Rhetoric of Horatian Lyric Discourse*, Berkely, 1991, p. 127-28 : "It is against the background of a self-reflexive discourse that the entire infrastructure

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has noted the significance of their synthesis within this context, or the possibility that their very combination could in itself constitute a programmatic assertion. It is the purpose of this article to discuss *Odes* III,13 as a statement of poetic intent and, more specifically, to propose that it espouses the aims of Hellenistic poetics through an intricate and novel combination of several of the primary symbols associated with such poetry.

A brief overview of the pure spring, *locus amoenus*, and small sacrifice both in Horace's own poetry and in that of his Hellenistic predecessors will serve as the basis for a consideration of those same features as they appear in III,13, and will re-inforce the contention that in this poem he not only displays his ability to create poetry both indebted to and representative of Hellenistic aesthetics, but also claims enduring worth for his creation through an adaptation of the traditional hymnic form.

The literary association between springs and poetic inspiration has a lengthy history (2), and for the present discussion it is enough to note the particular turn which Roman poets, following the model of their Hellenistic predecessors, gave to it. At *Odes* I,26,6-7 Horace calls upon the Muse who "delights in pure springs" (*o quae fontibus integris | gaudes*). The adjective is significant, for it recalls a primary symbol of the Callimachean programme : the exclusive and untainted spring. Callimachus established it in his *Hymn to Apollo* (105-112) as representative of his literary aims, a summary of which will suffice here since, as one scholar has put it, "the waters of Callimachean poetics are well-

of the ode is to be interpreted "; C. MARTINDALE, *Horace Made New. Horatian Influences on British Writing from the Renaissance to the Twentieth Century*, New York, 1993, p. 25 : "The smallness of the spring suggests that it can also be taken as a Callimachean symbol of the well-wrought poem ..." ; and K. FREUDENBURG, *The Walking Muse. Horace on the Theory of Satire*, Princeton, 1993, p. 188 : "... Augustan poets were extremely sensitive to the various symbols of poetic inspiration favored by Callimachus, frequently adapting them to their own programmatic aims ... [t]he Bandusian spring is an obvious example". No one will deny Horace a wealth of influences, archaic Greek lyric not least among them, which extend far beyond the thematic and stylistic concerns associated solely with Hellenistic poetry. It is the purpose of this article, however, to emphasize such concerns in isolation to illuminate the specifically programmatic aspects of III,13.

(2) Hesiod, for example, received divine sanction for his work on the site where Pegasus struck Mt. Helicon and created a spring of poetic inspiration (*Th.* 5-6), on which passage and literary tradition cf. A. KAMBYLIS, *Die Dichterweihe und ihre Symbolik*, Heidelberg, 1965, esp. p. 65-68. Cf. also *AP* IX, 230 ; IX, 364 ; XI, 24 ; and esp. IX, 64.

charted" (3). The spring of which Apollo approves, like the poetry for which it is a metaphor, is neither immense nor sullied, but sacred, pure, and undefiled. These characteristics imply a rejection of grand style and epic themes and instead propose brevity, refinement, and selectivity as poetic ideals (4). The secondary traits of this spring (its purity, exclusivity, and diminutive scale) distinguish it from such famous springs of inspiration as Dirce, Hippocrene, and Parnassus (5). By his inclusion, therefore, of that single adjective (*integris*) in *Odes* I,26 Horace summons an entire literary paradigm (6).

The pure spring appears not only in isolation but also as a component of another *topos* common to Hellenistic literature, the *locus amoenus* (7).

(3) R. HEXTER, *Blood and Water* [n. 1], p. 136.

(4) For discussions of this passage cf. J. CLAUSS, *Vergil and the Euphrates Revisited* in *AJP* 109, 1988, p. 309 ; N. HOPKINSON, *A Hellenistic Anthology*, New York, 1988, p. 87 ; W. RACE, *Classical Genres and English Poetry*, New York, 1988, p. 4-5 ; J. CODY, *Horace and Callimachean Aesthetics*, Brussels, 1976, p. 80 ; and F. WILLIAMS, *Callimachus. Hymn to Apollo.* A Commentary, New York, 1978, p. 87. For more general background cf. W. WIMMEL, *Kallimachos in Rom. Die Nachfolge seines apologetischen Dichtens in der Augusteerzeit*, Wiesbaden, 1960 ; W. CLAUSEN, *Callimachus and Latin Poetry* in *GRBS* 5, 1964 ; and A. BULLOCH, *Hellenistic Poetry* in *The Cambridge History of Classical Literature*, New York, 1985.

(5) Cf. P. KNOX, *Wine, Water, and Callimachean Polemics* in *NSCP* 89, 1985, p. 111 : "Water ... has significance as a symbol only if it comes from a sacred fountain ... to which Callimachus has special access".

