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FUGERIT INVIDA AETAS: SOME STUDIES OF TIME AND THE EROTIC IN HORACE'S "ODES"

The Ohio State University

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FUGERIT INVIDA AETAS: SOME STUDIES OF
TIME AND THE EROTIC IN HORACE'S ODYS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Ronnie Ancona, B.A., M.A.

The Ohio State University
1983

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>11</td>
</tr>
<tr>
<td>VITA</td>
<td>iv</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. THE EFFECT OF THE KEY TEMPORAL ADVERB:</td>
<td>5</td>
</tr>
<tr>
<td>ODES 1.25, 2.5, 3.7</td>
<td></td>
</tr>
<tr>
<td>II. SEASON AND THE EROTIC:</td>
<td>34</td>
</tr>
<tr>
<td>ODES 1.4, 4.7, 1.9, 1.23</td>
<td></td>
</tr>
<tr>
<td>III. EXPERIENCE AND AGE:</td>
<td>60</td>
</tr>
<tr>
<td>ODES 2.8, 4.13, 4.1</td>
<td></td>
</tr>
<tr>
<td>IV. SOME CONCLUSIONS ON TIME AND THE EROTIC:</td>
<td>83</td>
</tr>
<tr>
<td>ODES 1.11, 3.9</td>
<td></td>
</tr>
<tr>
<td>SELECTED BIBLIOGRAPHY</td>
<td>94</td>
</tr>
</tbody>
</table>
INTRODUCTION

Horace's Odes were written in the context of a long and important literary tradition, including both Greek and Roman elements. The Greek sources upon which Horace drew for his lyrics include the lyric poets and the Hellenistic epigrammatists. Roman authors, before Horace's time and in the Augustan Age, who helped create the literary environment in which he wrote include Lucretius, Catullus, Tibullus, Propertius, and Vergil.

Horace's relationship to his literary sources and the influence of the literary tradition upon him, while of obvious significance, are beyond the scope of this study, which is not intended as comparative. The primary purpose of this dissertation is to provide a fresh reading of the text through an examination of various temporal strategies in erotic contexts.

Recognition of a connection between time and love in Horace's lyrics is a common theme in Horatian scholarship. However a study has not yet been made of the extent to which time dominates erotic contexts in the Odes. By exploring several ways in which Horace weaves together time and love I hope to show that the temporal element in the erotic odes is more significant than has been realized and similarly that the erotic element in Horace's lyric poetry can be of more interest to the reader than many critics have allowed.

An explanation of terminology is needed. In everyday English the word 'erotic' is often used as a synonym for 'arousing' or
'titillating.' In the course of this study I will be using the word in a broader fashion calling upon the literal or classical sense of the word as a term covering all things related to *eros* and consequently as a term covering all aspects of love and sexual activity. In addition, when I use the name 'Horace' for the poet or his persona, the reader should be careful not to assume I am referring to the biographical Horace.

There is much work still to be done in properly assessing Horace as a love poet in the *Odes*. Even Fraenkel, perhaps the most influential Horatian scholar of this century, devotes little attention to Horace as a love poet. R.G.M. Nisbet, coauthor of the current standard English commentary on the first two books of *Odes*, thinks that "none of Horace's love-poems (if that is the right name for them) reaches the first rank." The following may be one explanation:

...Horatian criticism has long suffered from a Victorian hangover which condemns our poet's forthright treatment of the less romantic aspects of sexuality as an appropriate subject for poetry of real value.

A significant group of Horatian scholars has fortunately shrugged off the 'Victorian hangover' and has found much of value in Horace's erotic lyrics. Following this development and by exploring the interrelation of time and love in the *Odes* I have become convinced that Horace should be judged an effective love poet.

Isolating any one kind of poetry by topic within the *Odes* poses the danger of irretrievably unwrapping the fabric that is Horatian lyric. The poems traditionally considered erotic account for about one quarter of the one-hundred-and-three odes. In my study, though, I have not confined myself to what all readers would consider love
poems and have included poems or parts of poems in which I felt the erotic element needed to be more fully treated.

In order to study time and love in the Odes I have narrowed my focus to three ways by which the poet places emphasis on time in erotic contexts: the use of key temporal adverbs, the use of seasonal motif, and the portrait of the experienced lover. To each of these topics I devote a chapter using as the basis of my discussion odes which I think exemplify particularly well the specific aspect of time's application to love under examination.

In a recent review of Empire of Signs by the late Roland Barthes, Anatole Broyard wrote:

I've heard people say of certain literary critics that they see more in a poem or a novel than the author himself did. Yet I think that this may be part of the critic's job: to take material that remained unconscious to the author and make it available to the reader in an effort to help him understand the work on all its levels. This, however, leads to the question of how far the critic should go in his unearthing of possible readings, and the answer can only be that it's a matter of temperament and taste or of the reader's willingness to follow him.

With the necessary qualification that the critic must of course be aware of the context in which his or her author writes, and be particularly attentive to the text, I invite the reader to consider the spirit of these remarks, and hopefully to be persuaded both that time is a prominent element in Horace's erotic lyric and that the erotic in the Odes should be more fully appreciated.
INTRODUCTION

NOTES

1 The abbreviations I use for secondary sources are those found in L' Année Philologique (1980). For abbreviating the titles of ancient texts I follow the Oxford Latin Dictionary (Oxford 1982) and A Greek-English Lexicon, 9th ed., with Supplement (Oxford 1968). See the bibliography at the end of the dissertation for the texts used in citing ancient authors. All citations without mention of a text, such as '1.4,' are to the Odes. For the sake of brevity works that I cite frequently are referred to most often by the author's name alone (e.g. Commager).


3 It must be observed, however, that E. Fraenkel, Horace (Oxford 1957) is extremely useful for the erotic odes of the fourth book.


6 S. Commager, K. Quinn, V. Pöschl, M. Putnam, and A.J. Boyle, among others, should be added to those mentioned in notes 2 and 5 above. See my bibliography for the works by these authors which I have consulted.

7 Nisbet and Hubbard 1 xvi. For a slightly higher estimate cf. G. Williams, Horace, G&R New Surveys in the Classics 6, (Oxford 1972) 28, where one quarter is assigned to the first three books of the Odes alone.

CHAPTER I

THE EFFECT OF THE KEY TEMPORAL ADVERB: ODES 1.25, 2.5, 3.7

There is an important connection between time and love in Horace's lyric poetry. In each of the three poems I discuss in this chapter there is a key temporal adverb which influences the reader's perception of time and love in the rest of the poem. This is not to say that such adverbs appear only in the erotic lyrics, or only in the poems to be discussed.¹ I have chosen to examine these three poems because I think in each case the temporal adverb is vital to our understanding of the kind of erotic lyric Horace writes.

Each of the three temporal adverbs I discuss helps to create a temporal perspective wider than present, past or future alone, and thus prevents a view of love limited to the moment. The key temporal adverb in the first poem (Odes 1.25) is parcius. Its comparative degree creates a double temporal perspective. Nondum, the key temporal adverb in Odes 2.5, denies activity of the past on a continuum up to and including the present, and suggests the possibility of change in the future. Adhuc (Odes 3.7), the 'opposite' of nondum, affirms the past up through the present, while leaving the future open.

The key temporal adverb in Odes 1.25 and 2.5 is the first word. In Odes 3.7 it does not appear until two-thirds of the way through the poem. The placement of the adverb is crucial to its effect, however it does not determine the extent of its influence. In all three poems the
effect of the key temporal adverb is equally significant.

1.25

Parcius iunctas quatiunt fenestras
iactibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
ianua limen,
quae prius multum facilis movebat
cardines; audis minus et minus iam
'me tuo longas pereunte noctes,
Lydia, dormis?'
invicem moechos anus arrogantis
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu
laeta quod pubes hedera virenti
gaudeat pulla magis atque myrto,
aridas frondis hiemis sodali
dedicet Hebro.2

Parcius, the first word of Odes 1.25, establishes a temporal perspective that influences the reading of the entire poem.3 While more direct in lines 1-8, its influence extends throughout the poem.
The idea of dwindling, lessening and fading which starts with parcus does not find its resolution until the final strophe of the poem where the leaves are tossed into the wind or river. Parcius points to a contrast between Lydia's successful past and her present, diminished powers which, in the future, will come to their end.

The control of parcus is more direct in the first eight lines of the poem. Of the six non-participial verbs in lines 1-8 all but one are in the present tense; however there is an overwhelming impression of the past. Although not all Horatian scholars have recognized sufficiently the combination of past and present, most have done so. Boyle sees strophes 1-2 as a distinct temporal unit concerned with the past and present. Poschl speaks of the present and the remembrance of the past. Catlow aptly states that "... the first two stanzas imply a whole history and define the poem's immediate context." Klessling-Heinze's temporal description of strophes 1-2 indicates an awareness of the opposition between past and present: "Die beiden ersten Strophen schildern das Jetzt und zugleich den Gegensatz des Einst...." Horace creates this mixed impression in a variety of ways.

In the first two lines he achieves this effect through the choice of the comparative adverb parcus and its placement. Although parcus ('more sparingly') is not literally a temporal word, it clearly functions as one in this context.

The literal time of the main verb of lines 1-2, quatiunt, is in the present. Parcius, though, which modifies quatiunt, changes its literal time. Implicit in the comparative quality of parcus is the question: 'more sparingly than when?' Because of this inherent duality,
the comparative prevents us from focusing solely on the present; read in conjunction with the present tense of the main verb, it causes us to be simultaneously aware of both past and present.

Horace highlights the phrase *juvenes protervi* by postponing it to the end of its clause. *Jguenes* foreshadows the contrast between youth and age developed later in the poem. In the future Lydia will be an old hag (*anus 9*) ignored by the young (*pubes 17*). The etymological meaning of *protervi* ('trampling down') underlines the violence expressed by the main verb, *quatiunt*. The word-element *pro-*, combined with the final position of *protervi* creates a picture of urgent, forward movement. The iterative aspect of *crebris* reinforces the aggressive quality of *juvenes protervi*, while it contrasts with the controlling temporal adverb *parcius*.

The image Horace creates in the first two lines is vivid—the picture of the closed windows, the sound of the repeated blows, the literal violence of stones hitting the windows, the threat of violence to the person inside—yet having previously absorbed the force of the comparative adverb *parcius*, we know that the activity described is happening less often now, and therefore the potential violence of love belongs increasingly to the past.

*Parcius*, by its position, modifies the perfect passive participle *junctas* as well as the verb *quatiunt*. The choice of *junctas*, which literally modifies *fenestras*, first suggests the poem's erotic nature, for included among *iungo's* meanings is the 'joining' of sexual intercourse. Consequentiy, with *parcius iunctas* Horace not only links the temporal with the erotic, but reveals in the poem's first two words his theme of diminishing sexual activity.
The phrase *parcius iunctas...fenestras* suggests that Lydia's windows are perhaps not quite as resolutely closed as they appear at first. Back in the days of Lydia's sexual prime we can imagine that her windows stayed shut. One as sought after as Lydia would not have to show her eagerness for love by standing at the window. By qualifying *iunctas* Horace may be suggesting that while lovers seek out Lydia less often, she is now more open to their advances. Cairns, writing about another of Horace's erotic odes (3.7), mentions peeping out the window as "...characteristic behavior of komastic beloveds likely to open their door to komasts." Perhaps we should picture the present-day Lydia degraded by peeking out her window for lovers who now rarely appear. Horace's suggestion of Lydia's increasing need to take the initiative in the love situation becomes fully developed later in the poem when Lydia no longer looks longingly out her windows, but roams the streets filled with a lust which finds no takers.

Despite the violence implicit in impudent youths pelting Lydia's windows with stones, this activity, which belongs increasingly to the past, at least had the positive quality of showing Lydia as an object of erotic attention. Its decline shows that Lydia is no longer as desirable as she once was.

The blending of past and present reappears in *nec tibi somnos adimunt* (3). Although the statement is literally about the present (i.e., it has a main verb in the present tense), by negating it Horace reveals, as he did through *parcius iunctas quatiunt* (1), at least as much about Lydia's past. While under ordinary circumstances being deprived of one's sleep would be negative, in this erotic context it is not. What appears on the surface as pleasant, i.e., the fact that
rowdy youths are not disturbing Lydia, and (presumably) now she can sleep, is in fact an indication that she is now being ignored.\textsuperscript{11}

We find out later in the poem that Lydia, who after all will be kept sleepless not by noisy young men, but by her own unsatisfied lust, will resort to wandering the streets at night.

\begin{quote}
Amatque / ianua limen (3-4) is the poem's first simple statement about present time devoid of any modifier or negative; however its message is negative. In Lydia's situation a closed door implies that no one any longer wants to enter her house. The personification of the door is a common motif in erotic contexts in Latin poetry,\textsuperscript{12} but the use of an inanimate subject for the word amare, while not unprecedented, is striking in this context.\textsuperscript{13} That Nisbet and Hubbard have missed the erotic potential of Horace's language is clear by their translation of amatque as 'keeps to' and their statement that "Horace uses an expression appropriate to a chaste woman..."\textsuperscript{14} Other commentators however have noticed the sexually suggestive nature of Horace's language. Catlow points out that Horace is "...mockingly transferring to her surroundings the sexually suggestive words which no longer apply to Lydia herself (iunctas, amatque, facilis)."\textsuperscript{15} Copley finds the phrase sardonic, an "...unkind reminder to Lydia of her earlier popularity, when she could choose at will among her many lovers those for whom her door would open at a touch, and those to whom it would remain stubbornly closed."\textsuperscript{16} To Boyle, the door hugging the threshold is ironic.\textsuperscript{17} Even Collinge, who is famous among 'defenders' of Horace's erotic poetry for calling \textit{Odes} 1.25 "...the crudest and nastiest poem in Horace's lyrics," notices the wit in the poem: "...the only hugging
at Lydia's house will be between door and threshold... The door 'loving the threshold' suggests hostility toward the fulfillment of Lydia's desires. It certainly underscores the lack of loving in Lydia's present life.

The door's easy movement of the past, quae prius multum facilis movebat / cardines (5-6), contrasts sharply with the static image of the door's present. The comparative adverb prius (which recalls the opening parcius) shifts the temporal perspective from the present time of amat to some unspecified time in the past. The imperfect aspect of movebat (the first verb in the poem not in the present tense) prevents us from focusing on a fixed moment in time and suggests rather the length of Lydia's sexually active past.

Scholars have argued about whether multum should be construed grammatically with facilis or movebat. Against taking multum with movebat Nisbet and Hubbard argue as follows: "Porphyrio takes multum with movebat ('often moved'), and he has been followed by some modern editors. It could be argued that on this interpretation the contrast with parcius is expressed more clearly. On the other hand it is infelicitous to have two adverbs, prius and multum, both modifying movebat." It is surprising that Nisbet and Hubbard find this "infelicitous" when in the very next line of the poem audis is modified by both minus et minus and iam. There is no reason why multum cannot play double duty here as I have suggested parcius does. But regardless of how one resolves this, the temporal effect of multum is undeniable. It echoes the iterative aspect of crebris (2) and provides additional contrast with parcius.
With the present tense of audis we seem to return momentarily to the present. However, audis is immediately qualified by minus et minus iam which splits our attention between past and present. The comparative degree of minus, which shifts us away from the present, echoes the temporal control parcius has exerted since the beginning of the poem. The repetition of minus, combined with the reinforcement of the present tense by iam (which forces overtones of the past), intensifies the impression of mixed past and present.

The contrast between audis minus et minus iam (6) and me tuo longas pereunte noctes, / Lydia, dormis? (7-8) brings to a climax the juxtaposition of past and present in lines 1-8 of the poem. By directly quoting the words of the 'shut-out' lover, and at the same time undercutting their immediacy by all but relegating them to the past, Horace dramatically illustrates the contrast between Lydia's former and present lives. The use of Lydia's name in direct address (the only instance of this in the poem), and the word order of me tuo (7) verbally suggest the intimacy sought by the lover. However Horace makes it clear that such desirability is all but a thing of the past for Lydia. Pereunte (7), a word common in the lover's vocabulary,20 ironically foreshadows Lydia's future when with roles reversed she will be dying not only from lust, but from old age.

