

HORACE'S BANQUET IN ODES 1.17

PIETRO PUCCI

Cornell University

I

As far as I know, Klingner was the first scholar in recent years to propose a symbolical interpretation of Horace's landscapes. For him Horace's natural settings do not simply mirror the poet's particular feelings and imaginings about nature, they present a symbolic image of Horace's poetic world. In interpreting *Odes* 1.17, for example, Klingner noticed how the bucolic setting of the first part of the poem is transformed in the second: as the "human spirit" enters into the divinely protected enclosure of Horace's farm, the setting becomes "the spiritual space of the poet's true being and existence" ("der beseelten Daseinsraum des Dichter").¹ This space is protected by the gods and ruled by a magic peace on behalf of Horace's *musa* and *pietas*. In interpreting the details of the poem, Klingner pointed out that a "marvelous tension" develops between this magic bucolic space and Tyndaris' pain, and between Horace's desire for Tyndaris and his posture as the donor of a peaceful shelter.

While Klingner's symbolic interpretation has found many followers, his perceptive description of the tensions which inform the final part of the poem has been almost forgotten. Today the most imaginative critics of Horace follow Klingner in emphasizing the symbolic relevance of the poem, but they reduce the poem to one dimension and to only one tone. Thus Steele Commager interprets the banquet in *Odes* 1.17 as the image of "... the timeless world of art, of creativity and order—and of the peace possible within it."² Irene Troxler-Keller goes still farther by writing of this poem that this "world full of happiness and harmony offers protection against hardships, dangers and fears;

¹ *Philologus* 90 (1935) 293.

² S. Commager, *The Odes of Horace* (Bloomington and London 1962) 352.

since the dark powers of Roman reality are kept at bay by the close presence of the gods and have no domain in this musical territory, they act as the remote thunders of an abating storm.”³ Likewise Syndikus pits the luminous world of Horace, governed by the orderly, ennobling and moderating spirit of the Muses, against the world of darkness of the Elegiacs emblemized by love’s passion and violence.⁴ As mirrored by this landscape, then, Horace’s poetry is presented as a harmonious, self-contained world governed by its own peaceful rules and removed from dark reality. And since this poetic landscape is ostensibly ruled by a magic spell, Horace’s poetry can be said to have a bewitching, enchanting power. It is possible that this charm or spell has also blinded scholars less prepared to follow Klingner’s symbolic interpretation, but eager to elicit from the poem a statement of humanistic reassurance. Fraenkel and Brink,⁵ for example, magnify the *pax deorum*, the lack of conflict, and the safety in 1.17, ignoring the presence of disharmony and tension in the poem. As far as I know, only Reckford sees that “Horace’s asylum from the destructive passions of the city is surely less innocent than it appears.”⁶ The purpose of this paper is to reopen the question of the poem’s full significance, most particularly to describe the irony, the double-entendre, the openness of meaning which mark the second part of the poem and which reveal an unresolved tension and conflict.

II

Hic in reducta valle caniculae

vitabis aestus et fide Teia

dicis laborantis in uno

Penelopen vitreamque Circen. (1.17.17–20)

As Commager has rightly pointed out, the *locus amoenus* representing Horace’s spiritual and poetic ideal is often identified with a remote and coolly refreshing place. It is sufficient here to mention the *gelidum nemus* of *Odes* 1.1.30, where nymphs and satyrs dance. This withdrawal

³ I. Troxler-Keller, *Die Dichterlandschaft des Horaz* (Heidelberg 1964) 111.

⁴ H. P. Syndikus, *Die Lyrik des Horaz* I (Darmstadt 1972) 197.

⁵ E. Fraenkel, *Horace* (Oxford 1966) 204 ff. C. O. Brink, *Horace on Poetry* (Cambridge 1971) 461 f.