(6) Several other details of this poem appear to have a programmatic significance. The mention of fresh flowers (*apricos flores*, 7), for example, is important, since the adjective advances newness or novelty as a literary ideal. Noteworthy as well is the adjective *dulcis* (9), since that word became a favorite of Roman poets who, in keeping with the Hellenistic aesthetic, sought to give their poetry a pleasant quality ; on "sweetness" as a Callimachean stylistic trait, cf. G. HUTCHINSON, *Hellenistic Poetry*, New York, 1988, p. 84. The appearance of springs in Roman poetry begins as early as LUCRETIUS 1,927-928. Cf. also PROPERTIUS III,1,1-4 and TIBULLUS II, 1, 12-14. Passages from authors such as Propertius, Tibullus, and Ovid are introduced here and elsewhere in this paper as parallels for, not precedents to, Horace's own use of the literary features which are central to this discussion.

(7) On its defining characteristics (a shade tree, a source of water, etc.) see E. CURTIUS, *European Literature and the Latin Middle Ages*. Translated from the German by W. TRASK, New York, p. 185 ; and T. ROSENMEYER, *The Green Cabinet. Theocritus and the European Pastoral Lyric*, Berkeley, 1969, p. 188. As with the spring of poetic inspiration, so too the *locus amoenus* had its origins much earlier than the Hellenistic Age ; a famous example is Homer's description of Calypso's grotto in the *Odyssey* (5, 63-65). The essential difference between the *topos* in the Classical tradition and its depiction by Hellenistic authors consists not in its fundamental features (which remain fairly constant) but in the use which the respective authors make of the setting. Hellenistic poets, such as Theocritus, chose it to express their rejection of public concerns in favor of private ones (such as unrequited love) and to address the

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(9) Cf. H. METTE, *'Gen*
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47, 1988, p. 285-86.

(10) E.g., I,1-8 ; IX,7-1
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The well-known priamel with which *Odes* I,1 begins culminates in Horace's description of himself : *me gelidum nemus | Nympharumque leues cum Satyris chori | secernunt populo* (30-32) (8). The division of Horace from the common crowd is a Callimachean touch (9), while the "pleasance" itself is a figure of withdrawal from public concerns and political pursuits, established by Theocritus in his *Idylls*, which contain many such settings (10). In *Idyll* VII the *locus amoenus* is linked with poetic investiture ; Lycidas gives a walking stick to Simichidas, who then goes off to a pleasant spot with a few friends (11). Both speakers espouse Callimachean literary ideals (12), and Horace's asso-

fascinations of a highly literate audience. Cf. N. HOPKINSON, *Anthology* [n. 4], p. 11 : "To this rarefied urban audience the simple life of rustics and the lower classes appealed because such people were outside their own experience and, paradoxically, 'exotic' ".

(8) On the priamel in general see W. RACE, *The Classical Priamel from Homer to Boethius*, Leiden, 1982 ; on this passage in particular see A. POMEROY, *A Man at a Spring. Horace Odes 1.1* in *Ramus* 9, 1980, p. 34-50 ; F. DUNN, *Horace's Sacred Spring (Odes 1.1)* in *Latomus* 48, 1989, p. 97-109 ; and L. EDMUNDS, *From a Sabine Jar. Reading Horace Odes 1.9*, Chapel Hill, 1992, p. 50. The presence of a gentle source of sacred water (*aquae lene caput sacrae*, 22) and the shade of a leafy-green tree (*uiridi ... sub arbuto*, 21) suggest both the pure spring of Callimachean poetics and also the *locus amoenus* with which the poet associates himself in lines 30-32.

(9) Cf. H. METTE, *'Genus tenue' und 'mensa tenuis' bei Horaz* in *Mus. Helv.* 18, 1961, p. 136 : "In seinem Programmgedicht C. 1,1 bestimmt Horaz nach der langen Priamel ... das τέλος seiner Dichtung mit der Worten : *me gelidum nemus* (der 'Ort' des γένος λεπτόν) *nympharumque leues cum satyris chori secernunt populo.* Horaz trifft also in seinem Programmgedicht in der Nachfolge des Kallimachos eine Wahl zwischen dem γένος ὑψηλόν ... und dem γένος λεπτόν : er weiht sich dem zweiten". H. METTE cites *Odes* II,16,39 and III,1,1 as further examples of Horace's separation from the crowd, and notes that this motif corresponds to the Callimachean dislike of things common and public (as a metaphor for the rejection of the cliched or overdone in literary terms) ; cf. CALLIMACHUS, *Epigram* XXVIII. The Callimachean refusal to write continuous epic narrative derives not from a dislike of Homer, but from the tenet that no one could hope to rival him. Cf. J. CODY, *Aesthetics* [n. 4], p. 15 ; and B. ARKINS, *The Freedom of Influence. Callimachus and Latin Poetry* in *Latomus* 47, 1988, p. 285-86.

(10) E.g., 1,1-8 ; IX,7-13 ; XI,42-49 ; XIII,39-45 ; XXII,34-43 ; XXV,18-21 ; and XXVII,45-46.