I have pointed out the predominance of the present tense in lines 1-8 of the poem, and the techniques by which Horace undercuts the literal time indicated by verbs in the present tense. What results is a combined picture of past and present. The little we know of Lydia's present is, for the most part, framed in language of qualification or negation.
In the second half of the poem,²¹ the antithesis of past and present begun by carcius and developed throughout lines 1-8 becomes one half of a new antithesis: that between past and present (lines 1-8), and future (lines 9 ff.). Having slowed down both Lydia's desirability and her activity from the more distant past in lines 1-8, the poet, with invicem...fleibis, suddenly unleashes his harsh prediction for Lydia's future.²² This takes the form of one long sentence filled with language that both echoes and contrasts with that of the first eight lines of the poem.

Lydia, become an old woman (anus 9), while haunting the lonely alleyways (in solo...angiportu, 10), with the wind raging wildly under the moonless night (Thracio bacchante magis sub inter- / lunia vento, 11-12), will weep over men who now refuse her (moechos arrogantis 9). Lydia's age contrasts with that of her former suitors (juvenes 2). The loneliness of the streets (solo 10) is a reminder that the days of frequent visitors (cf. crebris 2 and multum 5) are over. Her lament (flebis 10 and non sine questu 15-16) and her difficulty in getting lovers (moechos...arrogantis 9) echo the earlier cry of the shut-out lover (7-8). Now the roles are reversed.

Bacchante magis (11), used of the wind, foreshadows the description in lines 13-15 of Lydia's sexual frenzy, which in turn recalls the aggressive nature of her former suitors (... quatiunt fenestras / iactibus crebris juvenes protervi, 1-2). The comparative adverb magis (11) increases the storminess of the picture and contrasts with parcus, which had a controlling effect on the violence implicit in the first two lines of the poem. Matres equorum (14), which is not merely poetic
diction for 'mares' (as Nisbet and Hubbard contend), captures both
the ugliness of Lydia's 'oversexed' condition (emphasized by *ulcerosum*,
a word possibly coined for this poem), and her advancing age.24

Horace takes care to make the future in which his prediction for
Lydia will be fulfilled seem immediate. The suddenness of *anus* (9)
before the verb quickly transforms Lydia into an old woman. *Flebis*
(10), placed before its dependent clause *cum...saeviet* (13-15) and re-
inforced by the present participle *bacchante* (11), brings the future
even further towards the present.

The use of hyperbaton, which places *laeta* before the *quod* of the
*quod*-clause to which it belongs, not only links the fourth and fifth
strophes of the poem, but more important, creates the *callida iunctura*
of *questu* / *laeta* (16-17). There is a momentary ambiguity about what
*laeta* modifies; until the reader hears *pubes*, Lydia (or more literally
the 'you' of *flebis*) is ironically what *laeta* would be expected to
modify. The verbal juxtaposition mirrors the contrast between Lydia's
unhappiness and the happiness of the youth.

The second use of the comparative *magis* (18) is the final direct
reference to *parcius*: the youth's enjoyment of fresh ivy rather than
gray myrtle (and, by extension, young women to aging ones) recalls, by
contrast, the increasingly rare visits to Lydia by the *juvenes* at the
poem's outset.25 However Lydia's devastation becomes complete only in
the last two lines of the poem where she is casually, but thoroughly
repudiated (like a dry leaf tossed to wind or water, winter's companion).
Here *parcius* exerts its final influence. Lydia's diminishing sexual
powers are at last completely discarded.
2.5

Nondum subacta ferre iugum valet
cervice, nondum munia comparis
eaquare nec tauri ruentis
   in venerem tolerare pondus.
circa virentis est animus tuae
campos iuvencae, nunc fluiis gravem
   solantis aestum, nunc in udo
   ludere cum vitulis salicto
praegestientis. tolle cupidinem
immitis uvae: iam tibi lvidos
   distinguat Autumnus racemos
   purpureo varius colore.
iam te sequetur: currit enim ferox
aetas et illi quos tibi dempserit
   apponet annos; iam proteva
   fronte petit Lalage maritum,
dilecta quantum non Pholoe fugax,
non Chloris albo sic umero nitens
   ut pura nocturno renidet
   luna mari, Cnidiusve Gyges,
quem si puellarum insereres choro,
mire sagaces falleret hospites
   discrimen obscurum solutis
   crinibus ambiuoque vultu.
The theme of Odes 2.5, like that of Odes 1.25, is the effect on love of time's passing. One scholar has called its dominant motif "...the inevitable cycle of time." Both Commager and Nisbet and Hubbard point to a fragment of Anacreon as the starting point for Horace's ode. It is seen as a source for these poems because of its use of animal metaphor for portraying a young girl pursued by a man. Commager, unlike Nisbet and Hubbard, sees the significant difference in emphasis, though, between Horace's poems and the fragment of Anacreon: "Of Horace's three Odes (2.5, 1.23, 3.11) none is so exclusively concerned with the contest of male and female as are the lines of Anacreon. The question of age and maturity is the most prominent. In each, time itself provides the moral element, and though the circumstances differ, Horace's viewpoint does not."

Horace's reworking of the Anacreon fragment is only one sign of his interest in time in Odes 2.5. The image of the unripe grape (10) which Autumn will bring to maturity (11-12) leads to a comment on the effect of the passing of time upon lovers of disparate ages (14-16). The time sequence nondum...nondum...nunc...nunc...iam...iam...iam... dominates the poem.

That nondum, the first word of the poem, is significant has already been recognized. Kiessling-Heinze see the theme of the poem expressed in this word. For Nisbet and Hubbard "... in its emphatic position it sums up the message of the poem..." Nondum denies something up to and including the present, while holding out the possibility of change in the future. That the future in this poem brings about change, but not that which was desired, has eluded some
of the poem's commentators, including Kiessling-Heinze and Nisbet and Hubbard, who have missed the poignancy of the poem, which stems from a recognition of the conflict between one's desires and what is appropriate, or even possible, for their fulfillment. Perhaps if Nisbet had seen the full implications latent in the word nondum he would have seen the humanity of the poem and thus would not have written: "nondum subacta (2.5) is a masterpiece of compact and tasteless ingenuity, such as nobody but Horace could have achieved."\(^{31}\)

Often in the *Odes* one poem gives us perspective on another. The order of the poems is sometimes revealing. The final quatrain of *Odes* 2.4 is a fitting introduction to *Odes* 2.5:

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brachia et vultum teretesque suras
integer laudo; fuge suspicari
cuius octavum trepidavit aetas
claudere lustrum. (21-24)
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On the one hand, Horace seems to say "I praise this girl impartially. Don't worry about me - I'm too old for love." However, that Horace chooses to linger over the details of the girl's beauty, part by part, using the sensuous-sounding word *teretesque* with its 'tactile' dimension, leads one to believe that *integer* as "impartial," "innocent," or literally "untouched," may be ironic. If the poet were beyond suspicion because of age, would he need to say so? The placement of *Odes* 2.5 immediately after these lines continues the theme of Horace's unresolved feelings about the relationship between his age and his sexuality.\(^{32}\)

There has been disagreement about whether *Odes* 2.5 is addressed to someone else, or whether Horace is speaking to himself.\(^{33}\) I agree with those who consider the poem a soliloquy. Nisbet and Hubbard and
Kiessling-Heinze, while favoring this view, present some strange comments on the age of the poet. Nisbet and Hubbard, among other reasons for identifying Horace as the addressee, use the fact that the person spoken to is "...middle-aged and past his best (14)..." What in line 14 indicates middle-age or any specific age for that matter, I do not see. Kiessling-Heinze, on the other hand, want to make this poet younger than the Horace of Odes 2.4 for otherwise, they say, how could Horace be certain of eventually getting the young girl in Odes 2.5? This problem is solved by the interpretation to which many other commentators subscribe, namely, that Horace does not necessarily win the girl. This point of view depends, in large part, upon not taking tibi (10) as a dative of advantage, allowing for the ambiguity of sequetur (13), not interpreting the statement about time in 14-16 as favorable to Horace, and not assuming that maritum (16) refers to Horace.

We saw in Odes 1.25.1-8 that a combination of comparative adverbs and a negative found in conjunction with the present tense had the effect of creating a temporal perspective broader than the present. Horace's use of nondum, a temporal adverb which itself contains a negative, has a similar effect in Odes 2.5.

Nondum, the first word of the poem, like parcius in Odes 1.25, gives us a temporal perspective as soon as the poem begins. Like parcius it has an indirect effect on the literal time and images which follow. Just as parcius by its position modified both the participle iunctas (which followed it directly) and quatiunt, the main verb, so nondum modifies both subacta and valet. The combination of nondum, subacta
and valet is an example of successful compression. *Nondum subacta* suggests indirectly that there will be a time when the 'subduing' will have been completed. *Nondum valet* denies a present state but implies its future reversal. These three words in combination open up a vista of past, present and future, all at once.

If an explanation of the effect of *nondum* is somewhat dry, the effect itself is not. The negatives *nondum* (1), *nondum* (2), and *nec* (3), combined with the vivid sexual imagery of lines 1–4, introduce a sense of excitation and postponed satisfaction, both of which are central to the poem.

In comparing Horace's use of animal metaphor with that of Anacreon, Nisbet and Hubbard say "...whereas the double entendre in the original [Anacreon is] characteristically elegant and discreet, Horace seems to rush into love-poetry like a bull in a china-shop." This comment is both amusing (though perhaps not intended to be) and revealing, not of Horace's faults as a poet, as the authors imply, but of his skill. If the point of lines 1–4 is to set up a tension between desire and its present fulfillment, then Horace has been successful.

The metaphor for mating suggested by *subacta*, *ferre iugum*, and *munia* becomes overt in the picture of the bull rushing into sexual intercourse: *nec tauri ruentis / in venerem tolerare pondus* (3–4). The change from *nondum*, *nondum* to *nec* and from the passive *subacta* to the present active participle *ruentis* unleashes the passion. Far from being gratuitously 'crude' as Nisbet and Hubbard would have it, there is a point to this kind of language. Horace gives graphic expression to sexual desire, while at the same time, through the control of
nondum, postponing its satisfaction. Horace provides us with a
statement about the impossibility of sexual intercourse in the pre-
sent, along with the image or fantasy of its attainment.

We saw the same contrast between literal meaning and impression
in Odes 1.25.1-8 where despite the predominance of the present tense,
our vision of the past was equally alive. This tension between what
Horace says and what he shows, between the literal sense of his poetry
and the impression he makes with words, is characteristic of his poetry.
As Commager has said so well in his comments on the conflict between
Horace's formal attitude and his emotional sympathies: "...just as
it is the Egyptian queen who steals that poem (1.37), so it is the
haunting sound of rosa quo locorum sera moretur (1.38.3-4) that be-
guiles our imagination now. The rose lingers in our memory longer
than Horace's renunciation of it."^41

The urgency of the first strophe becomes ironic when the reader
discovers later in the poem that the future will not necessarily bring
fulfillment of desire to the addressee of the poem. Before this,
though, there is a building of anticipation. The heifer and her capri-
cious activities are described in highly erotic language. Her heat and
its relief (fluvii.../ solantis aestum, 6-7) contrasts with the poet's
unfulfilled desire. While her eagerness to frolic with young bulls
in wet thickets (in udo / ludere cum vitulis salicto / praegestientis
7-9) has strong sexual connotations,^42 it also shows the heifer's lack
of readiness for the more aggressive, 'adult' sexuality of the bull
(tauri ruentis / in venerem 3-4). The repeated nunc...nunc (6,7), by
recalling nondum...nondum (1,2), underlines the disparity between the
heifer/girl's current activities and those for which the poet is eager.

There is apparent hope in the injunction to hold off desire for the unripe grape (tolle cupidinem / inmitis uvae, 9-10) until Autumn brings its maturity, but the tension between cupidinem and inmitis epitomizes the irreconcilable difference between the poet and the girl. Reckford has pointed out that "the ironies explored in the fourth stanza may be traced back to the single focal image, Autumnus, for autumn, the giver of ripeness...is also the twilight season of fading, of oncoming death..."n43 Iam (10) while initially hopeful for the poet (as a contrast to nondum) may ironically mean 'all too soon.'

According to Nisbet and Hubbard iam te sequetur (13) is "a clear imitation of one of the most famous lines in ancient love-poetry, Sappho 1.21 ἐλίῳ γὰρ αἱ φευγέται, ταχέως διώχεται."n44 If in fact Horace is imitating Sappho (and such things are obviously hard to establish with certainty) he is doing so with a new twist, for the ambiguity of sequetur ('follow,' i.e., 'come later than' / 'pursue') is unlikely in διώχεται which does not commonly allow the temporal 'follow.' Iam te sequetur prepares for the ironic explanation (enim 13) that time will give to the girl what it takes from the poet. "The conceit, that time will add to the girl the years it 'takes from' her lover, shows the fallacy of wishful thinking, for the two will never meet, the one ripening, the other growing younger, in an ideal balance. There will instead be a new and worse disparity. Venus can be very funny - and very cruel."n45 Time's cruelty (ferox aetas, 13-14) is proven by the lack of evidence that the husband Lalage boldly seeks (proterva / fronte
15-16) will be the poet. The hurried movement toward an imminent future (iam...distinguét 10-11, iam...sequétur 13, and iam petit 15-16) recedes into memories of the past (dilecta 17) which bring not fulfillment, but merely the dissipation of desire. The picture of the youthful, androgynous Gyges at the end of the poem brings us back full circle to the time when desire is not yet fulfilled (nondum subacta).

3.7

Quid fles, Asterie, quem tibi candidi
primo restituent vere Favonii
     Thyna merce beatum,
     constantis iuvenem fide
Gygen? ille Notis actus ad Oricum 5
post insana Caprae sidera frigidas
     noctes non sine multis
     insomnis lacrimis agit.
atqui sollicitae nuntius hospitae,
suspirare Chloen et miseram tuis 10
dicens ignibus uri,
     temptat mille vafer modis.
ut Proetum mulier perfida credulum
falsis impulerit criminibus nimis
     casto Bellerophontae 15
     maturare necem refert:
narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
et peccare docentis
fallax historias monet. 20
frustra: nam scopulis surdior Icari
voles audit adhuc integer. at tibi
ne vicinus Enipeus
plus iusto placeat cave;
quamvis non alius flectere equum sciens 25
aeque conspicitur gramine Martio,
nec quisquam citus aeque
Tusco denatat alveo.
primae nocte domum claude neque in vias
sub cantu querulae despice tibiae, 30
et te saepe vocanti
duram difficultis mane.

In Odes 3.7 the poet asks Asterie why she is weeping for her lover Gyges who, unhappily detained on his journey home, will be restored to her at the beginning of spring. Gyges, firm in his loyalty, passes cold, sleepless nights. Although a go-between from his hostess tells him stories designed to compromise his fidelity, Gyges remains faithful (adhuc integer 22).

Adhuc is the first indication that anything might alter Gyges' faithfulness. Whether one interprets adhuc as 'still' or 'so far' its appearance with integer adds a temporal potential to our perception of
Gyges' fidelity by suggesting that Gyges' defenses might someday be broken down.

The importance of adhuc has largely gone unrecognized by recent Horatian scholars. Williams, in his commentary on Book 3 of the Odes, makes no mention of adhuc; he fails even to translate it. The remarks of Pasquali written in 1920 have been ignored by many later scholars. Having noticed the sense of 'evil prophecy' (cattivo augurio) introduced by adhuc, he questions how long Gyges will remain faithful. The oxymoron surdior... / voces audit (21-22) is a definite hint of adhuc's effect on integer.