⁶ K. Reckford, *Horace* (New York 1969) 59.

into refreshing and removed places indicates Horace's more congenial poetic vein, the personal, lyrical, occasional poetry which can be defined as *genus tenue*. Mette⁷ has shown that the *gelidum nemus* of *Odes* 1.1.30 is the place of the γένος λεπτόν, i.e., of the genre whose themes are the *συμπόσιον* and ἔρως (*Odes* 1.6.17-20; 2.12.12-16, etc.). Echoes of *genus tenue*, therefore, are immediately and initially connected with the theme of *mensa tenuis*. See also, for instance, 2.16.37 ff.:

mihi parva rura et
spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
spernere vulgus.

This theme is important in Horace's *Satires* and *Odes*. One remembers easily the *vile . . . Sabinum*, the *modici canthari* (1.20.1-2), the *humilis domos* (3.1.22) the *mundae parvo sub lare pauperum cenae* (3.29.14 in Horace's invitation to Maecenas).

In view of this association, it is revealing to examine the gifts that the Sabine farm in our poem 1.17 will bestow on Tyndaris:

hinc tibi copia
manabit ad plenum benigno
ruris honorum opulenta cornu. (13-15)

"Hence a full abundance of the splendors of the country will flow for you from the horn of plenty."⁸

The *opulentia* of the gifts of Horace's farm is at variance not only with the above quoted statements of the poet, but also with *Epist.* 1.16.1-10 (and in particular with *an bacis opulentet olivae* 2), while the *copia . . . benigno cornu* is too fulsome for the *genus tenue*. The personification of *Copia* with her horn evokes the Golden Age in epic and political literature (see *Carmen Saeculare* 59 f.)⁹ and implies the *genus grande*.

⁷ H. J. Mette, "'Genus tenue' and 'Mensa tenuis' bei Horaz," *MH* 18 (1961) 136-39, published also in H. Oppermann, *Wege zu Horaz* (Darmstadt 1972) 220-24 (from which I quote).

⁸ *Ruris honorum* may also be dependent on *benigno*.

⁹ See Troxler-Keller (above, note 3) 115 f. for the analysis of *cornu Copia* as a political Augustan theme in art and literature. Horace uses the expression also in *Epist.* 1.12.28-29: *aurea fruges / Italiae pleno defudit Copia cornu*, on which see the commentary of J. Préaux (Q. Horatius Flaccus, *Epistulae* [Paris 1968] 135): "Cette pointe de la lettre à Iccius . . . associe le thème de la Corne d'Abondance avec celui de l'Age d'or."

Also the order of the words in this passage (14-16), with its strong hyperbata, extols and magnifies the style.

The same *genus grande* is implied by the epic theme that Tyndaris will sing after the anacreontean mode (*fide Teia* 18). Certainly those of Anacreon's poems that we possess are far removed from the sublime and the epic; indeed, it is curious to find that in one fragment (4 Gentili) the poet discards the horn of *Amalthea*, probably in favor of more sensuous pleasures. Furthermore it is impossible to know whether Anacreon himself ever used epic themes in his convivial poems owing to the scanty number of the fragments we possess; in the extant work, clearly, no convivial song elaborates an epic theme.¹⁰

But the fact remains that in our poem Tyndaris' ode, though sung in Anacreon's style, will recount an epic theme, or at least involve epic characters, Penelope and Circe.¹¹ Thus, both the *cornu copia* and the epic theme of Tyndaris' song add a sublime and impersonal note to the conventional song of the symposium. In particular, the *cornu copia* connects Horace's *musa* and *pietas* to a symbol of *utopia*, fullness and blessedness which might also allude to the rich and generous vein of Horace's poetry.¹² The epic theme of Tyndaris' song creates the same effect by evoking the myth and the impersonality of the epic song.

¹⁰ The mention of Anacreon fills, at any rate, an important function at this point in the poem. For, with *fide Teia*, Horace evokes the grace and urbanity of Anacreon's symposia, the beautiful songs which the poet wants to sing during the banquet, and the lack of violence. See note 32 and Syndikus (above, note 4) 195-96.

¹¹ Syndikus (above, note 4) 196: "... so ist allein schon das mythologische Thema eine Erhöhung in das Reich der Dichtung, es weist weg von den Bedrängungen des Alltags. ..."