(11) On the possible intention of a parallel with Hesiod's scene of poetic investiture, cf. S. WALKER, *Theocritus*, Boston, 1980, p. 118 ; and G. LAWALL, *Theocritus' Coan Pastorals. A Poetry Book*, Washington, 1967, p. 84. In the Theocritean passage even the name of one of Simichidas' friends, Eukritos, which means "well-chosen", may itself be intended to represent a Hellenistic preference for selectivity.

(12) Simichidas, for instance, specifically mentions Philetas (40), and declares that to compete with such a singer is like a frog trying to compete with grasshoppers (41). Similarly, Lycidas comments on the futility of competition with Homer (47-48). Cf. Callimachus' *Aitia* prologue (29-30), which contrasts the chirp of crickets with the braying of donkeys.

ciation of the *locus amoenus* with himself in his introductory poem serves a programmatic end as it recalls both the physical setting and the literary ideals of Theocritean pastoral poetry ([13]).

Horace's assimilation of Hellenistic models is also evident in his depiction of small sacrificial animals which are themselves representative of poetic values. The small sacrifice is well-suited to the general Hellenistic emphasis on being content with little and on realistic portrayal of common, everyday things, especially humble objects and ordinary people ([14]). Horace concludes *Odes* IV,2 (a poem which includes several contrasting images of poetic styles) ([15]) with a description of the very different sacrifices with which he and Iulus will celebrate Augustus' return ([16]). The grand sacrifice of ten bulls and ten cows is set in opposition to the small, single calf (54) which Horace will offer. The bulls and cows receive only brief mention, but the *tener uitulus* is described in detail, and in a manner which admits of programmatic interpretation ; the calf, like the poetry which it may be taken to represent, is small (brief), not full grown (grand), and is characterized by a wealth of detail ([17]). For a precedent one may look to the small sacrifices which appear in Theocritus' *Epigram* IV. The setting includes a spring (6) and a *locus amoenus* (5-12), and the animals which the

(13) The *leues chori* (31) in the Horatian passage are also noteworthy, since *leuis* was a term used by Roman followers of the Callimachean model to describe the "light" style of their poetry (as opposed to the *grauis*, "heavy" or "grand" style). Cf., for example, TIBULLUS I,7,43-44 ; PROPERTIUS II,5,16 ; II,5,28 ; and II,12,22 ; and also HORACE, *Odes* I,31,15-16 ; II,1,39-40 ; and II,11,6.

(14) Cf. N. HOPKINSON, *Anthology* [n. 4], p. 10, who describes Hellenistic poetry as characterized by "a pseudo-naive concentration on smallness, poverty, and the Simple Life, paralleled by a concentration on smaller scale, less 'pretentious' types of poetry".

(15) In his praise of Pindaric style in the beginning of the poem (1-24), Horace demonstrates (through the device of *praeteritio*) that he is perfectly capable of writing in the grand manner which he ostensibly places beyond his reach. On the important imagery of the swan and bee (IV,2,25-32), which continues the contrast between Pindar and Horace and also anticipates the opposing sacrifices with which the poem concludes, cf. P. BARIE, *De Schwan, die Biene und der poetische Anspruch des Horaz* in *Der Altsprachliche Unterricht* 30.6, 1987, p. 60-80 ; esp. § 8.2.

(16) The *me* of IV,2,54 is an emphatic shift to Horace himself ; cf. *Odes* I,1,30.

(17) Cf. W. RACE, *Odes 1.20. An Horatian Recusatio* in *CSCA* 2, 1978, p. 182 : "The impressive but unspecified sacrifice of ten bulls and as many cows is contrasted with the small but lovingly-described calf". See also G. DAVIS, *Polyhymnia* [n. 1], p. 133 : "Since the ode as a whole is an apologia for the poet's lyric praxis, the sacrificial vignette [53-60] is no otiose appendage ; rather, it subtly incarnates (and resumes) substantive points in the preceding stanzas".

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speaker offers to Priapus in exchange for relief from unrequited love for Daphnis are not the immense offerings of a wealthy man but the simple gifts of a rustic character (18). K. Freudenburg is among the most recent to discuss the way in which Horace's professedly modest means serve as a metaphor for aesthetic values, and this manner of expression appears in other Roman authors as well (19).

One may now consider *Odes* III, 13 in light of the programmatic symbols which have been the topic of this discussion thus far (20). Commentators have long recognized that this poem is itself somehow about poetry (21), but the specifically Hellenistic character of the poetic

(18) The wit of the poem lies in the progression of promised gifts ; Priapus will receive one offering (a kid) if the unrequited desire for Daphnis will simply cease, but three offerings (a heifer, a he-goat, and a lamb) if Daphnis' favor is won.

(19) K. Freudenburg, *Walking Muse* [n. 1], p. 186. Cf. *Odes* II,16,37-40, in which the poet's modest circumstances amount to an assertion of allegiance to the Callimachean model. On that passage cf. E. McDermott, *Horatius Callidus* in *AJP* 98, 1977, p. 365 ; E. Schwinge, *Zur Runsttheorie des Horaz* in *Philologus* 107, 1963, p. 95 ; and F. Wherli, *Horaz und Kallimachos* in *Mus. Helv.* 1, 1944, p. 69. On the programmatic importance of "modest fare" cf. W. Race, *Recusatio* [n. 17], esp. note 35, which cites Vergil, *Ecl.* III,84-87 ; Propertius II,10,21-26 ; Ovid, *Tr.* II,73-76 ; and Tibullus I,1,19-22.