If Gyges' future fidelity cannot be taken for granted, we must reevaluate the poet's assurances to Asterie about Gyges' return (1-6). The definitive quality of the future tense restituent (2) is called into question. The description of Gyges as a young man of steadfast loyalty (constantis iuvenem fide 4) sounds less believable. Williams in his commentary on Book 3 of the Odes remarks that "...the archaic form of the genitive fide ... adds an impressiveness of tone to the assertion of his constancy." True; however, the 'impressiveness' becomes mock-serious when read in light of the description of Gyges as adhuc integer.

There is another Gyges in classical literature better known than the one in this ode: the Gyges of Herodotus 1 8-12 who, forced by Candaules, the king of Lydia, to do something against his principles (see the queen naked), was caught by the queen and given the choice of either being killed or killing the king and marrying her. At the beginning of Herodotus' account Gyges is portrayed as one of the most loyal
men in the kingdom and as a close friend of the king. He is an innocent man (integer?) who, to save his own life, kills the king, obedience to whom had previously been his justification for doing wrong. The use of the name Gyges in Odes 3.7 may be intended to make us recall this other, more famous Gyges, who although initially innocent and loyal (to his king) becomes a betrayer. The Lydian Gyges unlike Peleus and Bellerophon (13-18), does give in to the threats of a powerful woman.52

Besides making us doubt what we have heard so far in the poem, adhuc integer has another effect. It subtly prepares us for the paraprosdokian which immediately follows: the poet's warning to Asterie, who we suddenly discover is a serious candidate for infidelity. He warns Asterie not to find her neighbor Enipeus too pleasing, although there is no better horseman or faster swimmer. He tells her to close her house as soon as evening comes, to ignore the flute music serenading her from the streets, and to remain 'hard-to-get' even though she is often called hard-hearted.

Horace's warning to Asterie is not only surprising, but gently humorous. By cataloguing Enipeus' 'manly virtues' (riding and swimming), and by claiming that in these he has no equal (non alius... aequ... nec quisquam...aeque 25-27) Horace makes Enipeus quite an attractive figure. His frequent contact (albeit verbal) with Asterie (te saepe vocanti / duram 31-32), reminiscent of the thousand methods of persuasion (mille...modis 12) used on Gyges by the clever go-between, emphasizes the persistence of Enipeus' courting. Horace indirectly entices Asterie with his description, while literally telling her to
ignore Enipeus' advances. Pasquali has quite rightly noticed that Horace is using language in such a way as to tempt Asterie.\(^{53}\) (Cf. the ironic final strophe of Odes 2.4, already mentioned in connection with Odes 2.5, where the poet's literal message that he praises Phyllis, 'uninvolved' (integer) because of his age, is countered by the sensuousness of the language used to describe her.)

The go-between in 3.7 is described as vafer (12) and fallax (20) for tempting Gyges and for telling him stories advising him to sin: et peccare docentis / fallax historias monet (19-20). Perhaps Horace, by writing this poem, is himself another deceiver, and perhaps like Proetus, Asterie is too trusting of false reports (Proetum...credulum 13). How does the poet know what is happening to Gyges on Oricus? Does Horace's story exist merely to scare Asterie into believing that Gyges might not remain faithful?\(^{54}\) Is the statement of his faithfulness 'to this point' (adhuc integer) a warning to Asterie that somehow her fidelity is required for Gyges to remain faithful?

The assurances Horace offered to Asterie in the beginning of the poem are thrown into doubt. And even if Gyges remains faithful, perhaps Asterie would really prefer Enipeus. Is this perhaps why she is weeping? The 'simple' question which begins the poem: Quid fles, Asterie? is by the end of the poem no longer simple. The situation Horace has constructed creates more questions than it answers. Nevertheless, there is a kind of closure: difficilis mane ('stay' integer), the poet's final words (addressed to Asterie), pick up the temporal potential first introduced by adhuc integer.
Commager sees the opening of Odes 3.7 (Quid fles, Asterie?) as Horace's redemption of his pledge midway through the Roman Odes (3.3.69-72) to return to lighter poetry. Admittedly, the tone of Odes 3.7 has a playfulness absent from the Roman Odes; however, the potential of the love-situation in Odes 3.7 is really not so far from the adultery of Odes 3.6.21-32. In fact, the association of Gyges with wealth (Thyna merce beatum 3.7.3) and sea travel is reminiscent of the mercantile and seafaring occupations of the adulterous men of 3.6 (seu...institor / seu navis Hispanae magister, 30-31). Rather than providing a complete change from 3.6, in Odes 3.7 Horace may be hinting (albeit in a lighter tone) at the moral descent of the generations with which he ends 3.6:

*aetas parentum peior avis tulit
nos nequiores, mox daturos
progeniem vitiosiorem. (46-48)*

I have tried to show that in Odes 1.25, 2.5 and 3.7 a particular temporal adverb is key to our understanding of the poem's erotic situation. What I have demonstrated for these three erotic odes occurs in other ones, as well. Further examples of the same phenomenon can be found in Odes 3.9, 3.26, and 4.1.

The key temporal adverb in 3.9 is the poem's first word (*donec*). As Commager has pointed out: "With the phrase *donec gratus eram tibi...* alternatives are already present. We are confronted not only by the present intensity but by a movement between past and present, happiness and estrangement; by a changing as well as charged atmosphere."
The temporal element introduced by donec is vital to the entire poem, which features two lovers and their shifting affections.57

Odes 3.26 and 4.1 are often compared because of their common theme of 'retirement' from love. The temporal perspective given by nuper in the first line of 3.26 subtly prepares us for the poem's surprise ending in which the poet, who has only 'recently' become unsuccessful in love, decides to give love one more try (... sublimi flagello / tange Chloen semel arroganatem (11-12). Word order and sense allow semel to modify both tange and arroganatem. If construed with arroganatem, semel indicates that the poet's big fuss about retirement was caused by one rebuff from Chloe. Reading the surprise ending of the poem makes us reexamine its beginning. Nuper, which may have seemed insignificant on first reading, now underlines the humor of the poet's intention to retire. Diu in line 1 of Odes 4.1 is an indication that the poet's withdrawal from love's battles is not a result of a mere lover's quarrel, or a momentary lapse, but has a cause less frivolous, i.e., aging. Although both 3.26 and 4.1 have reversals at the end which imply that erotic interest is not over, it is in Odes 4.1, where Venus has been gone a long time, that love is recaptured only in dreams (4.1.37-40).58

I have tried to demonstrate in this chapter that the effective use of key temporal adverbs is one technique by which Horace, in the erotic odes, broadens our temporal perspective and keeps us from considering only the moment.
CHAPTER I

NOTES

1 The scope of this study is limited to erotic contexts in the Odes. While this chapter focuses on Odes 1.25, 2.5 and 3.7, a brief discussion of some other odes containing key temporal adverbs appears at the end of this chapter.

2 There is debate about whether Hebro or Euro is a more suitable reading in line 20 (cf. Nisbet and Hubbard 1989). For the purpose of this discussion the river or the wind works equally well.

3 H.P. Syndikus in Die Lyrik des Horaz: Eine Interpretation der Oden Band 1 (Darmstadt 1972), Band 2 (Darmstadt 1973) 1 248 points out the words including parcius which signal time's inevitable passing: "'Seltener,' 'und nicht,' 'früher,' 'schon immer weniger' sind die Leitworte, die das unabwendbare Weitergehen der Zeit rücksichtslos aufzeigen." He cites A. LaPenna, Belfagor 18 (1963) who notes the comparative parcius at the beginning of the ode and the return of the comparative with prius, minus et minus, and magis (191).

4 N.E. Collinge in The Structure of Horace's Odes (London 1961) 114 defines lines 1-8 as "the present - Lydia's fading powers of attraction."


7 Catlow 815.


9 For iungo as a term used to denote the 'joining' of sexual intercourse, cf. J.N. Adams, The Latin Sexual Vocabulary (Baltimore 1982) 179. Cf. Odes 1.33.8 (iungentur capreae lupis) for iungo used in this sense by Horace. Cf. also iugum of the sexual bond (at least metaphorically) in Odes 2.5.1 (ferre iugum) and Odes 3.9.18 (Venus / diductosque iugo cogit aeneo).

10 F. Cairns, Generic Composition in Greek and Roman Poetry (Edinburgh 1972) 209. I should add that I disagree with Cairns' interpretation of 1.25 as a komos in which Horace is trying to gain entrance into Lydia's house (88-89). For my comments on his view of 3.7, see note 53 below.
D.H. Porter "Horace, Carmina, IV, 12," Latomus 31 (1972) 77 points out that the unbroken sleep of Lydia in Odes 1.25.3 and 7-8 contrasts ironically with the perpetuus sopor of Quintilius in the preceding ode (1.24.5).

Cf. Plautus Cur. 147 ff. (pessuli, heus pessuli, uos saluto lubens...).

For the erotic overtones of Horace's use of amare with an inanimate subject elsewhere in the Odes cf. 2.3.9-11: quo pinus ingens albaque populus / umbram hospitalem consociare amant / ramis?; 3.16.9-11: aurum per medios ire satellites / et perrumpere amat saxa potentius / ictu fulmineo.

Nisbet and Hubbard 1 293.

Cf. Catlow 815 and my comments above on the sexual connotation of iunctas (which modifies the inanimate fenestras).


Boyle 177.

Collinge 52.

Nisbet and Hubbard 1 294.


I see the poem as divided into two parts: lines 1-8 and lines 9-20, as do Collinge 114 and Boyle 176. Others divide it into three parts: 1-8, 9-16 and 17-20 (cf. Kiessling-Heinze 109, Syndikus 1 250 [who nevertheless acknowledges that the sentence structure divides the poem in two], and Föschl op. cit. note 6 above 188-89).

Boyle sees invicem as the key word in the ode "...with its overt promulgation of the inevitability of change..." He also recognizes its structural importance as the word which divides the two parts of the poem (176). Nisbet and Hubbard's comments on invicem that "the contrast is with lines 7-8, not (as one might expect) with the opening of the poem" misses the point (1 296).

Nisbet and Hubbard 1 297.

For the proverbially excessive lust of mares cf. Vergil G. 3.266 ff. (scilicet ante omnis furor est insignis equarum...). Cf. Odes 3.15 where the sexual behavior of the mother is criticized on the basis that it is more appropriate for the daughter: non, si quid Pholoen satis, / et te, Chlori, decet: filia rectius / expugnat iuvenum domos...7-9).
Fresh ivy, pale myrtle, and dry leaves parallel three stages of life: youth, maturity, old age. Cf. Strato AP 12.215 for these periods represented by spring, summer, and the stubble (of old age). The pubes prefer ivy which is evergreen even to myrtle which is associated with Venus (cf., e.g., Vergil G. 1.28). For dry leaves (old women) they have no use at all. In 1.25 Horace shows Lydia’s progression from youth (in the past) to maturity (in the present) to old age (in the future). In the dramatic time of the poem (present) Lydia is already at the ‘myrtle’ stage; by the end (which lies in the future) she will have reached old age.

I take atque (18) as 'than,' not 'and.' For discussion of this issue cf. Nisbet and Hubbard 1 298.

Boyle 180.

Cf. S. Commager, The Odes of Horace: A Critical Study (New Haven and London 1962) 252-53 and Nisbet and Hubbard 2 78. The fragment is as follows:

\[
\text{πολε \ θανηκήν, τό δ' \ με
λοχίν δέμασιν \ βλέπουσα
υπέρσ ψεύτεσ, δοκεῖς δέ}
\mu' \ οὐδέν ειδέναι σοφόν;
δεδή ότι, παλατά μὲν \ ἄν τοι
τόν χαλλυόν \ ἐμβάλομεν,
ἥνιάς δ' \ ἔχων \ στρέφουμιν;
σ' \ ἀμφί \ τέρματα \ ὁδόμου
νόν δὲ \ λευσώνας \ τε \ βάσκειαλ
κομψά \ τε \ σκληρώσα \ παιδίας,
δεξιόν \ γὰρ \ ἐποπείρην
οὐκ \ ἔχεις \ ἐπεμβάτησιν.
\]

(335)

Commager 253. Boyle (188, note 44) does not acknowledge Commager’s awareness that time is emphasized in the ode of Horace, but not in Anacreon.

Kiessling-Heinze 180.

Nisbet and Hubbard 2 80.

Nisbet in Sullivan op. cit. note 4 of Introduction 184-85.

See Chapter 3 for further discussion of age and sexuality.

Cf. Nisbet and Hubbard 2 77 who state that "the primary problem of this poem was already posed by pseudo-Acronian scholia: 'incertum est quern adloquatur hac ode, utrum amicorum aliquem an semet ipsum.'"

Nisbet and Hubbard 2 77.
35 Kiessling-Heinze 179-80.

36 Cf. K.J. Reckford, Horace (New York 1969) 105, for whom Horace does not get the girl, and Boyle 180 who maintains that the issue is purposely ambiguous.

37 Nisbet and Hubbard 2 78.

38 For discussion of these expressions as part of Latin's sexual vocabulary cf. Adams 155-56 and 207 on subigo, 207-08 on ferre iugum and 164 on munus; cf. also Nisbet and Hubbard 2 80-81. On iugum cf. too note 9 above, iunctas (1.25.1), iugo...aeneo (3.9.18). There is an echo of Nondum subacta ferre iugum... (2.5.1) in line 2 of the ode which immediately follows (Cantabrum indoctum iuga ferre nostra...). In 2.6, however, the context has switched from sexual to political.

39 Cf. Nisbet and Hubbard 2 81 on ruentis in venerem.

40 R. Minadeo in "Sexual Symbolism in Horace's Love Odes," Latomus 34 (1975) 410 points out the use of ruen in Odes 1.19.9 where the poet is (figuratively speaking) the object of Venus' sexual assault (in me tota ruens Venus).

41 Commager 117-18.

42 On praegestientis Minadeo op. cit. note 40 above 402 points out both the intensive aspect of prae- and its temporal suggestion of 'beforehand.'

43 Reckford "Some Studies..." 28.

44 Nisbet and Hubbard 2 86.

45 Reckford Horace 104.

46 Nisbet and Hubbard and Cairns (both incorrectly, I believe) assume the husband will be the poet. "Though the mate is unspecified, te must be implied..." (NH 2 89). Cairns sees Odes 2.5 as a particular variant on the 'threat-prophecy' in which "...the speaker can say that the addressee will grow to an age to feel the same sentiments as the speaker but with happy outcome" (86).

47 The manuscripts are divided on the reading; either petet or petit works well. Petet continues the pattern of iam plus the future tense; iam...petit suggests that 'the future has already arrived.'

48 Cf. the end of Odes 1.25 where Lydia's desire is forgotten by the pubes (but not dissipated) and the end of Odes 4.1 where fulfillment is found only in dream.

49 Cf. G. Pasquali, Orazio Lirico (Firenze 1920) 466.

51 Boyle's comments on the "comic morality-play aspect" of lines 5-22 indirectly support the idea that adhuc integer cannot be taken at face value (185-86).

52 In Plato's version of the story (R. 2 359 d) Gyges, who is not 'innocent,' seduces the wife of the king with no provocation and with her help kills the king and takes over the kingdom.

53 Most commentators have missed the tongue-in-cheek nature of Horace's warning to Asterie. Copley (66) sees Horace throughout the poem in the role of "...interested bystander, the old family friend ..." presenting the "...claims of the accepted moral code..." Although A. Bradshaw in "Horace and the Therapeutic Myth: Odes 3,7; 3,11, and 3,27," Hermes 106 (1978) recognizes the "sensual image" of Enipeus (159), he maintains that Horace "...adopts the tone of a stern uncle in addressing Asterie (156)." Cairns defines 3.7 as an inverse komos (!) because (in his opinion) the poet is working against the interests of Enipeus, the excluded lover (208-11). Fortunately, at least two scholars have noticed the seductive (and therefore somewhat ironic) undercurrent of Horace's warning to Asterie. Owens (in a paper entitled "The Go-Between: An Interpretation of Horace, Ode 3,7" delivered at the 1982 AIA-APA Annual Meetings) sees the poet as an agent (like the clever slave in New Comedy) from Enipeus sent to seduce Asterie. Pasquali (466-67) has noted several examples of how Horace admonishes Asterie to be faithful, but with words which seem intended to emphasize more than necessary the degree of temptation ("...ma con parole che sembrano studiarsi di mettere in rilievo anche piu del necessario quanto forte sia la tentazione (467)." Concerning the poet's advice not to find Enipeus pleasing plus iusto, he asks "qual e il iustum?" (467). He sees the poet helping Enipeus to victory both through the quamvis clause enumerating his virtues and, at the end of the poem, by mischievously eliciting sympathy for him from Asterie.