Indeed Hellenistic poetry has indulged in developing erotic themes for the heroes of the old saga; but this feature appears very sparingly in Horace, in comparison for instance to Propertius, Ovid, etc.

¹² See Ch. Segal, "Horace, Odes 2.6," *Philologus* 113 (1969) 250: "The very richness of this landscape bears witness to the creative energies which the poet keeps alight and rekindles ever anew despite the passing of his personal life. One may compare the bucolic landscape of Odes 1.17 also blessed by divine favour (*di me tuentur* . . . 13) and fecundity (*hic tibi copia manabit ad plenum benigno ruris honorum opulenta cornu*, 14-16)." This representation of Horace's poetic energy, richness and fecundity should be compared with the theme of the dionysiac landscape, symbol of Horace's inspiration, see C. Bowra, *Inspiration and Poetry* (London 1955) 27, "he certainly knew the frenzy of inspiration, which he symbolized by the appearance of Bacchus on the hills (2.19) or by Nymphs and Satyrs who sever him from the throng of common men (1.1.31-32)."

But both these views, intimating a sort of god-like ease, of divine power in the creative act do not jibe with Horace's view of his poetic creation as *laborem plurimum*, see 4.2.26 ff., where Horace compares himself to an industrious bee. A suggestion that art implies *labor* appears also in our poem, see below, p. 276.

Horace therefore suggests that his art aims at and inspires a sense of fullness, blessedness and loftiness.

But the lofty and impersonal features of Horace's *locus amoenus* and art are counterbalanced by opposite elements. The prodigious *cornu copia* seems at variance both with the shaded coolness of the valley and with the style of the bucolic setting and of its more humble, realistic expressions (see, for instance, *olentis . . . mariti*). Analogously, the epic theme doubles—following the structure of parallelisms between the first and second part of the poem—Faunus' *fistula* (10), i.e., a bucolic tune. Furthermore, the epic theme of Tyndaris' song develops the erotic rivalry between Penelope and Circe—hardly mentioned in the *Odyssey*—and mirrors the personal situation of Horace and Cyrus, both in love with Tyndaris. The epic reverberations are, after all, less grave, less impersonal and sublime than one might initially suspect.

What we have, then, is the blending of lofty and low stylistical expressions, of highminded and humble poetic intentions¹³ into a text that we might consider ironical, provided we define the function and the effect of this irony. For the high tone evoking sacredness, ease and fullness, or the remote, impersonal aura of myth ennobles and

¹³ The contrast and blending of different tones is not uncommon in Horace's description of ideal landscapes. In 2.6, for instance, the ideal place that Horace dreams of, after Tibur, is Tarentum. The poet describes this place with a series of contrasting attributes (10–14)

dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalanto.
Ille terrarum mihi praeter omnis
angulus ridet . . .

As Ch. Segal (above, note 12) 241 writes, the poet "balances the practical simplicity and immediacy of *pellitis ovibus* against the remoter, more solemn, more ponderous stature of *regnata . . . Phalanto*. The bucolic directness holds in check the luster of the almost mythical past." (Emphasis mine.) Then, by reducing, with the word *angulus*, the vast and remote space so described the poet superimposes an intimate and private connotation on the previous attributes. Later the landscape is again aggrandized by a description which recalls the Golden Age (15 ff.). Here too, therefore, the homey privacy of a little "nook" is combined with the utopia of the Golden Age and the remoteness of history. Segal subtly analyzes other contrasting, troubling tones of the same poem, see *beatae . . . arces* (pp. 243 f.), *vatis amici* (pp. 245 ff.) etc. I agree with his statement that "... the importance of personal mortality in the ode [2.6] accepted though it is, and the other negative hints . . . keep the resolution from being completely closed" (p. 252).