(20) These programmatic traditions continue to modern times. An excellent example is Robert Frost's "The Pasture", a brief poem with all of the features discussed above : the spring, clear water, the single speaker with private concerns, the rural setting and even the small calf vividly presented as so young that it has not yet left its mother (cf. Horace, *Odes* IV,2,54-55 : *relicta matre*). It introduces a collection (*North of Boston*), and both its placement and its content identify it as programmatic. Cf. M.J.C. Putnam, *The Future of Catullus* in *TAPhA* 113, 1983, p. 243, note 1.

The Pasture

I'm going out to clean the pasture spring ;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may) :
I sha'n't be gone long. — You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I sha'n't be gone long. — You come too.

(21) See, for example, N. Collinge, *The Structure of Horace's Odes*, New York, 1961, p. 127 who notes that the concluding stanza constitutes "a self-advertisement" ; S. Commager, *The Odes of Horace. A Critical Study*, New Haven, 1962, p. 323 : "Rather than term the Ode an invocation to a spring, we could equally well name it an invocation to his own art." ; and J. Wilson, *O Fons Bandusiae* in *CJ* 63, 1968, p. 296 : "There is a deep interrelationship, almost an identity, between the spring and the poet, so that in praising the spring he is almost praising himself".

traditions on which it draws should now be clearer. The words with which the poem begins (*O fons*, 1) immediately recall the spring of poetic inspiration outlined earlier in this analysis, and the next word, *Bandusiae* (1), names it and sets it apart as a private and out-of-the-way spring to which the poet makes his individual offering. This detail implicitly recalls another Hellenistic commonplace, that of the "untrodden path" (22). Also significant is the rural and, whatever its precise location (23), Italian setting of the spring, which constitutes an assertion by Horace of his status as a Roman poet. Though he may draw on Greek models, his poem will be not a copy but an adaptation into

(22) On this *topos* cf. W. RACE, *Classical Genres* [n. 4], p. 6-7 and his analysis of Callimachus' *Aitia* prologue.

(23) On the theory that *fons* was on Horace's Sabine farm, see D. ARMSTRONG, *Horace* [n. 1], p. 109 ; and W. HENDERSON, *An Interpretation of Horace, Carmina 3.13* in *Nuusbrief* 12, 1967, p. 19, note 13. Other scholars propose that Horace took the name for the fountain from one near his birthplace, Venusia. See, for example, A. MACLEANE, *The Works of Horace*, Boston, 1880, p. 322 ; and J. SMITH, *Springs and Wells in Greek and Roman Literature. Their Legends and Locations*, New York, 1922, p. 628-29. A third theory combines the first two, and is that Horace transferred the name of a spring near his birthplace to one on his Sabine farm. See for example, E. FRAENKEL, *Horace*, Oxford, 1957, p. 203, note 1 ; and D. GARRISON, *Horace. Epodes and Odes. A New Annotated Latin Edition*, Oklahoma, 1991, p. 315. Also problematic is the connection (if any) between this poem and the Roman festival of the Fontinalia, held on 13 October. Some scholars have suggested that the dramatic setting of the poem is the day before that festival ; cf. G. WILLIAMS, *The Third Book of Horace's Odes*, Oxford, 1969, p. 88. G. NUSSBAUM, *Cras Donaberis Haedo. Horace, Carm. 3.13* in *Phoenix* 25, 1971, p. 152, note 4 proposes a "timeless quality" for the poem, but L. and P. BRIND'AMOUR, *La Fontaine de Bandusie, La Canicule et Les Neptunalia* in *Phoenix* 27, 1973, p. 277 object : "Ce 'timeless' fait curieux à côté du *hora* [sc. *Caniculae*] d'Horace !" K. QUINN, *Latin Explorations. Critical Studies in Roman Literature*, London, 1963, p. 76, note 1 likewise takes "*flagrantis atrox hora Caniculae* as fixing the dramatic moment in mid-summer : to suppose that the poem was written on the eve of the Fontinalia in mid-October makes nonsense of a poem filled with the imagery of summer". Attempts to identify the physical location of the *fons Bandusiae*, and to establish a "dramatic moment" for the poem ultimately add little to an appreciation of its literary traits ; far more persuasive are the comments of G. DAVIS, *Polyhymnia* [n. 1], p. 128 : "Unmixed wine, flowers, and young animal constitute the *sine quibus non* of the banqueting apparatus ... Horace's fons is to be honored with the irreducible tokens of convivial poetry. This ensemble of tokens, and not the presumed reference to an obscure festival, is what principally determines the speaker's choice of offerings". The symposiastic setting serves a programmatic function throughout Horace's Odes ; see especially *Odes* I,38. See also O. MURRAY, *Symposium and Genre in the Poetry of Horace* in *JRS* 75, 1985, p. 45-46. Cf. also D. W. T. VESSEY, *The Fons Bandusiae and the Problem of the Text* in *Studies in Latin Literature and Roman History*, IV, ed. C. DEROUX, Brussels, 1986, p. 383-392, esp. p. 390-391.