54 Bradshaw's view (with which I disagree) is that the poet, through the use of mythological stories, attempts not to reassure Asterie, but to scare her into maintaining the proper behavior befitting a Roman wife, i.e., being faithful. He calls this kind of persuasion (which he also sees in Odes 3.11 and 3.27) the 'therapeutic use of myth.'

55 Commager 111.

56 Commager 57.

57 Cf. Chapter 4 for further discussion of Odes 3.9.

58 Cf. Chapter 3 for further discussion of Odes 4.1.
CHAPTER II

SEASON AND THE EROTIC: ODES 1.4, 4.7, 1.9, 1.23

The seasons seem to have appealed to Horace as a vehicle for showing both the analogies and differences between human life and the world of nature. Nature's process includes the changing of the seasons; similarly, people progress through various stages of life. However, human life ends in death (which will be important in our treatment of 1.4, 4.7 and 1.9) while nature continually renews itself.

The poems we will discuss in this chapter, like those in the previous chapter, show a preoccupation with time and its implications for love. There are, in addition to the seasons of nature and the seasons of life, the seasons of love. While the first three poems discussed here (1.4, 4.7 and 1.9) are not considered by most critics primarily 'love poems,' they all contain erotic elements which are more closely connected with the seasonal aspects of the poems than has been sufficiently recognized. They appear to move from a 'seasonal opening' to an 'erotic close,' but the two elements are much more closely intertwined than this view suggests. In 1.4, 4.7 and 1.9 the erotic elements have been somewhat ignored in favor of their seasonal aspects. In the love poem to Chloe (1.23) I hope to show how spring, the poem's dominant metaphor, reinforces the picture of Chloe's sexual coming-of-age.
1.4

Solvitur acris hiems grata vice veris et Favoni,

trahuntque siccas machinae carinas,

ac neque iam stabulis gaudet pecus aut arator igni,

nec prata canis albicant pruinis.

iam Cytherea choros ducit Venus imminente Luna,

Iunctaque Nymphis Gratiae decentes

alterno terram quatiunt pede, dum gravis Cyclopum

Vulcanus ardens visit officinas.

nunc decet aut viridi nitidum caput impedire myrto

aut flore terrae quem ferunt solutae;

nunc et in umbrosis Fauno decet immolare lucis,

seu poscat agna sive malit haedo.

pallida Mors aequo pulsat pede pauperum tabernas

regumque turris. o beate Sesti,

vitae summa brevis spem nos vetat incohare longam.

iam te premet nox fabulaeque Manes

et domus exilis Plutonia; quo simul mearis,

nec regna vini sortiere talis,

nec tenerum Lycidan mirabere, quo calet iuventus

nunc omnis et mox virgines tepebunt.

Odes 1.4 is founded upon a series of dualities: life and death,
spring and winter, hope and despair, and youth and age, all of which
culminate in the poem’s erotic close. In the love scene at the end
Horace blends Sestius’ loss of love and life with a re-emergence of
life and love's continuing cycle. The poem ends neither with an exhortation to enjoy the moment, nor with the bleak thought of death's finality (as in 4.7), but rather with the double-edged acknowledgment that while Sestius' love and life must end, others will continue to live and love. Those critics who have seen the end of the poem as light in tone or as the subject of trifling matters fail to see that the end of the poem is as bittersweet as what precedes, and that it reflects the serious dualities which are at the poem's core.

The element of seasonal change established at the poem's outset is immediately characterized as both positive and negative (1-4). The pleasure of the change from winter to spring is mixed with the loss which all change brings. In the poem's erotic close a new generation of lovers is juxtaposed with Sestius' loss of love and ultimate loss, death. The progression of the seasons and its human analogue offer both cause to celebrate and cause to mourn.

Horace's choice of the word solvitur ('is being loosened') and its placement at the beginning of the first line announce process and change as fundamental to the poem. Within short scope subject and agent complete the thought begun by the verb: harsh winter (acris hiems 1) is being dissolved by the pleasant change brought by spring and its accompanying breeze (grata vice veris et Favoni 1). Interestingly, the agent is literally the change or alteration of the seasons (vice) rather than spring itself.

As we have pointed out in Chapter I Horace is adept at using negatives and temporal adverbs as a means of indirection. By employ-
ing these same devices in 1.4 Horace introduces the idea that even pleasing change involves a certain degree of loss. While line 2 contains the positive image of ships being readied for renewed activity, neque iam...gaudet (3) makes us aware that winter, while confining (the flocks in the stables, the ploughman indoors by the fire), nevertheless offers a kind of enjoyment which must end at the coming of spring. The indirect characterization of spring by negation of winter's features continues in line 4 with a dazzling description of winter's white beauty.

Spring's dual nature is further seen in Horace's balance of the joyous and carefree activities of Venus' choruses and the dancing nymphs and graces with Vulcan's labors. Venus is associated with the creative force of spring, while Vulcan's thunderbolts are a reminder of the season's stormy weather. Although the phrase suggests the beauty of a moonlit spring night, imminente Luna (5) has a menacing quality which casts a shadow on the happy scene involving Venus. When night returns in the poem as a metaphor for death (premet nox 16) it no longer threatens love, but steals it away. The negative aspect of love is hinted at in the presence of Vulcan, betrayed by Venus, goddess of love. I would argue that ardens (8), which contains a pun ('burning lover, 'fiery smith'), is meant to evoke Vulcan's role as lover, while it literally fits the context of his activities at the forge. Vulcan's betrayal by Venus hinted at in these lines foreshadows the separation from his beloved Lycidas which Sestius will experience. The erotic sense of ardens is reinforced by calet (19) and tepetunt (20) which describe the feelings of Sestius' amatory
rivals and successors. The connection between heat and love in the poem allows the loss of fire (winter's joy) in line 3 to be seen in retrospect as the poem's first suggestion of the ultimate loss of love.

As many have noted, the dance of the nymphs and graces (alternò terram quatiunt pede... 7) becomes the inexorable walk of Pale Death (pallida Mors aequo pulsat pede... 13). Pede (13) recalls pede (7), and both occur in the same metrical position in their respective verses. Commager comments that impedire (9) by its sound suggests a transition from verses 7 to 13. The bridge from positive to negative is created not only by the sound of impedire but also by its meaning. Caput impedire suggests the pleasant activity of garlanding the head, but also the negative idea of constriction associated not with spring (terrae...solutae 10), but with harsh winter (Solvitur acris hlem 1) and death (premet nox 16 and perhaps exilis 17, not only 'meager' but 'narrow' used of Pluto's house).

Horace's direct address to Sestius follows the message that death comes to all. He advises that life's brief span prohibits us from embarking on extended hopes (15). Through line 15 all the poem's finite verbs are in the present tense. Ironically, the future tense is introduced for the first time immediately after hopes for a long future have been dashed; it is the tense which occurs most often in the rest of the poem. Line 16 begins the spin-off which is the poem's conclusion. Hope is cut short for Sestius by his approaching death (iam te premet nox... 16). The use of the temporal adverb iam with the future tense brings the future closer to the present, and
thus makes his end all the more imminent. Sestius' death is charac-
terized by the loss of the pleasures of parties and love (quo simul
mearis, / nec regna vini sortiere talis, / nec tenerum Lycidan
mirabere, 17-19). The repetition of nec recalls the negatives neque
iam and nec (3-4). The mere suggestion of loss in neque iam...gaudet
(3) is by the end of the poem transformed into complete loss. Spring's
advent required the ploughman to give up the pleasure of his hearth;
for Sestius, the loss is that of life itself, and the warmth of love
becomes the property of the next generation.

The rapid movement of lines 16-20 into the future is ironic
following Horace's statement prohibiting long-term expectations. It
creates a future in which Sestius is quickly left behind and replaced.
Iam...premet brings his death close to the present, and simul mearis
introduces his journey to the underworld. The three lines which follow
include Sestius only to describe what he will no longer enjoy once he
has gone to the abode of the dead. After mirabere (19) he disappears.
Quo calet iuventus / nunc omnis (19-20) with its present tense rein-
forced by nunc, momentarily pulls us back from the shift to future
time begun in line 16 and suggests that Sestius already has competition
in his affection for Lycidas. The somewhat detached sense of miror
compared with the more aroused caeleo underscores the ascendancy of
Sestius' rivals. We do not remain in the present for long. The cycle
of time and love continues as Horace anticipates the near future when
young women will be Lycidas' admirers (mox virgines tepebunt 20). The
milder tepebunt may suggest a time when the passion of Lycidas' young
homosexual lovers at the height of their sexuality will be replaced by
the somewhat undeveloped love of a young wife years away from her sexual prime. The poem's steady progression of time pushes Lycidas into the beginning of the adult cycle which Sestius has just completed.

The erotic end of Odes 1.4 is not a turn towards the 'lighter' side of life meant to dispel thoughts of death. Rather, it is Horace's final development of the theme that change of love or season entails both gain and loss. The rise of new love like a Phoenix at the poem's close, it must be remembered, comes closely on the heels of death, just as spring (Venus' season) emerges from harsh winter.

4.7

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices, et decrescentia ripas
flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros.
immortalia ne speres, monet annus et alnum
quae rapit hora diem:
frigora mitescunt Zephyris, ver proterit aestas
interitura simul
pomifer Autumnus fruges effuderit, et mox
bruma recurrit iners.
damna tamen celeres reparant caelestia lunae:
nos ubi decidimus
quo pater Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.
quis scit an adicient hodiernae crastina summae
tempora di superi?
cuncta manus audas fugient heredis, amico
quae dederis animo.
cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas;
infernus neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Perithoo.

One of Horace's most striking statements about seasons, the
passing of time, and human mortality occurs in *Odes* 4.7. Since this
poem is often considered a companion piece to *Odes* 1.4 it is worth
comparing Horace's treatment of season and love in 4.7 with what we
have seen in 1.4. The more pessimistic tone found in 4.7 I think can
be shown to be at least in part attributable to the greater emphasis
placed on the rapidity of seasonal change and on the finality of death
with its end to reciprocated love.

Although spring is the apparent time in which 4.7 is set, like
*Solvitur acris hiems* (1.4) it really starts with the end of winter
(*Diffugere nives*). The poem's first word (*diffugere*) points to the
swiftness of the change of season. The return (redeunt iam 1) of the grass to the fields and the leaves to the trees adds the notion of the cycle of the seasons. Nature's changes continue in mutat terra vices (3). The rivers' shrinking back over their banks (...decrecentia ripas / flumina praetereunt 3-4), while descriptive of spring, indirectly recalls the time when rivers were swollen with the melting winter snow. That the graces and nymphs 'dare' to dance naked suggests the chill of winter is still near.

The focus then shifts to a statement that time, which steals away the life-giving day, warns us not to hope for immortality (7-8). Both the choice of the word alnum (7) to modify diem (8) and its placement in the prominent final position in its line several words before diem are noteworthy. The sense of 'nurturing' in the adjective and its association with Venus (cf. alme...Veneris 4.15.31-32) suggest an analogy between life and love. The words quae rapit hora diem (8), though, quickly demolish any hope that love can last. In the description which follows of the succession of the seasons (from winter to winter) Horace's choice of word order, vocabulary, and verb tense all emphasize the rapidity of the change. The connection between love and life is extended further by the use of words to describe the seasons which are part of Horace's erotic vocabulary.

frigora mitescunt Zephyris, ver proterit aestas interitura simul pomifer Autumnus fruges effuderit, et mox bruma recurrit iners. (9-12)
The seasons are mentioned in the order of their actual temporal occurrence: frigora... ver... aetas... Autumnus... bruma. Each one gives rise to the next and then disappears. Mitescunt (9) evokes both spring and love by literally describing the moderation of winter's cold by the breezes of spring, while also suggesting the 'gentle' or 'favorable' disposition of a willing and timely lover. In Odes 2.5.10 immitis is used of an 'unripe' lover; the same word describes a 'cruel' lover in Odes 1.33.2. The inchoative aspect of mitescunt makes the transition from winter to spring a somewhat gradual one. As soon as spring is actually named it is trampled underfoot by summer (ver proterlt aetas 9). Proterit recalls the aggressive behavior of the juvenes protervi who so boldly sought Lydia's love (Odes 1.25.1).20 The violence of summer towards spring is quickly undermined by interitura (10) which modifies and immediately follows aetas (9). Its message of summer's future death (occasioned by Autumn) is brought closer to the present by the temporal conjunction simul (10) and the future perfect effuderlt (11). Recurrit (12) which recalls diffugere (1) brings us full circle back to winter,21 while iners (12) (modifying bruma 12) calls the cycle to a halt.22 Horace uses iners elsewhere to mean 'impotent.'23 The sexual potential for the word extends the overlap of vocabulary fitting both seasonal and erotic contexts and further suggests that death may be a metaphor for the end of love's powers.

The significance of beginning and ending the cycle of seasons (and the poem itself) with winter becomes apparent in lines 13-16. Winter leads us to death, in the world of nature merely a step in a continuing process, but for us, and for love, an irrevocable end. The
losses of nature can be recovered (damna...reparant 13) while for us
death is irreversible. In 1.4.5 imminente Luna introduced a tone of
foreboding into the pleasant spring scene of Venus and the nymphs and
graces singing and dancing. In 4.7 Horace uses the moon's phases as
an illustration of nature's rapid progression and her regenerative
power. The prefix re- in reparant recalls recurrir (12) and reinforces
the idea of continual rebirth in nature.24

Lines 13-14 of 4.7 (damna tamen celeres reparant caelestia lunae:
/ nos ubi decidimus) and 21 (cum semel occideris) are reminiscent of
Catullus 5.4-5:25

soles occidere et redire possunt:
obis cum semel occidit brevis lux,
nox est perpetua una dormienda.

In the Catullan poem an awareness of human mortality encourages
sleepless love-making which forestalls and momentarily banishes from
thought one kind of nox...perpetua and substitutes another. In 1.11
(the ode to Leuconoe) where Horace is also concerned with whether we
have a future (cf. 4.7.17-18) his carpe diem response is more like
that of Catullus in Poem 5. The somewhat playful 'come-on' to Leuconoe
(in 1.11) is absent from 4.7, however both odes share the sentiment
that the future in the guise of envious time (fugerit invidia / aetas
1.11.7-8) or greedy heirs (cuncta manus avidas fugient heredis, amico /
quae dederis animo 19-20) will take away what one does not enjoy in the
present. The use of the word fugient (19) with its temporal connota-
tions (cf. diffugere [1] and 1.11.7 mentioned above) seems to suggest an
attempt to combat the inescapable effect of time's passing. While in 1.4 Sestius' death breaks off his time to love Lycidas, love itself continues as new lovers take his place. In 4.7 the sense of death's finality dominates.

Horace ends 4.7 with two mythological exempla illustrating the irrelevance of sexual 'virtue' and the inefficacy of love in the face of death (25-28). Hippolytus and Pirithous represent extreme stances towards women. Hippolytus is known for his devotion to the chaste Diana and for resisting his step-mother's sexual interest in him, while Pirithous is famous for trying to steal Pluto's wife, Proserpina, for himself. However, each comes to the same end: "Hippolytus was pudicus, Pirithous was not, but the grip of death is as fast on the lecher as it is on the model of chastity." The love element in the last four verses extends beyond the contrasting views of Hippolytus and Pirithous to those of the opposite sex. Each is loved by a friend who shares his sexual values (Diana in the case of Hippolytus, Theseus in that of Pirithous) who cannot free him from death. "Even the most exquisite affection, whether sacred or profane, has its absolute limits. Omnia vincit mortis."