extols both the occasion of the symposium and the poetry about it. But this aggrandizement and loftiness conspire also in cloaking what happens on this occasion, the private, commonplace, even profane and violent situation that occurs inside the *locus amoenus*: the erotic rivalry between Horace and Cyrus. It has indeed become customary today to ignore this theme of jealousy and rivalry: Fraenkel, Commager, Troxler-Keller, to mention only a few, hardly take this theme into account at all.¹⁴ They are reacting perhaps against the attempts which have been made in the past to interpret the poem as an autobiographical document. If so, their reaction is sound, for that type of criticism is nothing else but a process of riddle seeking¹⁵ and destroys the imaginative power of the poem. But there is no need to interpret this poem autobiographically to assess soundly the importance of the theme of jealousy. The neglect of this theme suits only the reassuring humanistic interpretation that the above critics have propounded, for by ignoring the erotic rivalry they can easily deny the existence of any conflict and tension *inside* the *locus amoenus*.

We will, on the contrary, uncover all the elements that hint or refer to the jealousy, convinced as we are, that however concealed, they exist and that they countervail, in an unresolved tension, the harmonious peace of the *locus amoenus*.

We will not disregard the significance of the name Tyndaris (suggesting Helen) and the evocation of the erotic rivalry between Penelope and glassy Circe. Helen evokes also the rivalry of Menelaos and Paris, so that with this further link Tyndaris functions as a figurative structure through which one can perceive both the rivalry of Menelaos and Paris, and that of Penelope and Circe, both pairs being mirrors of the rivalry between Horace and Cyrus. The poet and Cyrus are indeed *laborantes*, in a torment of love for Tyndaris, just as Menelaos and Paris were for Helen. Thus, through an ironical inversion the phrase *laborantes in uno*

¹⁴ Nisbet-Hubbard, on the contrary, emphasize the autobiographical and occasional theme of this poem by summarizing it as Horace's invitation to Tyndaris: "Come live with me and be my love" (p. 216). Syndikus (above, note 4) 196 recognizes that Horace desires Tyndaris, but, by underlying the dispassionate, controlled love of Horace, fails to see the presence and force of jealousy.

¹⁵ Fraenkel 208 rightly attacks the various attempts at connecting poems 1.16 and 1.17 on the grounds of Tyndaris' name and of an improbable palinode.

should mirror the actual characters of the poem *laborantes in una*.¹⁶ The triangle, Penelope, Circe, and Ulixes cannot be applied to Tyn-daris because she is in pain only as the object of desire. Yet Penelope and Circe mirror closely the roles and ethos of Horace and Cyrus, as Klingner has noticed (p. 293): "In the mirror image of the song about faithful Penelope and insidious, unreliable Circe, the reference is still to Horace's constancy and to the unreliability of the other lover."

Let us trace the images which describe the rival lovers. Cyrus, in the first part of the poem, is mirrored by the green snakes and martial wolves which, if it were not for the magic setting, would harm the young kids (8-9), and, in the second part of the poem, by Circe who reduced love to bestiality. Is there any link between the first set of images, *virides colubras*, and the name of Circe? I think so. Certainly we should connect the epithet *vitrea* used for Circe with the epithet *virides* used for the snakes (*virides . . . colubras* 8). In fact, *vitrea Circe* has puzzled the commentators from antiquity to our day. Three basic meanings have been suggested: (1) radiant, beautiful,¹⁷ (2) many-colored, unfaithful,¹⁸ (3) *caerulea*, i.e., *marina*.¹⁹ But *vitreus* (and *ὑάλινος*) implies the idea of green,²⁰ so that, while the epithet here probably evokes the idea of the sea and possibly that of tempestuous unfaithfulness,²¹ it also parallels the image of green snakes. This epithet for the snakes has also puzzled commentators, unable to see,

¹⁶ *Laboro* in an erotic sense is used also in 1.27.19. This sense derives from the sense of *labor* as "load." Thus Horace uses the verb for the strained trees under the violence of winds (2.9.7) or under the load of snow (1.9.3). The word, therefore, introduces in the peaceful *locus amoenus* the notion of "menschliche Not" (Klingner [above, note 1] 416), the idea of human stress and need.