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(24) Cf. *Odes* I,32,3-5 :
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to Vergil's *Eclogues* : "The
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(25) Cf. the polluted Eu
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(26) Cf. *Odes* II,17 in w
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(27) The phrase *et uen*
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1856, p. 276 : "[*et uenerer*
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(28) Cf. F. CAIRNS, *Tibu*
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Latin for his Roman audience (24). Just as the spring in the *Hymn to Apollo* is valued not simply because it is a spring but, more importantly, because it is pure, so too the *fons Bandusiae* is "more brilliant than glass" (*splendidior uitro*, 1). This emphasis on clarity and purity also implicitly contrasts the spring with the "muddy" waters of other writers ; cf. Horace's criticism of Lucilius' satire in *Sermones* I,4,11 as *lutulentus* (25).

The third line (*cras donaberis haedo*) introduces the small sacrificial animal. The *haedus* is equivalent, in programmatic terms, to the *tener uitulus* of *Odes* IV, 2 as representative of brevity and refinement as poetic ideals (26). The description of the *haedus* which follows (4-5) parallels the Hellenistic concern for particularizing detail which Horace devotes to the *uitulus* of *Odes* IV, 2. The youth of the animal is conveyed through the mention of its first horns, which destine it for battles with rivals during the mating season : *qui frons turgida cornibus | primis et uenerem et proelia destinat* (45) (27). Horace elsewhere speaks of young sacrificial animals and their juvenile traits (cf. the boar of *Odes* III, 22 which is still practicing its sidelong thrusts), but here the specific connection with Venus may have a further programmatic significance in its suggestion of the frequent Hellenistic theme of frustrated adolescent love (28).

(24) Cf. *Odes* I,32,3-5 : *age dic Latinum, | barbite, carmen, | Lesbio primum modulate ciui.* Cf. also *Odes* IV,3,23 ; III,21 ; and I,20. R. COLEMAN, *Vergil. Eclogues*, New York, 1977, p. 23 provides a synopsis which applies no less to *Odes* 3,13 than to Vergil's *Eclogues* : "The details of the scene belong not to exotic places evoking magical landscapes, but to the familiar Italian countryside".

(25) Cf. the polluted Euphrates in CALLIMACHUS, *Hymn to Apollo*. This descriptive half-line serves the same function which the single adjective (*integris*) did at *Odes* I,26,6 namely to recall the Callimachean model through significant vocabulary.

(26) Cf. *Odes* II,17 in which Horace contrasts the *uictimas* (31) which Maecenas will offer with the *humilem agnam* (32) which will be his own modest offering.

(27) The phrase *et uenerem et proelia* is an instance of hendiadys, referring specifically to competition for mates. Cf. F. RITTER, *Horatii Carmina et Epodi*, Leipzig, 1856, p. 276 : "[*et uenerem et proelia* :] utrumque coniunctum est. Qui Venerem meditatur haedus, pronus est ad decertandum cum aequalibus ad potiundam voluptatem".

(28) Cf. F. CAIRNS, *Tibullus. A Hellenistic Poet at Rome*, New York, 1979, p. 21-22. He notes the large number of surviving Hellenistic poems and fragments which deal with love and erotic legends, and observes that the Hellenistic treatment of love stories is "highly sophisticated. The stories were not just 'boy meets girl' or 'man meets boy' situations. Usually some barrier was interposed between the lovers ... Frustrated or stolen love was therefore the writer's main concern".

The remainder of the second stanza contains a vivid *ekphrasis* of the imminent sacrifice : *nam gelidos inficiet tibi | rubro sanguine riuos* (6-7). One need not take the details of these lines as an intrusion of violence in an otherwise peaceful rustic setting ([29]). These lines are an adaptation into Latin of similar descriptions found in Hellenistic dedicatory epigrams ([30]). A good example of such a poem is Theocritus, *Epigram* I :

> *Τὰ ῥόδα τὰ δροσόεντα καὶ ἁ κατάπυκνος ἐκείνα*
> *ἕρπυλλος κεῖται ταῖς Ἑλικωνιάσιν,*
> *ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν,*
> *Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν·*
> *Βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μαλός* 5
> *τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.*

G. Pasquali noted as early as 1920 that III,13 appears to owe a great debt to *Epigram* I, and he was (rightly) not troubled by the details of the sacrifice which have so bothered some commentators ([31]).

(29) Cf. A. CAMPBELL, *Horace. A New Interpretation*, Liverpool, 1924, p. 2-3, who calls the sacrifice of the kid the poem's "absolutely fatal flaw" and adds that "Horace has contrived to be disgusting even about a healthy kid [and even though] the lines that follow ... are beautiful ... it is no use".