The image of winter's immobility suggested by iners (12) fore­shadows the final picture of Hippolytus as prisoner of the dark underworld, and Pirithous caught in the chains of death. The poem's emphasis on the rapidity of seasonal change highlights the analogous briefness of human life. In 4.7, unlike 1.4, there is no future of youthful love to counterbalance the bleakness of death and the end of
love's power.

1.9

Vides ut alta stet nive candidum
Soracte, nec iam sustineant orus
silvae laborantes, geluque
flumina constiterint acuto.
dissolve frigus ligna super foco
large reponens atque benigniul
deprome quadrimum Sabina,
o Thaliarche, merum diota:
permitte divis cetera, qui simul
stravere ventos aequore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras fuge quaerere et
quem Fors dierum cumque dabit lucro
appone, nec dulcis amores
sperne puer neque tu choreas,
donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,
nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.
Season and love are intimately connected once again in the Soracte ode, 1.9. From opening to erotic close the poem travels from winter to a season of love and youth. The poem ends in the 'now' of youth and the 'now' of a season (whether spring or summer) which contrasts with winter and its associations of age and death, and provides an appropriate temporal setting for the playing of youth's erotic games.

By *callida iunctura* Horace in *virenti canities* (17) suggests the connection between the season of winter with which the poem begins and its erotic close. The whiteness (canities) of old age makes us consider again the gleaming snow of Soracte in line 1 (*nive candidum*). Through the color imagery winter becomes clearly associated with old age. In addition, *virenti*, whose primary meaning in line 17 is 'youthfulness,' must take on seasonal connotations. By its juxtaposition with *canities* it highlights the change from winter to a season of freshness and youth. While *donec* (17) in the phrase 'as long as troublesome old age is absent' and *puer* (16) ('while a boy') help provide the temporal framework within which *nunc* (18) should be placed, *nunc* also takes its temporal cue from *virenti*, thus assuming a meaning in both the human life cycle (i.e., youth) and the cycle of the seasons. The pause between *morosa* and *nunc* (18), the only mid-verse full stop in the poem, helps put behind thoughts concerning future old age and underscores the message to enjoy the present, i.e., one's youth.

Although the erotic element in 1.9 is not mentioned directly until *nec dulcis amores / sperne puer* (15-16) and the lovers' meeting in 17ff., it is anticipated by language found earlier in the poem.
Commager has observed that 1.9 "...yields a rough antithesis between warmth, tossing waters, moving branches, and green youth as against coldness, icing streams, stillness, and white old age." The erotic clearly belongs to the first half of this antithesis. The power of the gods (demonstrated in lines 9-12) has been interpreted as their ability to bring about the calm of death. The erotic potential of the language in these lines also suggests an end to sexual activity in old age.

The adjective fervidus ('hot,' 'seething') is common in erotic vocabulary, but not as an epithet of the sea, as here in line 10 (aequore fervido). For example, in 1.30 (the short hymn to Venus) Cupid is called fervidus (5). In Odes 4.13.26 the hot (fervidi) youths come to mock old Lyce who, in keeping with the heat / love imagery, is compared to a fire turned to ashes. Horace uses fervidus in another love context (Epodes 11.14) of the warmth-inducing quality of wine. And in Ars Poetica 116 fervidus is associated specifically with youth (adhuc florente iuventa / fervidus). The connections of fervidus with heat and wine recall the poem's second stanza where making a fire and drinking are the means of combating the cold, while its associations with youth, heat and love foreshadow the injunction not to spurn love (15), and more specifically, the rendezvous of the young boy and girl in a warmer season. The erotic connotations of fervidus, contrasted with the negative calm brought by the gods, suggests that the 'seething' quality of the sea is a sign of life.

Deproellantis (11), used of the winds, also anticipates the end of the poem by presaging the mock-struggle of the lovers both in their game of hide-and-seek, and in the theft of the girl's ring or bracelet.
The force of dereptum (23), somewhat undercut by male pertinaci (24), leaves ambiguous the degree of complicity on the part of the girl. If fervidus and deproelior are positive signs of erotic activity, then the cypresses and old ash trees no longer being driven by the wind (nec cupressi / nec veteres agitantur orni 11-12) should suggest love's absence. This is supported by the use of agito elsewhere by Horace as a sexual term.38

If the storm in the third stanza is the storm of life and the calm the calm of death,39 then the erotic takes its place on the side of life. The themes of old age and death in this stanza lead naturally to the statement that one should not seek to know what tomorrow will bring, and then to an expansion on youthful love, an affirmation of life.40

Odes 1.9 (like (1.4) does not end on an altogether positive note. Although the item stolen from the girl is a pledge (pignus) presumably of love-making, the furtive and somewhat elusive nature of the interaction between the boy and girl prohibits assurances that love has been secured.

As giver of counsel to the young, the poet must surely not be one of their number. The urgency of his advice to enjoy love in the present is the product of one who has already discovered what a fleeting experience love can be. As in 1.4 young love is seen in the light of older age and death. Winter remains throughout the poem in the persona of the poet.
Vitas inuleo (Odes 1.23) is perhaps the best example from the Odes of the connection between amatory and seasonal motifs. In this poem Horace evokes the complexity of feeling associated with a girl approaching sexual maturity. Spring is used as a metaphor for sexual coming-of-age. The poem's subtle eroticism demands that we reject Fraenkel's view that 1.23 is "hardly...much more than a pretty little artefact."41

The depiction of Chloe on the verge of adulthood must be seen in the context of the role played by the poet / speaker (the would-be lover), who not only precipitates Chloe's sexual crisis, but also stands to benefit from it. The word order of line 1 mirrors the conflicting interests of poet and addressee:

Vitas inuleo me similis, Chloe.
Verb (vitas), direct object (me), and vocative (Chloe) are separated from each other by inuleo and similis, reflecting Chloe's avoidance of her would-be lover. However, the poet surrounds himself (me) with 'Chloe' words and places himself in a prominent position right after the caesura in the line. This effective use of word order recalls the visualization (through word order) of the sexual embrace of Pyrrha by her lover in the first line of Odes 1.5:42

Quis multa gracilis te puer in rosa.

And interestingly, Pyrrha dominates 1.5 as much as the poet does 1.23.

The seasonal motif is established in line 1 where Chloe, likened to a fawn (inuleo...similis), is by her name also identified with the spring. Both simile (fawn) and metaphor (spring) continue to function throughout the poem.43 Chloe (χλὸς) in Greek means the first green shoot of a plant in spring. Interestingly, it appears as an epithet of Demeter meaning Verdant because of the young grain worshiped in Attica.44 There is also inscriptional evidence of a festival of Demeter χλὸς and Kore at Eleusis.45 The transformation of Chloe from young girl to adult is pictured in terms of her leaving her mother and accepting a mate. While suggesting her current state of immaturity, through its association with Demeter χλὸς may also suggest readiness to leave childhood behind and the ability to assume an adult female role.

Simile and metaphor functioning together reveal that Chloe (creation of spring) fears her own budding maturity and the new and unexpected experiences it brings. The poet / lover dismisses her fears of
the forest and its breezes as groundless \(\textit{non sine vane...metu}\ 3-4\). The use of litotes \(\textit{non sine}\) verbally reinforces this. However, his assurances cannot be taken at face value, for they are designed to be persuasive. Even if we grant the speaker an attempt at honesty (and I am not sure we can), his words still reflect the worldliness of the experienced lover who minimizes the fears of the uninitiated.

The nature of Chloe's agitation is strongly hinted at in lines 5-8: the arrival of spring with its bristling forth of foliage and the parting of brambles by green lizards make her knees and heart tremble. That Chloe's fear and response are sexual in nature is evident from the erotic vocabulary and imagery. Both \textit{inhorreo} ('to stand erect') and \textit{mobilis} ('excitable') intimate sexual excitation, a condition that Chloe is experiencing, yet fails to understand. Her fear of spring's coming \textit{veris...adventus}\ 5-6 reinforces the idea that she is afraid of herself ('spring shoot').\(^{46}\) The suggestion of sexual intercourse becomes vivid in the erotic image of the lizards parting the brambles.\(^{47}\) Chloe's reaction to her world - the trembling knees and pounding heart - show physical and emotional disturbance equally applicable to states of fear and sexual arousal.

One expects after the adversative \textit{atqui}\ 9 a denial of harmful intentions on the part of the lover / poet; and on a literal level that is precisely what follows: the poet attempts to reassure Chloe that he has no plans to attack her. However, the poet's words once again cannot be taken at face value.\(^{48}\) By hotly pursuing Chloe through word order \textit{non ego te}\ 9, and by introducing similes of predatory animals, each made stronger by a modifier \(\textit{tigris / aspera}\) and \textit{Gaetulus}.
the poet undercuts his assurances. He comforts her on a literal level, while frightening her emotionally. Now there is all the more reason to suspect irony in the poet's earlier dismissal of Chloe's fears as 'empty' (vano 3).

The choice of the powerful word frangere is more significant than has been admitted. In the context of the tiger / lion simile the meaning 'kill' or 'crush to death' makes sense. Lee's point that the verb fits the 'shoot' metaphor (by describing the snapping of a twig) is a good one. But I think we must go further. The sense of 'to break in an animal' suggests the poet's desire to tame Chloe. The verb can also mean 'to influence,' and that, of course, is exactly what the would-be lover is trying to do in the poem. Finally, frangere explains what he is trying to influence Chloe to do. Frangere can also mean 'to break down' in the sense of to break down a barrier. This meaning may suggest the breaking of the hymen, thus bringing to a conclusion the poem's earlier intimations of sexual intercourse.

The poet / lover encourages Chloe in the last two lines to leave behind her childhood past and accept her new sexual maturity (or readiness for a mate). Tandem (11) gives a hint of his impatience. The amatory and seasonal motifs come together in Horace's use of tempestiva ...viro (12) to describe Chloe. This adjective captures the 'storminess' of her emotional condition, and her physical readiness to mate. It also recalls the season of spring which Chloe not only represents, but which she has feared, and yet will (the poet hopes) ultimately embrace.

My discussion of 1.4, 4.7, 1.9 and 1.23 has shown first, that the seasonal and the erotic in the Odes are frequent companions, and second,
that exploring these elements together reinforces the notion that various aspects of time, such as season, play a fundamental role in our understanding of the erotic in the Odes.
CHAPTER II

NOTES

1 The use of nature's process as an analogy for the human life cycle has a tradition in classical literature extending as far back as Homer's famous simile of the generations of leaves and the generations of men in Il. 6.146-69. For the connection between nature, age, and love, cf., e.g., AP 5.20.

2 Fraenkel 420-21.


4 Odes 1.4 has been written about at length. Among the discussions I have found most useful for my examination of time and the erotic are: C.L. Babcock, "The Role of Faunus in Horace, Carm. 1.4," TAPhA 92 (1961) 13-19; Commager 266-69; Fraenkel 419-21 (discussed with 4.7); M.O. Lee, Word, Sound, and Image in the Odes of Horace (Ann Arbor 1969) 65-70; Quinn 14-28 (discussed with 4.7); W. Sylvester, Note on Horace 'Odes' 1.4," CJ 48 (1952-53) 262; and A.J. Woodman, "Horace's Odes Diffugere nues and Soluitur acris hiems," Latomus 31 (1972) 752-78 (discussed with 4.7).

5 See Chapter One passim.

6 Sylvester op. cit. note 4 above 262 argues convincingly that the presence of negative as well as positive elements in lines 1-12 makes the abrupt entrance in line 13 of pallida Mors a change of feel-rather than thought. He also sees positive features in winter (3-4) and thus loss involved in winter's end.

7 Cf. the invocation to Venus in Lucretius 1.1ff and Ovid Fast. 4.125-32.

8 Cf. Lucretius 6.365-79 for the prevalence of thunder storms in spring and autumn.

9 Babcock op. cit. note 4 above 14-15 states that while imminente Luna is usually interpreted "with the moon hanging overhead," it may also contain a sense of threat which combined with the concept of the waxing and waning of the moon reminds us both that winter will return, and that death is not far off.

10 Cf. Sylvester op. cit. note 4 above 262.

11 Cf., e.g., Commager 268.

12 Commager 268.

13 Cf. Odes 4.7.7-8 and 1.11.6ff.
Cf. Chapter One for my comments on the poet's success in evoking the past while using the present tense in Odes 1.25.1-8.

Woodman op. cit. note 4 above 775-76 credits Mr. Bramble for having noted (in a proposed article) that tepeo can mean both 'to be warm' and 'to cool off,' citing Ovid Am.2.2.53f. and Rem. 7. In these two passages the latter meaning is applicable, for tepeo is contrasted with amo. I am not convinced that the virgines of 1.4 should be seen as 'unloving,' yet their lessened heat (as compared with the iuventus) is noteworthy. With its seasonal and erotic connotations tepebunt (the poem's final word) continues the cycle leading back to harsh winter (1). It is interesting that Horace uses tepidus elsewhere in the Odes to indicate 'mild' winters (2.6.17-18).

R. Minadeo in The Golden Plectrum: Sexual Symbolism in Horace's Odes (Amsterdam 1982), by his own admission, approaches the Odes from a Freudian point of view (12). He offers useful criticism of several odes and rightly helps to increase our awareness of the erotic potential in the Odes. However, I have not been convinced that Horace's use of sexual symbolism is employed as consistently as Minadeo would have us believe.

Minadeo 66-69 finds greater sexual symbolism in 1.4 than I can presently accept; nevertheless his bold interpretation of the sacrifice to Faunus deserves mention here. He sees the necessity of sacrificing to "the great phallic god of the wild (68)" as an exhortation to Sestius that he perform a sexual 'sacrifice,' i.e., that he should sexually initiate Lycidas. (Presumably the idea of 'sacrifice' comes from the notion that sexual initiation may constitute an imposition.) The choice of lamb or kid as victim is taken figuratively as that of boy or girl. I find Minadeo's sexual explanation of the sacrifice interesting, if somewhat extreme.

The discussions of 4.7 I have found most useful are those by Fraenkel, Quinn and Woodman mentioned in note 4 above.

Fugio also appears in other temporal / erotic contexts. Cf. fugerit invida / aetas (1.11.7-8) in the love poem to Leuconoe; fugit retro / levis iuventas et decor (2.11.5-6); quo fugit Venus, heu, quove color? decens /quo motus? (4.13.17-18) for the fleeing of youth and grace; fuge quaerere (1.9.13).

Woodman op. cit. note 4 above 772 sees the nudity of the Graces as a sign of their uninhibited and happy nature as compared with the more reserved Gratiae decentes of 1.4.6.

See my discussion of Odes 1.25 in Chapter I.

For the simple verb curro used elsewhere of time in the Odes cf. 2.5.13-14: currit enim ferox / aetas.
22 Commager 278 notes the deadly impact of infers which falls at the end of a cataleptic line and is followed by the silence of a full stop.

23 Horace Epod. 12.17.

24 Commager's remarks (81-82) on Horace's use of the moon in another context (Odes 2.18.16) are equally appropriate here. "In a sense the moon mediates between eternal and transient, and Horace found both aspects peculiarly evocative. Noveaeque pergunt interire lunae (16): the line is both epitaph and promise of continuity. The moon's changes (pergunt interire) predict the mortality of all sublunar nature, but novae separates the persistence of nature's changes from the finality of human death." Commager refers the reader to 4.7.13ff. Babcock op. cit. note 4 above 14-15 connects the sense of threat in imminente Luna (1.4.5) with the warning of 4.7.13-16.

