simul unctos Tiberinis umeros lavit in undis,
eques ipso melior Bellerophonte, neque pugno
neque segni pede victus;

catus idem per apertum fugientis agitato
grege cervos iaculari et celer arto latitantem
fruticeto excipere aprum.

'It is for lovesick girls neither to give play to love nor to wash away their miseries with wine—or else faint with terror fearing the lashes of an uncle's tongue. From you the winged son of Cytherea steals your basket; from you the beauty of Hebrus from Lipara steals your loom and your interest in the crafts of Minerva, Neobule, (6) as soon as he has washed his oiled shoulders in the waters of Tiber, a horseman better than Bellerophon himself, never beaten through slowness of fist or foot; (9) he is skilled to spear stags racing over the open plain when the herd has been frightened, and swift to receive (the attack of) the boar that tries to hide in the tangled brushwood.'

The unique metre and the perfectly suited subject-matter together carry this ode along at speed. It commences with a generalization designed to cover all young women in love (*miser* is almost technical language for the condition), and then the specific case of Neobule is subsumed under it, by implication rather than explicitly. Is the poet speaking to Neobule, as Porphyrio, the best of the ancient commentators on Horace, asserted? If so, the enthusiastic exposition of the charm and beauty of Hebrus is surprising, which would be more natural in the mouth of Neobule herself. That she speaks to herself is confirmed by a fragment of a poem in the same metre by Alcaeus, which Horace must have had in mind.[1] It is clear from the gender of the person in that poem that the girl speaks—though it is quite unclear whether she spoke to herself in the second person or whether that is Horace's invention.

The uncle whose tongue is to be feared if a girl either indulges her love or drowns her sorrows in drink was proverbial for stern moral censorship. This opening generalization, followed by *tibi* (4), implies that Neobule finds herself in a situation where she is only restrained from one or other of the first two courses by her fear of the third. But she does not need to say so. Instead, she says (like Landor's young girl) that she cannot mind her

[1] See Appendix, no. 1.

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wheel, but the sentence is nicely organized so that it moves from gener to particular, ending on a long drawn-out testimonial to Hebrus. Her bask (to hold her wool) was taken by Cupid, her loom and her interest weaving (this element of the sentence—her occupation—moves in th opposite direction from particular to general) by the beauty of Hebrus fro Lipara, who excels in swimming, riding, boxing, running, and huntin The poem ends with her brooding on Hebrus which has taken half of and so enacts her state of mind.

The girl's name is Greek, but her activity is good Roman practi (Augustus tried to inculcate the virtues of wool-making in the women his household).[1] The young man's name is Greek, he comes from an islan off Sicily: yet his sports are exactly those in which Augustus wished youn men of good family to excel,[2] and his swimming is done in the Tiber. Her as often in Horace, the two cultures meet in an imaginary world as the po explores, with wit and verve, a common human situation.

# 13

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

primis et venerem et proelia destinat—
frustra: nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.

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

[1] Suetonius, *Aug.* 64. 2. Praise of a wife's devotion to wool-making is a frequen theme in Roman literature and on epitaphs (for details, see *Journal of Roman Studies* 48 [1958], 21, n. 20). For this reason, Horace advises the wife of Ibycus to devot herself to the virtuous pursuit (ode 15 and p. 97 below).

[2] See p. 35 above, n. 2.

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

'O spring of Bandusia, more shining than glass, deserving of sweet wine and flowers, tomorrow you will be presented with a kid whose forehead, swelling with the tips of horns, gives promise of both love and battles (5); in vain: for he, the offspring of a playful flock, shall stain for you your chill waters with his red blood (8).

'The black hour of the flaring Dog-Star knows no means to touch you: you provide pleasing coolness for tired oxen and the straggling herd (12).

'You also shall become one of the famous fountains, since I describe the oak-tree planted over your hollowed rocks from which your chattering waters jump down.'

The first word indicates the tone of the poem, for *o* in Latin is not, as in Greek, a mere sign of the vocative case, but signifies an address of emotional intensity: it is normal in hymnic addresses to gods. The description of the spring's appearance takes the place of the normal honorific phrases which are attached to the address in prayers. Here what catches the poet's eye is not the translucency of the water, but the brightness of the light which it reflects—as glass reflects light obliquely.[1] There follows (2) a further honorific phrase which also has the function of setting the poem; for on 13 October each year Romans celebrated the festival of Fontinalia, throwing flowers into springs and putting garlands round wells (Varro, *de lingua Latina* vi. 22), and also—the invariable concomitant of celebration—pouring libations of wine. The poet declares this humble spring, outside his farmhouse, worthy of these celebrations, and the next word (*cras*) shows that the poem is being written on 12 October. But now comes a surprise. The spring will be honoured with a blood-sacrifice, and the poet's thoughts turn to picture the tiny animal with its whole life before it—a promise cut short by the one word *frustra*.[2] Instead he now pictures its red blood staining the spring's chill waters, a detail which has offended many commentators. The final

[1] Callimachus makes the same observation when he describes the sky as 'more brilliant than glass' (ὑάλοιο φαάντερος οὐρανός) in *Hecale* frag. 238. 16 Pfeiffer. Horace refers to the more obvious concept of translucency when he describes Fides as *perlucidior vitro* (*Odes* i. 18. 16).