(30) Cf. H. SYNDIKUS, *Die Lyrik des Horaz. Eine Interpretation der Oden*, Darmstadt, 1972-1973, p. 136 : "Sogar der auffallende Zug, daß das Tieropfer erst für die Zukunft in Aussicht gestellt wird, ist nicht einzigartig : Schon Theokrit verspricht in [*Epigram* 1] in ähnlicher Kleinmalerei, daß der zottige, gehörnte Bock, der jetzt die Zweigspitzen einer Terminthe beknabbert, der Altar blutig färben wird". Most scholars do not mention the connection between III,13 and Hellenistic epigrams. Noteworthy exceptions are SYNDIKUS himself (135) : "Die Quelle unter dichtem Baumschatten, die in der sommerlichen Hitze Erquickung bietet, ist ein wiederkehrendes Motiv der griechischen Epigrammatik" ; and G. WILLIAMS, *Third Book* [n. 23], p. 89.

(31) The scholarly preoccupation with the sacrifice in this poem has done much to obscure any further considerations. S. COMMAGER, *Odes of Horace* [n. 21], p. 323-24 reasonably proposed a link between the sacrifice and the creation of poetry, but subsequent analyses gradually took things to extremes : M. LEFKOWITZ, *The Ilex in O Fons Bandusiae* in *CJ* 58, 1962, p. 65 : "Every detail used to describe the kid has to do with life, growth, maturity, mortality ; the spring is in contrast dignified, remote, unfeeling, cold as death." ; W. HENDERSON, *Interpretation* [n. 23], p. 12 : "Without the warmth of life, Horace seems to be saying, the spring of art will remain cold." ; J. WILSON, *O Fons Bandusiae* [n. 21], p. 289 speaks of "the scandal of the sacrificial kid, whose death is dwelt upon with a cruel brilliance quite out of proportion to any decorative needs." ; K. RECKFORD, *Horace*, New York, 1969, p. 106 ; "the sacrifice of the warm-blooded kid to the cool, refreshing fons Bandusiae is a metaphor of the way in which art heals passion, and makes it whole." ; and R. HEXTER, *Blood and Water* [n. 1], p. 139 : "the sacrifice of the kid represents the sacrifice of the living individual that poetry itself demands". G. DAVIS, *Polyphymnia* [n. 1], p. 130 provides

Rather than find the combination of blood and water offensive, Pasquali saw it as evidence of Horace's artistic manipulation of a scene already found in the Theocritean passage (32).

The third stanza introduces the last of the main programmatic symbols : the *locus amoenus*. As a setting of withdrawal from summer heat, the pleasance represents the Hellenistic emphasis on private and individual concerns over public responsibilities (33). In *Odes* I,17 for example, Horace describes his estate in terms which are typical of the *locus amoenus* (1-16), and promises Tyndaris that : *Hic in reducta ualle Caniculae | uitabis aestus* (17-18) (34). Similarly the *fons Bandusiae* is praised for its ability to resist the Dog Star's heat : *te flagrantis atrox hora Caniculae | nescit tangere* (9-10), and to refresh the animals : *tu frigus amabile | fessis uomere tauris | praebes et pecori uago* (10-12).

The details of the closing lines (13-16) of this poem also support the assertion that Horace is drawing on the traditional features of the pleasance, as established by Theocritus. A close parallel is *Idyll* VII, 135-137 :

> *πολλαὶ δ' ἄμμιν ὕπερθε κατὰ κρατὸς δονέοντο* 135
> *αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ*
> *Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.*

a valuable corrective : "The repulsion felt by the modern reader is doubtless anachronistic : blood sacrifice was so much an integral part of ancient society that Horace's lines are unlikely to have had intrinsic shock value to a contemporary audience". Cf. G. NUSSBAUM, *Cras Donaberis Haedo* [n. 23], p. 158 : "Horace might yet have been distressed to think that the kid of Bandusia would be seen as his symbol for the true relationship between Life and Art".

(32) G. PASQUALI, *Orazio Lirico*, Firenze, 1920, p. 558 lists the similarities between the passages, ending with the observation that in both passages the goat will stain something with blood : "l'una volta l'altare, l'altra le acque ... tranne che Orazio con arte molto maggiore ha ricavato da quella formula un effetto pittorico vivo".

(33) Cf. W. TRIMPI, *The Meaning of Horace's Ut Pictura Poesis* in *Journal of the Warburg and Courtauld Institutes* 36, 1973, p. 10, note 14.

(34) Cf. S. COMMAGER, *Odes of Horace* [n. 21], p. 350 : "*In reducta ualle* (17) names not so much a physical location as a spiritual one. The land that Horace conjures up for us has its truest existence in the private and inherently isolated world of the poet's imagination ... We think as well of the *fons Bandusiae* (3,13) or the *gelidum nemus* to which Horace retreats in the introductory Ode (1,1,30). In each scene we feel that the hot sun of life has been shaded and cancelled, but only in order that the poet may reclaim it on his own terms".