25 E.g., Nisbet and Hubbard 1 60 and Commager 280 have pointed out this connection.

26 Cf. Hyginus Fab. 79.2.

27 Quinn 26.

28 Lines 27-28 of Odes 4.7 recall Lucretius 3.83-84 (vincula amicitiai / rumpere) where the poet lists ending friendships among the unfortunate things people do when their fear of death causes them to hate life. The similarities of vocabulary (vincula, rumpere) and theme (death and friendship) are noteworthy. It should be observed that in Horace, though, the bonds are those of death (Lethaea... vincula) keeping friends apart, whereas in Lucretius fear of death is what breaks friendship's bonds.

29 Minadeo Golden Plectrum 87.

30 Cf. Odes 3.4.79-80 (amatorem trecentae / Perithoum cohibent catenae) where Pirithous is described as both lover and chained.

31 Odes 1.9, like 1.4, has received much critical attention (cf. note 4 above). The discussions of the ode I have found most useful for my study are: Commager 269-74; Lee Word 25-28; V. Foschel, Horazische Lyrik (Heidelberg 1970) 30-51; N. Rudd, "Patterns in Horatian Lyric," AJPh 81 (1960) 376 ff. and passim; L. P. Wilkinson, Horace and his Lyric Poetry (Cambridge 1946) 129-31.
32 Critics have been disturbed by the seeming lack of unity between the poem's beginning and end. Fraenkel's statement will serve as an example: "Line 18 nunc et campus et areae and what follows suggest a season wholly different from the severe winter at the beginning. This incongruity cannot be removed by any device of apologetic interpretation (177)." Rudd op. cit. note 31 above 387 has attempted to solve the problem by recognizing that nunc (18) can mean the now of youth. I would argue that maintaining the seasonal potential of nunc along with the chronological (i.e., youth) allows the poem to work most completely.

33 Lee Word 25-28 has an excellent discussion of the callida iunctura: virenti canities and its importance to the poem.

34 Commager 271.

35 E.g., Commager 271 points out the funereal associations of the cypress and 'old' ash trees and the technical meaning of sterno ('lay to rest,' 'bury'). Wilkinson 130-31 also sees the calm as the calm of death.

36 Minadeo Golden Plectrum 19ff. considers 1.9 of all the Odes the one whose unity and meaning rests most squarely on sexual symbolism. The following is his interpretation of lines 9-12. "Of all segments of the poem perhaps the third stanza is the most obscure. The seasonal difficulty especially obtrudes. How can a winter sea be fervid? Once more symbolism is the key. As soon as passion ceases to rage over the ardent female, Horace is intimating, the phallus ceases to be vexed. The stanza thus corroborates the first, warning Thaliarchus anew that sexual powers ebb to nothing with age (21)."

37 Deproelior is an apparent hapax legomenon. Cf. Odes 1.6.17-18 for proelia in another love context: proelia virginum / sectis in iuvenes ungibus acrium.


39 Wilkinson 131 interprets the lines in this manner.

40 Odes 1.4, 4.7, and 1.11 share this movement from thoughts of death to thoughts of love.

41 Fraenkel 184.

42 Odes 1.23 and 1.5 are, interestingly, in the same meter (fourth asclepiadean) and me and te appear in the same metrical position in the poems' first lines, i.e., immediately following the caesura.

I follow Commager's objection (238) that "Bentley's attempt to amend *veris...adventus* (5-6) to *vepris...ad ventum* ignores the Ode's controlling metaphor, which is a seasonable one." Cf. Nisbet and Hubbard 1 276-77 for a discussion of various efforts to justify the reading of the manuscripts (the one followed here) and to offer alternatives.


Nielsen *op. cit.* note 47 above 373 states that the purpose of her article is "to question the supposed ingenuousness of both the fawn and the tiger / lion similes." C.B. Pascal (622) in "Horatian Chiaroscuro," *Hommages à M. Renard* 1 Coll. Latomus 101 (Bruxelles 1969) 622-33 comments on "the suitor's self-belying protestation that he is not like a ravenous tiger or lion."

*Cf. the earlier separation of *vitas, me*, and *Chloe* in line 1 mentioned above. As Nielsen has noted *op. cit.* 375 the tiger / lion simile recalls the apprehensive mood of the first stanza.*

Lee *op. cit.* note 43 above 186.

*Cf. quis nostras sic frangit fores? (Plautus As. 384); *janua frangatur* (Horace S.1.2.128). One wonders whether *frangere* may introduce into 1.23 a hint of the paraklausithyron motif.*

Nielsen *op. cit.* note 47 above 378.

Those who read only the literal sense of the poem and do not see the intimidating aspect of the poet's persona are in danger of viewing the poem as a 'sweet' portrait of a girl leaving childhood behind. Those, on the other hand, who fail to see Horace's ironic attempt at sympathy with Chloe may mistake the poem for a mere expression of male dominance.
CHAPTER III
EXPERIENCE AND AGE: ODES 2.8, 4.13, 4.1

The relationship between age and the erotic frequently comes into play in the Odes. In fact, some of the odes we have already discussed from other temporal perspectives could serve equally well as examples of Horace's concern with love and age. For example Parcius iunctas (1.25) is one of several odes featuring the poet's perception of the effect of aging upon a woman's sexuality. Odes 2.5 is built around the tension between a girl not yet ready for love and a man too old for her. Coming into sexual maturity with its concomitant fear and excitation is the theme of Odes 1.23. In 1.9 the 'season' of youth is the season for love. And in 1.4 it is young men and women who form the circle of Lycidas' new admirers. 3.11, 3.12 and 3.27 share with Odes 1.23 and 2.5 the theme of sexual coming-of-age. In 3.11 the poet asks the help of Mercury in winning over young Lyde who (like Lalage in 2.5) is not yet ready for a mate. Neobule in 3.12 personifies the love-sick girl with as yet no acceptable outlet for her erotic desires. In the Europa ode (3.27) Horace deals with the awakening of sex, the 'wild beast.' In the hymn to Venus (1.30) love (Venus) is seen as a necessary companion for youth (1.30.7).

I will concentrate in this chapter on three odes which feature those who have long since been initiated into the ways of love. The 'young' lover, however, will not be left behind, for older lovers
are often compared with the young, or with their own youthful past.

While Horace several times portrays women just entering sexual maturity (1.23, 2.5, 3.11, 3.12, 3.27) or those on the other hand he considers too old for love (1.25, 3.15, 4.13), Odes 2.8 stands out for its presentation of a woman whose sexuality is seemingly unaffected by time. While much experienced in the world of love, she nevertheless exhibits none of the abhorrent characteristics of the women Horace depicts as 'over the hill.' On the contrary, she epitomizes beauty and magnetic sexual power which has not yet diminished with time.

Vilia si iuris tibi peierati
poena, Barine, nocuisset umquam,
dente si nigro fieres vel uno
    turpior ungui,
crederem. sed tu, simul obligasti 5
perfidum votis caput, enitescis
pulchrior multo iuvenumque prodis
    publica cura.
expedit matris cineres opertos
fallere et toto taciturna noctis 10
signa cum caelo gelidaque divos
    morte carentis.
ridet hoc, inquam, Venus ipsa, rident
simplices Nymphae, ferus et Cupido,
semper ardentis acuens sagittas 15
cote cruenta.
addes quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt,
saepe minati.

Barine is a constant in a world of change. The apparent
timelessness of her sexuality stands out against the backdrop of time
passing. *Vilia...umquam* (1-2) frames the protasis of the past contrary-
to-fact condition with which the poem begins. The noun *poena* (2)
completes the idea begun by the adjective *ulla* whose indefinite nature
is then reinforced by *umquam*. The placement of these three words in
emphatic positions in their verses (*ulla* and *poena* first, and *umquam*
last), and their meanings ('any,' 'punishment,' 'ever') underscore
Barine's absolute freedom from punishment up to this point, and the
extension of her perfidy into the distant past. In addition, the
placement of the vocative, *Barine*, between *poena* and *nocuisset* reflects
the wish of the poet (who presumably has suffered at the hands of
Barine) that she were not able to act with impunity. The time sequence
shifts from past to present unreal with *fieres*; the condition concludes
laconically with an ironic one-word apodosis, *credem*, which heightens
our impression of the poet's present mistrust. With *simul obligasti* (5)
Horace moves briefly to the perfect indicative, but only as a prelude to
the present time of *enitescis* (6) and *prodis* (7) which remains dominant
throughout the rest of the poem until the implied future of retardet (23). Not only has Barine avoided harmful consequences from her deceptive behavior, but she has actually benefited from it. The temporal conjunction simul ('as soon as') which introduces the perfect obligasti, combined with the comparative pulchrior (7) and the present tense enitescis give Barine's false swearing an almost causal relationship to the enhancement of her beauty.

While Barine is seen as a particular threat to the young (iuvenumque... / publica cura 7-8), her earlier lovers (priores 18) refuse to abandon her (18-20). Even after learning she is not to be trusted they are kept under her influence. The fact that they remain, although having often threatened to leave (saepe minat 20), suggests the degree of Barine's rather humiliating power. There is a parallel situation in Horace's prediction of disillusionment for the emotionally innocent boy in Odes 1.5. There the temporal adverb quotiens (5) modifying flebit (6) and emirabitur (8) suggests that Pyrrha will disappoint the gracilis puer not once, but again and again. The boy's repeatedly dashed hopes imply continued involvement. Similarly, for Barine's lovers disillusionment does not imply immediate disentanglement.

The story of Barine's successful perfidy is enhanced by the list of witnesses she calls upon for her false oaths: her mother's ashes, the stars and sky, and the immortal gods. The 'hidden' ashes (cineres opertos 9) and silent stars (tacitum...signa 10-11) along with the gods who 'lack cold death' (gelidaque divos / morte carentis 11-12) in their immutability stand remote from ephemeral concerns. One of the immortals though, Venus, does take an interest in Barine's
affairs not to punish her for her lies, but only to laugh (along with her companions) at her success. The description of the nymphs as simplices (14) heightens, by contrast, the duplicity of both Barine and her supporter, Venus. One is reminded of Pyrrha (Odes 1.5) who is simplex munditiis (5), but untrustworthy (aurae / fallacios 11-12).

The enduring quality of Barine's appeal is reinforced by Cupid's continual sharpening of his weapons of love (cf. semper...acuens 15). The love god's burning arrows (ardentis...sagittas 15) are a reminder that, unlike the gods, human beings experience both ardent love and cold death. Cruenta (16) anticipates the wounding of love's victims and reinforces the cruelty which Barine shares with Venus and Cupid.

The erotic effect which Barine has on her men is expressed by a word which has both temporal and erotic significance. Crescit (17), used of the new generation 'growing up' for Barine, suggests both increase in age (and thus passage of time) and sexual excitation. The repetition of crescit (18) imitates the insistent build-up of sexual desire. Although pubes (17) is a common enough word for 'youth' its additional use to indicate the external genitalia helps support a sexual interpretation of crescit in this context.

Fear of Barine goes beyond boundaries of age or gender, affecting mothers, old men, and young brides alike. Significantly absent, though, from those who are afraid of her is the group for whom she poses the greatest threat, young men (cf. iuvenumque... / publica cura 7-8). The word iuvencis (21), which refers primarily to animal young, is used here to describe the young sons of fearful mothers, and suggests a parallel between human and animal. Horace's relating of human
sexual behavior to that of animals has already been seen in Odes 2.5 (with Lalage as iuvenca) and in Odes 1.25 where, to her detriment, Lydia's sexual passion is compared with that of a mare in heat. In 1.23 Chloe's timidity about reaching sexual maturity is, in part, conveyed through the simile of the fawn, and the intimidating behavior of her potential mate through the lion and tiger similes. In 3.15.12 young Pholoe's sexual play is compared to that of a frisky goat. Aura (24), which can mean an emanation arising from sexual arousal, confirms the sexual nature of Barine's attraction and potential threat.\(^6\) The unhappy newlyweds are afraid not simply that their husbands may be detained, or even that they may be unfaithful, but that through Barine's impact they will return home impotent for them. The pun in retardet (23) has, I believe, gone unnoticed. Tardus, like lentus, can mean 'slow to become erect.'\(^7\) Tardus is used by Columella of 'slow' husbands who need an aphrodisiac (Excitet ut Veneri tardos eruca maritos).\(^8\) The 'sparing' nature of the old men (senes parci 22) may also have erotic connotations. They may fear that if they visit Barine she will exhaust their already diminished sexual capacity.\(^9\)

Odes 2.8 contains certain elements characteristic of a hymn to a divinity.\(^10\) It has been suggested that in 2.8 Horace may be parodying Catullus 61, the hymn to Hymen, god of marriage.\(^11\) Instead of uniting bride and groom (like Hymen) Barine lures away the recently married men. Barine's humorous elevation to the status of a divinity may make her timelessness more understandable, for unlike human beings, goddesses are not subject to aging, and their sexual powers do not diminish over time. However, Barine need not be seen as
a goddess to be recognizable. She is after all a woman, albeit a very powerful one, who achieves sexual maturity and retains her attractiveness over an exceptional period of time. The sexuality of a Pyrrha or Barine which seems unaffected by time is not commonplace in the Odes. Rather, the fact of aging (a natural consequence of time) influences significantly how Horace portrays people as sexual beings in the Odes.

As we have already seen in Chapter I, more that half of Parcius junctas (1.25) is devoted to an impassioned prediction of Lydia's fate as an old woman (invicem...anus...flebis), mad with desire, yet ignored by young and old alike. In 3.15 Chloris' sexual behavior is considered inappropriate for someone her age and more befitting her daughter. The language in 3.15 recalls that found in 1.23. Whereas in 1.23 tandem desine (11) was Horace's bid for Chloe to leave behind at last her mother and childhood in order to accept a man, for Chloris the same impatient words (tandem 2 and desine 4) are on the contrary a call to abandon behavior appropriate only to the young. Chloris is asked to give up the world Chloe is being encouraged to join. In 4.13 Lyce is becoming an old woman in answer to the poet's presumably vengeful prayers.

Horace doesn't tell us precisely how old these women are. What is important is that we see their age in relation to the youth of others and in relation to their own lost youth. What unifies these 'older' women is that in sharp contrast to the situation with Barine, their sexual desire outstrips their sexual desirability, at least in the all-important eyes of the (male) poet.
4.13
Audivere, Lyce, di mea vota, di
audivere, Lyce: fīs anus, et tamen
vis formosa videri
ludisque et bibis impudens
et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.
importunus enim transvolat aridas
querous et refugit te, quia luridi
dentes te, quia rugae
turpant et capitis nives.
nec Coae referunt iam tibi purpuræ
nec cari lapides tempora quae semel
notis condita fastis
inclusit volucris dies.
quo fugit Venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
    quae me surpuerat mihi, 20
felix post Cinaram notaque et artium
    gratarum facies? sed Cinarae brevis
    annos fata dederunt,
servatura diu parem
cornicis vetulae temporibus Lycen, 25
possent ut iuvenes visere fervidi
    multo non sine risu
dilapsam in cineres facem.

A complex temporal perspective is established within the first
two lines of 4.13. The tense of *audivere* (1) immediately introduces
the past into the poem, while its perfect aspect, combined with the
vocative address to Lyce, establishes the poem in the present. The
vows (*vota* 1) which are the direct object of *audivere*, while made in
the past, looked toward fulfillment in a future which turns out to
be the present of the poem. The concept of process inherent in the
verb *fio* enables *fis anus* 2 ('you are becoming an old woman') to
include not only the present (by its tense) but also the past and
future, by implication.

In 4.13 the poet's desired future has become the present and
Lyce's present aging implies that of the poet, too. The poet's mocking
words arise from the fact that Lyce's current erotic behavior and
its impact are a sad perversion of her former ways. When Lyce
appeared in Odes 3.10 she was hard-hearted and unyielding to the ardent poet / lover stretched out at her doorstep. Now the situation is reversed and Lyce, grown older, and forced to encourage sexual response in her potential admirers, is pitifully unsuccessful. At the end of 3.10 Horace with ironic humor suddenly declares that he will not put up with being rejected by Lyce forever. Lyce's current state is the fulfillment of the poet's malevolent wishes arising from his earlier relationship with her. Presumably those wishes were that she grow old and undesirable and now he sees that being accomplished. However, what begins as mockery turns to nostalgia and a sense of loss of sexual attractiveness means that the Lyce he once loved no longer exists. And even if he was earlier rejected by her perhaps her power to arouse him in the old days is ultimately preferable to the sterility of his current mockery and detachment. We realize that the laughter of the iuvenes...servidi (26) cannot be fully shared by Horace, for Lyce’s (in the eyes of the poet) greatly diminished appeal is his loss, too.