[2] On the tonal effect of *frustra*, see *Style* C III.



two stanzas complete the hymnic form with a series of clauses praising the powers of the spring as if it were a god; the clauses are, as often in prayers, linked by anaphora—*te . . . tu . . . tu quoque . . .* First, it cannot be harmed by the heat that comes with the Dog Star at the end of July; secondly, it provides refreshment for working oxen and for the thirsty herds. But the third virtue will come to the spring by the poet's grace: since it is his source of inspiration and is described in this poem, it will rank with famous poetic fountains like Castalia, or Hippocrene, or Peirene, celebrated by Greek poets. The poem ends with a perfect evocation of the sound made by the water tumbling down the rocks to form a pool, and they are personified (for they 'chatter' and 'leap'), which is a very suitable idea for a spring that is addressed as if it were a deity, with a life and personality of its own. This final descriptive touch also brings the poem round in full circle to link with the descriptive detail in line 1.[1]

The motif of blood-sacrifice is most surprising in the gentle context of the Fontinalia and needs further consideration. It is quite different when Ovid says (*Fasti* iii. 300) that king Numa, trying to capture Faunus and Picus, sacrificed a sheep and placed wine by a fountain at which they used to drink. In an otherwise comparable Greek epigram by Leonidas of Tarentum (*Palatine Anthology* ix. 326),[2] a wayfarer dedicates a cup to a spring at which he has drunk. There is indeed a whole series of Greek epigrams in which animals are dedicated to deities, but these are wild animals and their hunters make the dedications. This fact distinguishes them from Horace's goat, and also the fact that their death has none of the pathos which Horace arouses. There are two types of poetry where this pathetic sentiment is found: one is a long series of epitaphs, Greek and Roman, on pet animals which purport to be written by their owners or an interested observer; these again are clearly different from this ode. The other is Virgil's *Georgics* where the poet achieves pathos and humour by treating the animals in human terms. Where Horace differs is in arousing pathos for an animal which, by his own free decision, he destines to death. This cannot avoid being somewhat macabre, especially when the poet goes on to evoke the visual effect of the red blood seeping into the chill water. But the use of the motif will be misjudged unless the detached, slightly callous irony of the pathos is appreciated: the mock-heroic combination of *et venerem et proelia* and the deliberately dropped *frustra* create a tone that is alien to the sympathetic Virgil.

The use of this motif needs to be considered in relation to the ode's structure. If Greek analogies are sought, they will be found in epigrams

[1] On the structure of 'ring-composition', see *Style* F 1.

[2] See Appendix, no. 9.

written to make dedications. These are short and simple, but this ode is surprisingly complex. First, its very setting is complex and the reader is left to work out the clues in line 2 for himself. Secondly, the thematic material is complex. For instance, the last stanza can be viewed as an assertion by Horace of the worth of his poetry. But that is only one aspect of it. It is formally accommodated to the hymnic treatment of a deity's virtues; and it is also related to the first stanza not only by the fact that the description of the spring's water looks back to line 1, but also because the first stanza promises the spring a sacrifice of a material sort, while the poem which is the subject of the last stanza is really a further act of homage to the spring. The virtue of the sacrifice-motif is that it not only adds another considerable element to the complexity, but it also introduces an emotional pathos that goes out beyond the main movement of the poem and adds a new dimension to it. In this deft handling of a complex of themes Horace creates a new and major poetic form out of Greek epigram.[1]

# 14

Herculis ritu modo dictus, o plebs,
morte venalem petiisse laurum
Caesar Hispana repetit penatis
victor ab ora.

unico gaudens mulier marito
prodeat iustis operata divis,
et soror clari ducis et decorae
supplice vitta

virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae
iam virum expertae, male ominatis[2]
parcite verbis.

hic dies vere mihi festus atras
eximet curas: ego nec tumultum
nec mori per vim metuam tenente
Caesare terras.

[1] On this feature, see *Style* F III.

[2] On this reading, see pp. 94–6 below.



i pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
fallere testa.

dic et argutae properet Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.

lenit albescens animos capillus
litium et rixae cupidos protervae:
non ego hoc ferrem calidus iuventa
consule Planco.

'Lately reported, o people of the city, to have sought, after the manner of Hercules, the laurel that is bought with death, Caesar is making for his home, a victor from the coast of Spain (4). Let his wife, rejoicing in her one and only husband, process after sacrificing to the just gods, and the sister of our famous leader and, adorned with suppliant garland, mothers of virgins and of young men who were lately saved. You, o boys and you, girls (10) that have experienced a husband, refrain from ill-omened words.

'This day, truly festal for me, shall take my dark worries away: I shall fear neither revolution nor death by violence so long as Caesar controls the world (16).

'Go, find ointment, slave, and garlands of flowers and a cask of wine that remembers the Marsian war—if any bottle was able to escape the notice of the ravaging Spartacus (20). And bid sweet-voiced Neaera hurry to put up her light-brown hair in a knot; if interference shall be made by the hateful janitor, come away. Greying hair soothes a spirit once eager for disputes and heated quarrelling (26): I would not have put up with this, hot with youth when Plancus was consul.'

In the first part of the ode (1–12), the poet adopts a formal pose which was often used by Hellenistic Greek poets: it is that of a herald or public announcer describing or prescribing a complex ceremony. Here the poet speaks to the people of Rome and gives directions for celebrating the return

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