Both the Horatian and the Theocritean passages mention the essentials of the *locus amoenus* : the shade tree(s), and water from a rocky source ([35]). Even Horace's vocabulary is similar (e.g., *loquaces* and *κελάρυζε, desiliunt* and *κατειβόμενον*) ([36]). Horace's inclusion of all of these programmatic features, drawn from a wealth of Hellenistic sources, would be impressive enough even if it were all that this poem offered, but he also unites them within the traditional hymnic form, and it remains to consider them briefly in that light before we proceed to our conclusions.

The hymnic aspects of *Odes* III, 13 have been well recognized ([37]). Horace, however, puts the conventions of the hymnic form to novel use by making them part of a statement of poetic intent. His primary deviation from the standard topics is his substitution of a promise for a request ([38]). This adaptation is best understood if the programmatic interpretation of the entire poem is allowed to direct the analysis of its hymnic traits. On a literal level III,13 is a hymn to a spring and the *haedus* is the poet's modest offering to it. K. Freudenburg observes, however, that "[i]n reading the *Odes* it is both fair and necessary to ask whether a ship is simply a ship, a girl a girl, and a rustic meal a rustic meal, for to read the poems only at their surface level, to ignore the power of metaphor so important throughout ... is to deny them the highly allusive, multilayered character that marks them as poems in the Callimachean tradition" ([39]).

(35) Cf. D. GARRISON, *Epodes and Odes* [n. 23], p. 315 : "the rocks themselves form a natural grotto, a favorite Hellenistic spot for poetic reverie".

(36) A. KIESSLING and R. HEINZE, *Quintus Horatius Flaccus. Oden und Epoden.* Edited by A. K. and R. H., Zürich, 1966, p. 316 : "[d]as Landschaftsbild, das die letzte Strophe gewiß nach der Natur zeichnet, ist der hellenistichen Poesie, bukolischer und verwandter, vertraut".

(37) The basis for this discussion of the hymnic form is to be found in W. RACE, *Classical Genres* [n. 4], p. 147-48. III,13 contains apostrophe, naming and invocation (1), an *ekphrasis* and a relative clause of expansion (2-8), "powers" stated in positive and negative terms (9-12), and anaphora of the second-person pronoun throughout (6,9,10,13,16). On III,13 as an example of the hymnic form, cf. G. WILLIAMS, *Tradition and Originality in Roman Poetry*, Oxford, 1968, p. 152 ; J. BROWN, *Poetic Grammar in Horace's Ode to the Fountain at Bandusia* in *Helios* 18, 1991, p. 137 ; and C. MARTINDALE, *Horace Made New* [n. 1], p. 25-26.

(38) Cf. K. QUINN, *Horace. The Odes*, Baskingstoke, 1980, p. 268 : "[3.13] is an adaptation of the traditional structure of a hymn of dedication ... Instead of the normal promises of future offerings (cf. 3,22,6-8 ; 3,26,3-4), Horace promises the best gift a poet can offer — immortality".

(39) K. FREUDENBURG, *Walking Muse* [n. 1], p. 186.

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The spring may be taken to represent not only poetry, as has been generally recognized, but Hellenistic poetry in particular, as this paper has suggested. III,13 itself may therefore be viewed as Horace's own contribution or "offering" to the Hellenistic literature on whose traditions he has drawn. The poem itself, like the *haedus* within it, is not grand or extravagant but diminutive, though considerably complex for all its brevity (40). The *me dicente* of line 14 is a bold indication, emphatic in position, that Horace is not being modest here as he speaks of his poetic ability. He elsewhere recognizes the immortalizing power of poetry (41), and through this hymn he asserts that his Hellenistic poetry has such power. It will endure because it too has the power to immortalize, no less than do poems written in grand style (cf. *fontium nobilium*, 13), and his confident assertion of the merits of Hellenistic poetry accounts for his substitution of a promise in this hymn, where one might expect a request (42).

The hymnic features assume increased importance when viewed in this light. For example, the hymnic topics of "powers and deeds", in connection with the third stanza and its pastoral *locus amoenus*, now serve a dual purpose. On a literal level, the spring and its shade offer *frigus amabile* (10) against the heat of the sun. Yet if the fountain corresponds to poetry, and the sun to the public world and its toil, then the *locus amoenus* and the Bandusian fountain become a sustaining source for those who, like the *fessis uomere tauris* (11), are weary of the larger world. The "powers" of the fountain and of poetry include not only the negative ability to resist the heat of the sun, but also the positive ability to refresh those exhausted by it (43).

(40) G. DAVIS, *Polyhymnia* [n. 1], p. 127 notes the "metonymic relationship [Horace] appears to posit between sacrificial victim and poem".

(41) See, for example, *Odes* III,30 and, in particular, I,1,29-36. Cf. S. COMMAGER, *Odes of Horace* [n. 21], p. 323 : "Providing both solace and beauty ... the fountain rests immune from the attacks of nature ; we are halfway to the proud declarations of the epilogue [C. 3,30.1 ff.]" ; and J. WILSON, *O Fons Bandusiae* [n. 21], p. 296 : "We can now better understand the phraseology of *te flagrantis atrox hora Caniculae / nescit tangere*. The world of art, in which each poet has to find his private voice (his private spring), is the only world that remains untouched by change and death".