The impact of aging upon Lyce’s sexuality is shown, in part, by comparing her with a younger woman. Lyce, growing old, still wants to seem beautiful (vis formosa videri 3), but with her yellow teeth, wrinkles and white hair she cannot compete with blossoming, beautiful-cheeked Chia. While the god of Love, Cupid, keeps watch over the beautiful and talented young Chia, Lyce can no longer arouse him. Cupido, clearly personified in ille...excubat (6-8), may in line 5 (Cupidinem) represent the phallus. The description of Cupido, as lentus ('slow,' 'limp,' 'unresponsive') suggests that the aging Lyce
no longer inspires quick sexual response. In the context of Cupido, lentus and sollicito, which are clearly sexual terms, I would suggest that excubat (8), ('stand guard,' 'be vigilant,' ) may also have an erotic meaning here. Horace is contrasting Cupid's (or the phallus') reaction to Lyce and to Chia. For Lyce it is limp and needs stimulation; with Chia, on the other hand, it 'remains awake,' i.e., stays erect merely as a result of staying in her presence.

Horace contrasts Lyce not only with young Chia, but also with her former self. In fact, his recollection of Lyce shows a change from bitter triumph over her diminished status to nostalgic remembrance and a recognition that what Lyce has lost is also lost to him. While the repetition of lines 1-2 had a taunting effect, the persistent quo...quo... quo (17-18) has a tone of mixed disbelief and desperation; still further, the repeated illius, illius (18) has a dreamy quality enhanced by the imperfect spirabat (19). The pain involved for Horace in remembering Lyce is that she no longer has the qualities which once completely overwhelmed him. Just as Cupid runs from Lyce (transvolat 9 and refugit 10), so the appeal she once possessed has fled from her, too (quo fugit Venus...? 17). The flight of time (volucris dies 16) has already put an end to her days of distinction. The grim alternatives of Cinara's early death and the preservation of Lyce to be mocked by the youth in her old age suggest there is no graceful way, according to the poet, for a woman to grow old in an erotic context.

Youth and age are neatly interwoven in 4.13. Implicit in the similarity between Chia and the remembered Lyce is the possibility that unless she dies prematurely (like Cinara) Chia may have the same future
as Lyce. Her attractiveness will last only as long as her youth. While the laughter of the lusty youths at Lyce's ruin renews the tone of ridicule which begins the poem, the fact that the poet himself is no longer young separates him from their laughter and indirectly unites him with Lyce's demise. The heat of the young (iunenes...fervidi 26) anticipates the metaphor of Lyce, a flame turned to ashes (dilapsam in cineres facem 26). It also suggests that their heat may one day burn out and become the melancholy of the older poet.

When we look at the persona of the poet in the Odes we see primarily a man long-since initiated into the ways of love. For example, the poet of 1.5 commenting on the still innocent gracilis puer has already grown wiser through his familiarity with love. In 1.23 the poet acts the role of an experienced lover addressing someone just on the verge of maturity. Horace does not relegate love unconditionally to his past in any of the Odes. Sometimes love which appears to have ended is then renewed. Even in 4.11 where Horace announces to Phyllis that she is his last love (meorum / finis amorum 31.32), the end of love is stated in the future tense (non enim posthac alia calebo / femina 33-34), thus it has not yet arrived. The poet's age is mentioned more than once in the lyrics as a factor in his love life.
rursus bella moves? parce precor, precor.
non sum qualis eram bonae
sub regno Cinarae. desine, dulciun
mater saeva Cupidinum,
circa lustra decem flectere mollibus
iam durum imperiis: abi
quo blandae iuvenum te revocant preces.
tempestivius in domum
Pauli purpureis ales oloribus
comissabere Maximi,
si torrere iecur quaeris idoneum:
namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et, quandoque potentior
largi numeribus riserit aemuli,
Albanos prope te lacus
ponet marmoream sub trabe citrea.
Illic plurima naribus
duces tura, lyraeque et Berecyntiae
delectabere tibiae
mixtis carminibus non sine fistula;
illic bis puerc die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
me nec femina nec puer
iam nec spes animi credula mutui
nec certare iuvat mero
nec vincire novis tempora floribus.
secd cur heu, Ligurine, cur
manat rara meas lacrima per genas?
cur facunda parum decoro
inter verba cadit lingua silentio?
nocturnis ego somnis
iam captum teneo, iam volucrem sequor
te per gramina Martii
campi, te per aquas, dure, volubilis.

The attitude of the older man toward love pervades Odes 4.1. The poem's first two words, *Intermissa, Venus*, clearly announce the dominant themes of time and love. The perfect passive participle *intermissa* combined with *diu* establishes a temporal perspective in the distant past. While *diu* indicates that it has been a long time since Venus
has assailed the poet, the meaning of intermissa, ('temporarily abandoned') contains the implication that she will return in the future, which by the present time of the poem has arrived. The fact that intermissa precedes by several words bella (2), the noun it modifies, and is first qualified by diu, allows it to set a temporal perspective even before the 'interrupted activity' is fully specified. In fact, intermissa seems to modify Venus until bella appears. With rursus bella moves (2) the poet moves aggressively into the present. Rursus ('again') further underlines Venus' attack as renewed.

The stress on parce precor, precor (2) created by alliteration and repetition further emphasizes the present time established by moves. The issue of time becomes more personal in the phrase non sum qualis eram (3) which introduces the poet's sense of diminished capabilities. The statement is relative, comparing the present to a past defined as 'when kind Cinara ruled me.' Cinara's early death mentioned elsewhere in the Odes reinforces the contrast between youth and age implicit in non sum qualis eram.\(^2\) With desine...flectere (4-6) the poet takes the idea of parce one step further by telling Venus to stop trying to make him interested in loving again. Mater saeva Cupidinum (5), which Horace had already used as the opening line of 1.19, invites comparison between the two odes. In the earlier one Horace accepts Venus' commands, but attempts to make her come to him more gently (lenior 1.19.16), while in 4.1 he asks her to leave him alone. The issue of age latent in non sum qualis eram becomes explicit when Horace explains that he is circa lustra decem (6) and already hardened against 'love's' commands. He tells Venus to go, instead, to the young
who are calling for her with loving prayers (abi / quo blandae iuvenum te revocant preces 7-8). The blandae...preces of the youth contrast with the older poet's prayer for Venus to go (precor, precor).

The poet tells the goddess that if she goes with her retinue of purple swans to the house of Paulus he will provide her with a better reception than himself. The comparative adverb tempestivius (9) used of Venus' 'more timely' approach to Paulus continues the association of youth and love from the previous line. The placement of purpureis (10), which grammatically modifiesoloribus, directly after Pauli, combined with the alliterative effect of Pauli purpureis, joins to Paulus the ruddy glow of youth. Idoneum (12) and decens (13) pick up the temporal sense of tempestivius and maintain the idea of Paulus' appropriate age which is further reinforced by puer (15).

Upon reaching tuae (16) we realize that the extensive military glory Paulus will gain will be in the service of Venus from whose battles the poet has asked to be excused. Paulus' ability to erect a marble statue of Venus suggests wealth surpassing the poet's. Young boys and girls will honor the goddess of love in song and dance. Teneris (26) and candido (27) emphasize the youth and beauty of her worshipers.

The future dominates the long central portion of the ode (9-28) which focuses on Paulus and the accompanying worship of Venus. By placing the appropriate worship of Venus in the future the poet distances himself even further from love, for if he is not now the man he once was, he will be even less so tomorrow.

The prominent position of me at the beginning of line 29 signals
a shift in focus back to the poet. There follows another denial of interest in love which recalls the beginning of the poem. The present tense returns (iuvat 31), prepared for by iam, but negated by the repetition of nec. The poet's lack of pleasure in either woman or boy (29) makes him remote from the boys and girls who honor Venus in the lines immediately preceding (25-28). Distaste for wine and garlands sets him apart from the lively activities of Venus and Paulus implied in comissabere (11). Although iam nec spes animi credula mutui (30) suggests that there might have been a time when the poet had trust in the possibility of mutual love, now that hope no longer exists.

Suddenly the poet shifts from a complete denial of interest in love to plaintive cries which recall his initial question to Venus - why are you involving me in love again? An elegiac tone is momentarily established by the poet's tears, his lapses into silence, and repeated lament (cur...cur...cur 33, 35). But the conventional signs of the love-sick condition give way to the far more involving image of the poet's erotic dream. The poet's desire is completely released only in his dream where he briefly catches his lover (iam captum teneo 38) only to find he has escaped. Horace pursues Ligurinus who like time is fleeting (volucrem 38) while he races through the field of Mars and through the shifting waters. Only in dreams does the aging poet regain the strength to run after his love through the haunts of the young. Having initially claimed unresponsiveness to Venus because of age (iam durum 7), he now calls his own hoped-for lover hard-hearted (dure 40). The ending of the poem suggests that the poet's only chance of even brief consummation of his love is to
be found in the private world of solitary dream.

The conclusion of 4.1 does not completely undercut Horace's earlier argument that he is now too old for love. Rather, it confirms a sense of ambivalence about his erotic feelings and behavior, anticipated perhaps by the oxymoron dulcium / ...saeva (4-5) near the beginning of the poem. Horace reveals that leaving the supposedly appropriate age for love-making does not suddenly end desire and that it is not so easy for him to abide by the sense of decorum he finds lacking in Lydia (1.25), Chloris (3.15), and Lyce (4.13).
CHAPTER III

NOTES

1 Some of the abhorrent characteristics attributed by Horace to women 'over the hill' are: discolored teeth (Epod. 8.3, 4.13.10-11); excessive drinking (3.15.16, 4.13.4-5); wrinkles (Epod. 8.3-4, 4.13.11-12); withered skin (Epod. 8.5, 1.25.19 where aridas frondis stands metaphorically for Lydia, and 4.13.9-10 where aridas quercus does the same for Lyce); excessive lust (1.25.13-15 where Lydia's lust is compared with that of a mare and 3.15 generally). For the theme of the aging lover in Greek epigram, cf., e.g., AP 5.204, 5.21, 5.273.

2 While the techniques for establishing time patterns in 1.5 and 2.8 are similar, the time sequences are not the same. Odes 1.5 moves, generally speaking, from present to future to past, while the temporal sequence in 2.8 is from past to present to future. For discussion of Horace's careful ordering of verb tenses in another erotic context, cf. C.L. Babcock, "Si Certus Intrarit Dolor: a Reconsideration of Horace's Fifteenth Epode," AJPh 87 (1966) 402-04.

3 Minadeo Golden Plectrum 53 also recognizes the phallic excitation suggested by the repeated crescit.

4 For the sexual meaning of pubes cf. Adams 76. The verb cresco, used of passionate love, occurs in the words of Gallus, who longs for Lycoris (Vergil Ecl. 10.52-54):

certum est in silvis, inter spelaea ferarum
malle pati tenerisque meos incidere amores
arborean: crescent illae, crescentis, amores.

and Vergil's words to Gallus (Ecl. 10.73-74):

...cuius amor tantum mihi crescit in horas,
quando vero novis viridis se subicit alnus.

In both instances the 'increase' of love is associated with the growth of trees which, particularly in the latter passage, seems to have phallic implications.

5 Ferus...Cupido (14) may foreshadow the parallel between animal and human sexuality.

6 Cf. Vergil's use of the term aura for the odor given off by a mare in heat at G. 3.250f.: nonne vides, ut tota tremor pertemptet equorum/corpora, si tantum notas odor atutil aura?

7 For lentus used of a 'slow' lover cf. Propertius 2.15.8.

8 Columella 10.109.

10 Campbell 221 and Lee 111 both note the hymnic form of 2.8. Lee wonders further whether the ode is a hymn in reverse citing the poet's declaration of non-belief (si fieres turpior, crederem), the prayer formula of the final stanza (te...te...tua) and other groups of three characteristic of hymnic form.

11 Cf. E. Ensor in a short note in Hermathena 28 (1902), brought to my attention by the commentary of Nisbet and Hubbard (2 132) where, however, it is incorrectly cited. Ensor sees the last stanza of 2.8 as a parody of Catullus 61.51-55:

\[
\begin{align*}
te & \text{ suis tremulus parens} \\
invocat, tibi virgines \\
zonula soluunt sinus \\
te & \text{ timens cupidus novus} \\
captat aure maritus.
\end{align*}
\]

I think the parody of Catullus 61 may extend even further than Ensor has suggested. E.g., prodls (2.8.7), used of Barine, ironically recalls the refrain prodeas nova nupta, spoken to the bride (91ff.). Barine is 'going out' as a publica cura (8), while the bride is told to 'come forth' in order to proceed to her new husband's house.

12 Barine is not unlike Lesbia who, as Catullus admits in the poem which marks the end of his affair, is true to no one and repeatedly destroys her men: nullum amans vere, sed identidem omnium / illa rumpens (Catullus 11.19-20).

13 I have already noted Horace's technique of quickly establishing a multiple temporal perspective most especially in my comments in Chapter One on Odes 1.25 and 2.5. The discussions of Odes 4.13 I found most useful were: Comnager 291-302, Minadeo 36-40 (which includes some valuable remarks on the ode's connection with 3.10), Quinn 90-99, and Fraenkel 415-16.

14 Although I do not think we can assume that each time a particular name occurs in the Odes it refers to the same person, I (like most commentators) do think the Lyce who appears in 4.13 is meant to be connected with the woman of the same name in 3.10.

15 The contrast between virens Chia and white-haired Lyce is reminiscent of virenti canities (17) in Odes 1.9 where the season for lovemaking was contrasted with white winter. Lyce's wrinkles (rugae 11) are anticipated by the aridas / quercus (9-10) which Cupid ignores. On the latter point see note 1 above.
Quinn 95 hints at this meaning. For various abstract nouns taking on the concrete sense 'penis' in Latin cf. Adams 57. In line 6 ff. Cupido is best seen as both god and phallus.

Cf. note 7 above.

For sollicito meaning to stimulate sexually cf. Martial 11.46.4 and Lucretius 4.1196.

For another instance of an old woman who must work at stimulating her partner (specifically by fellatio) because her ugliness has left him cold, cf. Epodes 8 especially 19-20. Commentators (e.g. Kiessling-Heinze 453 and Quinn 94) have noted that 4.13.6-8 recalls the words of the chorus in their ode to Eros in Sophocles Antigone (783-784): δς ἐν μαλακάς παρειναν νεανίδος ἐνυγείλες

If Horace were merely translating ἐνυγείλες he might have used cubo ('sleep with') in Latin, while excubo ('be vigilant') has almost the opposite meaning. The only other example in Horace of a related word is excubiae (3.16.3) which occurs in the Danae ode the beginning of which Henderson in "The Paraklausithyron Motif in Horace's Odes," A Class 16 (1973) 64 has rightly recognized as a paraklausithyron.

Cf. Chapter 2 note 18 for examples of fugio in other temporal / erotic contexts. Volucris dies appears in another love poem of Horace at 3.28.6.

Cf. the young Lycidas in 1.4 who will one day, as time moves on, presumably be in Sestius' place. Cf. also Horace's prediction of unhappiness for Ligurinus (4.10) when he has lost his youthful good looks.

Fervidi (26) recalls aequore fervido (1.9.10) where the seething of the sea contrasted with the calm of old age and death had erotic connotations. Cf. my discussion of 1.9 in Chapter Two.

The ending of 2.4 which suggests personal uninvovement in matters of love because of advanced age (40!) is, I believe, ironic.

Cf. Odes 1.19 and 3.26 (the end of which is most often interpreted as a desire for a renewed relationship with Chloe).

It should be noted that Phyllis is to be Horace's last 'woman' love. This may leave the door open for continued homosexual love in older age. Cf. Horace's love for Ligurinus in 4.1 and Sestius' love for Lycidas in 1.4.
26 Cf. note 23 above on the ending of 2.4. In 3.14.25-28 Horace implies that his erotic urgency has diminished since his youth:

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

The poet's mellowed attitude toward love may be taken as an example for the aging Chloris whose lack of sexual moderation Horace criticizes in the following ode (3.15).

27 Other significant features of 4.1 beyond the scope of my topic are its programmatic nature as the first poem in the fourth book of Odes and its announcement of Horace's return to writing lyric and love poetry, in particular. For discussion of these issues and the poem in general cf. especially Fraenkel 410-414, Commager 291-297, and E. Lefèvre "Hursus bella moves? Die literarische Form von Horaz, c.4,1," RHM 111 (1968) 166-89.

28 Cf. the end of Chapter One for additional comments on the effect of the temporal adverb diu in 4.1.

29 Cf. Odes 4.13 for Cinara's short life compared with Lyce's long one.

30 It should be noted that Horace also uses desine when he tells Chloe to put an end to childhood and to enter upon sexual maturity (1.23.11). With the same word he asks Chloris (too old for love) to stop cavorting among the young (3.14.4).

31 The same technique is used in 4.13 where Lyce is compared unfavorably with a younger woman more suitable for love and seen as a shadow of her younger self.

32 Tempestiva, it will be remembered, was used of Chloe to indicate her timeliness for love (1.23.12).

33 Cf. lumenque iuventae / purpureum (Vergil A. 1.590-591) in the description of the enhanced beauty given to Aeneas by his mother, Venus.

34 For occurrences of these words in other temporal / erotic contexts cf. idoneus 3.26.1 and on decet (and related words) 1.4.6,9,11; 3.15.8,14; 4.13.17.

35 For a possible sexual allusion in trabe (20), the wooden beam under which Venus will be placed in marble, cf. trabe in Catullus 28.10.

36 Cf. 1.4.17-19 where Sestius is told that his death will take him away from banqueting and love.
37 The other three occurrences of credulus in the Odes also appear in love contexts (1.5.9, 1.11.8, 3.7.13).

38 For tears, awkward silences and continual laments as conventional symptoms of the miser amator cf. Catullus 51, Epod.11.9, Odes 1.13.6-7, and Odes 2.9 in which Horace tells Valgius to cease his perpetual lamenting. Cf. also Pichon 181-182 on lacrimae. Horace's lapse into indecorous silence (cf. Paulus as decens 13) is emphasized by the hypermetric line 35 with its elision of decoro inter and the caesura after cadit (36) which underscores the meaning of the verb and through its pause anticipates silentio.

39 For erotic dreams which satisfy desire cf. S. 1.5.83-85.

40 Horace's relationship to Ligurinus with whom he is united only in dreams recalls the somewhat detached love of Sestius for the young Lycidas in 1.4. Cf. my comments on 1.4 in Chapter Two.

41 Gramina Martii (39) picks up the military / erotic metaphors earlier in the poem (bella moves 2 and late signa feret militiae tuae 16). For time as 'winged' cf. volucris dies 3.28.6, 4.13.16.

42 For the Campus Martius and the Tiber as sites for the exhibition of the prowess of young males cf. 1.8.3-8 and 3.7.25-28. On the latter cf. my discussion of Odes 3.7 in Chapter One.
CHAPTER IV

SOME CONCLUSIONS ON TIME AND THE EROTIC: ODES 1.11, 3.9

An awareness of time's continual movement emerges from a close examination of Horace's erotic odes. The ephemeral present is most often depicted in conjunction with the past which produced it and the future to which it leads. Consequently, love in the Odes is seen from several temporal perspectives.

For the purpose of discussing Horace's emphasis on the temporal in erotic contexts I have isolated his use of temporal adverbs, his association of the seasons of nature with the seasons of human life and love, and his portraits of experienced lovers. However, these three ways in which Horace emphasizes time's effect upon love do not appear in isolation within the Odes.

Although Odes 1.25, for example, was discussed in Chapter I primarily as an example of a poem in which a temporal adverb plays a key role, it could equally well have been included in Chapters II and III, for it exhibits all three ways of focusing on time and love which I have discussed in this study. In Chapter I, I was chiefly interested in showing the effect of parcius, the temporal adverb with which the poem begins. The comparative nature of parcius immediately establishes a temporal perspective consisting of more than one time. The contrast in the first part of the poem is between past and present. But the impact of parcius is felt throughout the poem because the sense of
Lydia's dwindling desirability that it suggests reaches its climax in the second part of the poem, set in the future.

The seasonal motif appears in the last stanza of the poem when Lydia, old and withered, metaphorically becomes a worthless dry leaf consecrated by the young to the river, Hebrus, companion of winter (hiemis sodali 19). Tossed into the water, Lydia merges with it and by transferred epithet, she, too, becomes companion to winter. As time has gone by Lydia has had fewer and fewer lovers. The only 'love' in her house is (ironically) that of the door for its threshold (amatque / ianua limen 3-4). She is finally driven by desire out of her house to look for men in the streets. By associating her with winter (the season of old age) Horace emphasizes the futility of Lydia's burning lust (flagrans amor et libido 13) and her undesirability to the youth.

Odes 1.25 can also be looked at as the portrait of a woman much experienced in love who has already started her decline by the time the poem begins and whose frenzied desire and complete undesirability in old age are prophesied by Horace for the future. The changing attitude of the young toward Lydia emphasizes the passage of time. At the beginning of the poem they are visiting her less often; by the end, they have completely discarded her in favor of younger lovers. Of course, the poet, too, is another experienced figure in the poem, for by the present time of the poem, he has already become part of Lydia's past.

The three particular ways that I have isolated in which Horace emphasizes time in erotic contexts are all contained in 1.11, the
ode to Leuconoe. An examination of these temporal dimensions will allow us to see 1.11 as a love poem, although it is not always interpreted in this way.  

1.11

Tu ne quaesieris, scire nefas, quem mihi, quem tibi finem di dederint, Leuconoe, nec Babylonios temptaris numeros. ut melius, quidquid erit, pati, seu pluris hsemes seu tribuit Iuppiter ultimam, quae nunc oppositis debilitat pumicibus mare Tyrhenenum: sapias, vina liques, et spatio brevi spem longam reseces. dum loquimur, fugerit invida aetas: carpe diem, quam minimum credula postero.

Emphasis on time is established immediately in the poem through the poet's injunction to Leuconoe (in the present) not to seek the end (in the future) which the gods have already determined (in the past) for her and for himself. The poet's advice rather to endure whatever the future may bring is couched in negative terms. Horace conveys this pessimistic view of both the present and the future by focusing on winter. The picture of winter, which is central to the poem, not only identifies the present season but describes what the future will be, if indeed there will be one at all. The present winter as the last one Jupiter will bring and the prospect of future winters are equally bleak alternatives. The image of the rocks wearing away the sea, underscored by the use of debilitat (5) which we would generally expect in a human context, is evocative of old age.
Envisioning the present in terms of winter may intimate a concern on the part of the speaker with his own age. Thus, there is the suggestion that even if there are more winters to come, older age for the poet may have already arrived. The image of the stormy sea, which in Odes 1.9 was associated with sexual activity as contrasted with the quiet sea of old age and death, may indicate that here too as long as the sea continues to be buffeted by the rocks there is still hope of love.²

The impatience in the three rapid commands (sapias... liques... reseces 6-7) brings us abruptly back to the present. Sapias (6) confirms the impression running throughout the poem that Horace is more experienced than Leuconoe, for he is the one giving all of the advice. The wine which he bids Leuconoe to prepare supplies a warmth which will dispel the cold of winter and which also suggests another source of warmth, namely love. The advice to cut back on extended hopes, one suspects, may be meant as much for the poet as for Leuconoe, for as the more experienced lover, he is less likely to be able to expect a long future.

_Dum loquimur, fugerit invida _/ _aetas_ (7-8) shows Horace's continual attention to the creation of multiple temporal perspectives. His use of the future perfect looks to the future (which he has just told Leuconoe not to do!) and sees time's flight as something that will have been accomplished during his talk with Leuconoe (or with us, the reader). The temporal adverb _dum_ emphasizes the present progressive aspect of _loquimur_, the actual time of which must constantly move forward becoming the future. The description of _aetas_ as
invida brings an additional sense of urgency to the poet's time with Leuconoe. The attribution to time of the human quality of 'jealousy' or 'hostility' suggests that even if another lover does not try to steal away Leuconoe, time will.

The repeated emphasis throughout the poem on the persistence of time's progress makes carpe diem (8) a more intensely felt injunction than the philosophical platitude it is often taken to be.\(^3\) The temporal elements in the poem lead us to interpret the words as 'let's stop talking and get down to the business of love.' The injunction that Leuconoe should not trust in tomorrow (quam minimum credula postero 8) is, in the light of Horace's other love odes, a message with clearly erotic implications. Horace, of course, is implying that if Leuconoe cannot trust in the future she should indulge in her enjoyment now. However, behind his message to Leuconoe is another meant for the reader only: the poet, like a Pyrrha or Barine, may also be a dangerous object for Leuconoe's trust. He has cleverly transferred her trust in the future (which he has undermined) to a trust in himself which is equally insecure, but which (hopefully) will allow him successfully to seduce her.

3.9

Donec gratus eram tibi
nec quisquam potior bracchia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.
'donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia.'
me nunc Thraessa Chloe regit,
dulcis docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animæ fata superstiti.
'me torret face mutua
Thurini Calais filius Ornyti,
pro quo bis patiar mori,
si parcent puero fata superstiti.'
quid si prisca redit Venus
diductosque iugo cogit aeneo,
si flava excutitur Chloe
reiectaeque patet ianua Lydiae?
'quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.

While 1.11 can be seen as an attempt by the experienced poet /
lover at seduction of a credulous girl, Odes 3.9 is the example par
excellence of a pair of lovers who seem equally matched in their lack
of gullibility, a quality given them by their rather jaded lives. At
the end of Chapter I, 3.9 was discussed briefly as an example of a
poem containing a key temporal adverb (donec). The ode illustrates
particularly well through its movement from past to present to future (all in the context of a present conversation) the shifting affections of this pair of lovers. 4

The first stanza of 3.9 lets us know immediately that love's first excitement for this pair is part of the past. Donec gratum eram (1) informs us that there was a time when the anonymous man of this ode was pleasing to Lydia and implies that this is no longer the case. In that era he was young (juvenis 3) and unrivalled in his sexual powers (nec quisquam potior 2). Because of the passage of time since then the young man must have aged somewhat and perhaps lost some of his adolescent potency.

Lydia's recollection of the past picks up the idea of competition implicit in nec quisquam potior, but left unspoken by the young man. Of course his statement about the past does not eliminate the possibility that Lydia had other lovers; it only states that he was the best! Lydia's words are more explicit. Her glory was when she held first place in the young man's affections, when he burned for no one more than for her (donec non alia magis / arsisti 5-6) and she did not take second place to Chloe (neque erat Lydia post Chloen 6). The 'good old days,' then, were not a time when the lovers were faithful to each other (necessarily), but a time when each was able to outrank the competition.

In the second exchange between the lovers we learn of their present affections. Chloe has taken over Lydia's place and now rules Lydia's former lover. He has shifted from playing a seemingly active role in the past with Lydia (bracchia...juvenis dabat 3 and rege 4) to
a more passive role with Chloe (me nunc...Chloe regit 9). Lydia's current love is a mutual affair (me torret face mutua 13) and her lover is still young (puero 16); mention of his youth may be a 'dig' at her former lover's advancing years.\(^5\) Their claims of loyalty unto death to their new lovers, shaken by their history of presumably non-exclusive relationships, are completely undercut by what follows in the third and final exchange.

The man's questions, introduced by quid si...si (17,19), although framed in the present indicative, really look to the future. He does not stoop to asking Lydia to return to him (for what if he were rejected?), but prefers to test the waters. However, the language he uses to raise the possibility of Lydia's return is ironically filled with abuse. Prisca Venus, by suggesting the long history of their relationship, calls attention to Lydia's aging. While he considers getting rid of Chloe, he still compliments her (flava 19); yet he offers nothing equivalent to Lydia. In fact, the perfect passive participle rejectae (20) which modifies Lydiae nastily recalls his earlier rejection of her and puts her in the same category with Chloe who is currently under consideration for discard (executitur 19).

It is not surprising that this couple, who obviously retain a lot of bitterness toward each other (and presumably much attraction or they would not be carrying on this dialogue), having once separated would have to be forced back together with a bronze yoke. The love which drives them together, (quid si...Venus...cogit 17-18) and equally easily forces them apart, suggests the powerful, but unstable
bond of sex.

Even though the poem ends (in the subjunctive) with a possible future reconciliation for the lovers it is obvious that their rocky history is not over. Even if the lovers do renew their relationship the anger (iracundior 23) and the unpredictability (levior 22) Lydia ascribes to her lover already suggests the seeds of their next breakup. Perhaps his unprincipled and wanton nature (taking improbo as reflecting upon him) make him a suitable match for Lydia, even if a temporary one. The negative, or at least mixed, close of 3.9 fits the melancholy tone with which many of the erotic odes end.

The view of the erotic which emerges from the Odes is an unsettling one. What enjoyment exists in the love situation is mitigated by its temporary nature. For example, the carpe diem statement of 1.11 (let's make love) is undercut by the threat of time's passing and the reminder that we cannot count upon tomorrow. Love is a part of life in which we all participate, but which offers no satisfaction free of danger or the risk of danger.

Such a view of love has been illustrated in all the poems we have discussed. Horace emphasizes the dominance of time in erotic contexts by giving special prominence to temporal adverbs, by treating season as a metaphor for time's passage, and by portraying the interaction of lovers of various ages and experience. Although the poet treats a rather wide range of erotic situations, what emerges is at best a mixed view of the effect of love on those who experience it, a view forced by Horace's insistence on making us see love's present as only a moment in the rapid passage of time. Since we are compelled to see
love simultaneously from more than one temporal perspective, whatever fulfillment it may offer is undercut by our awareness of its transitory nature. Horace's are not inferior love poems, but rather ones carefully fashioned to create an attitude toward love in which change is a fundamental feature.

Despite his less than happy view of love which results from an awareness of *invidia aetas*, Horace recognizes the erotic as a permanent part of the human condition, and therefore as an appropriate subject for a poetry which is capable of surviving the passage of time:

nec, si quid olim lusit Anacreon,  
delevit aetas; spirat adhuc amor  
vivuntque commissi calores  
Aeoliae fidibus puellae.  
(4.9.9-12)
CERTAINLY, e.g., Nisbet and Hubbard 135 who talk about "hints of a love-interest...which are not conspicuous." For a recent analysis of 1.11 which gives more recognition to the erotic element in the poem cf. B. Arkins, "Horace, Odes 1.11," Studies in Latin Literature and Roman History I, ed. C. Deroux, Coll. Latomus 164 (Bruxelles 1979) 257-65.

2 Commager 273-74 notes several similarities of theme and metaphor in 1.11 and 1.9.

3 For this unfortunate view of 1.11 cf., e.g., Collinge 68, 111.


5 C. L. Babcock, "Si Certus Intrarit Dolor: a Reconsideration of Horace's Fifteenth Epode," AJPh 87 (1966) 409 points out the double edge in the word mutuus 'reciprocal' with its root meaning of 'change.'
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I have included in my bibliography a few sources which, while not directly related to the topic of the dissertation, have influenced my thinking about it.

Texts

The standard text for Horace has been:


I have used the Loeb Classical Library editions for quotations from the following ancient authors: Catullus, Columella, Lucretius, Vergil; the Oxford Classical Texts have been used for Anacreon, Sophocles, and Plautus.

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