(42) The nature of the promise (yet to be fulfilled at the time it is made) accounts for the future tenses of the poem, along with *cras* (3). Horace implies that time will prove the worth of this poetry. On the significance of the future tense, cf. J. BROWN, *Poetic Grammar* [n. 37], p. 143 ; H. DETTMER, *Study in Structure* [n. 1], p. 269 ; and R. HEXTER, *Blood and Water* [n. 1], p. 139.

(43) Cf. G. DAVIS, *Polyhymnia* [n. 1], p. 131 : "[T]he power of the *fons* to refresh the weary is an index of poetry's regenerative power". For other examples of this

Horace constructs a complex relationship : the hymnic form unites several programmatic features, which in turn give new significance to the standard hymnic topics. Although one most commonly expects programmatic poems either at the beginning or end of collections (e.g., Catullus I ; Horace I,1 and III,30 ; Propertius I,1 ; Tibullus I,1) the status of III,13 as a statement of poetic intent rests more securely on its internal traits than on its relative position in Book Three (44). Far from being a "languid train of thought which eventually ended as a tightly constructed poem" (45) *Odes* III,13 is throughout a coherent and complex miniature in the Hellenistic tradition. G. Nussbaum proposes that "if we hear the poem ... from the beginning ... we cannot know that it is 'really' about poetry and not about a spring. Horace carefully reserves the motif of poetry and abiding fame to be a crowning thought" (46). While it may well be that the promise of fame does indeed come only at the end, it is not true that one cannot see, from the beginning, that this poem is also about poetry, and a specific variety of poetry at that. From the very first line Horace introduces his own Roman novelization of long-standing Hellenistic commonplaces, familiar to a highly literate audience. That very novelty, coupled with the poem's brevity, are its crowning Callimachean touches.

Zetzel has observed the manner in which Alexandrian poets, notably Callimachus, wrote in a variety of genres and meters, and avoided specialization in a single literary style : "In other words, the cataloger

ability of poetry in Horace, see *Odes* I,32,14-15 ; III,4,37-40 ; III,8,17 ; III,29,25-26 ; and IV,11,35-36. Cf. also D. PORTER, *Horace's Poetic Journey. A Reading of Odes 1-3*, New Jersey, 1987, p. 179 : "... in 3.13 Horace himself evokes from the cold spring and the sacrifice that stains it an image not of a world defiled but of life reborn." ; and R. KILPATRICK, *Two Horatian Proems. Carm. 1. 26* and *1.32* in *YCS* 21, 1969, p. 233 : "Poetry and the poet have the power to give consolation and release from cares".

(44) On its anomalous position cf. M. SANTIROCCO, *Unity and Design in Horace's Odes*, Chapel Hill, 1986, p. 126-27. SANTIROCCO proposes a concentric arrangement of *Odes* III,7-15, and brackets III,13 as the one poem which does not fit into the scheme. He adds (p. 206, note 41) that III,13 "is at least compatible with its neighbors owing to its small scale and personal tone". One should no more dismiss the programmatic aspects of III,13 solely on the basis of its position than deny, for example, that *Odes* IV,2 contains anything of the kind simply because it too does not come first (or last) in its Book.

(45) K. QUINN, *Latin Explorations* [n. 23], p. 77.

(46) G. NUSSBAUM, *Cras Donaberis Haedo* [n. 23], p. 156.

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(47) J. ZETZEL, *Re-cr*
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deliberately made himself uncatalogable" (47). *Odes* III,13 similarly defies easy categorization ; it is alternately seen as a hymn indebted to epigram or as an epigram which displays hymnic traits (48). Zetzel adds that "Callimachus consciously removed the connections between the formal characteristics of a genre and its subject and style ... This stylistic trait has been christened *Kreuzung der Gattungen* ('blending of genres'), and examples of it are to be found in every Alexandrian poet and in almost every poem" (49). *Odes* III,13 is best understood as a brilliant Horatian display of that principle of composition — a poem in which he not only draws on Hellenistic models but creates from them a synthesis which furthers their individual effect, transcends generic boundaries, and epitomizes the type of literary innovation sanctioned by those very predecessors (50).

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(47) J. ZETZEL, *Re-creating the Canon. Augustan Poetry and the Alexandrian Past* in *Critical Inquiry* 10, 1983, p. 99.

(48) Cf. G. WILLIAMS, *Tradition* [n. 37], p. 153 : "[III,13 is] a really original adaptation of the hymnic form." ; G. WILLIAMS, *Third Book* [n. 23], p. 90 "In this deft handling [in 3.13] of a complex of themes Horace creates a new and major poetic form out of Greek epigram." ; and G. PASQUALI, *Orazio Lirico* [n. 32], p. 557 : "eppure l'inno dà a noi l'impressione di un epigramma".

(49) J. ZETZEL, *Re-creating the Canon* [n. 47], p. 100.

(50) This article is dedicated to Thomas Hayes.

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