¹⁷ Corinna, fr. 42 Bergk (=Phryn. 309), καὶ ἡ Κόριννα τὸν ὑάλινον παῖδα θήσεις, which is variously interpreted and has often been corrected. Cf. Call. fr. 288.16, Ovid, *Metam.* 13.791, etc. Porphyrio: *splendidam*.

¹⁸ Cf. G. Schönbeck, *Der locus amoenus von Homer bis Horaz* (Cologne 1964) 186, and Nisbet-Hubbard 224.

¹⁹ Ps. Acro, "... aut mari vicinam," cf. 3.28.10, *viridis Nereidum comas*, and see Nisbet-Hubbard.

²⁰ ὑάλινη θάλασσα, Johann. Apoc. 4.6: ὑαλίξω "to be green like glass," etc. *Vitreus* is often explained as *caeruleus* (see Servii *Comm. in Verg. Georg.* 4.359, etc.); and it is often applied to sea water or rivers, etc.: *vitreo ponto*, Hor. *Odes* 4.2.3, Ovid, *Am.* 1.6.55, etc. *Caeruleus* and *viridis* are indeed synonymous (Vitruvius 7.14, etc.).

²¹ On the sea, as image of an unfaithful, tempestuous woman see *Odes* 1.5 (Pyrrha's *Ode*) and the commentary by Pöschl, *Hommages à J. Bayet* (Brussels 1964) 579-586.

besides its literary tradition, its precise significance in our text;²² our suggestion that *virides colubras* and *vitream Circe*²³ should be felt as related emphasizes the structure of parallelism in the poem. Moreover the snakes, because of their poison, figuratively hint at Circe's intoxicating drugs.

On the other hand the *martialis* . . . *lupos* of line 9 are echoed by *Marte* in the sixth strophe where Horace tells Tyndaris that Bacchus and Mars will not trouble the banquet with their brawls. The serene "aura" of the banquet, therefore, will fence out the violence and the intoxicating passion that these gods evoke in the context, just as the violence of the wolves and the poison of the snakes do not touch the cattle of Horace's farm. Both violence and frenzy are embodied in Cyrus' behavior in the last stanza of the poem where he appears in a conventional elegiac attitude. A figurative unity therefore encompasses the snakes, Circe and Bacchus, the wolves and Mars: Cyrus at the end appears hyperbolically, as the embodiment of all these mentioned threats, the martial wolves and Mars, the snakes, the Magician and Bacchus.

All these disparaging and negative attributes ascribed to Cyrus result from a structure of figurative references, metaphors and allusions, hinting rather than stating, implying analogies which are bold or excessive and therefore suspended between the modes of amusement and abuse. As a donor of magic peace Horace can smile at Cyrus' fierceness, but as a wooer of Tyndaris he is insulting the rival.

In contrast to Cyrus stands Horace; and though the text shows him not as the direct rival of Cyrus, but as a donor of peace, his posture as a lover is mirrored in Penelope. Horace hides his own desire and passion ("he presents himself in the poem not as one who needs or demands, but as one who gives. . . ." Klingner 293), yet the text is unambiguously marked by this repression. The rigorous parallelisms of the text build a clear contrast: Wolf-Snake-Circe-Mars-Bacchus-Cyrus and Faunus-Horace-musa-pietas-Penelope.

However, the text intimates a dangerous proximity between Horace's

²² Though the epithet "green" for snakes seems conventional (Pind. O. 8.37, *γλαυκοὶ δὲ δράκοντες*)—see Nisbet-Hubbard—commentators have looked for some other justification of this adjective, and found it, though without evidence, in the poisonous character of snakes (Wickham 1896, Ussani 1922, etc.).

²³ Notice the parallel alliteration: *viridis vitrea, colubras Circe*.

desire and Circe-Cyrus' desire. For Circe is not only the mirror image of the lover who turns love into bestiality, but also the figure of magic incantation.²⁴ Like Horace, Circe invited her lovers into a magic setting, a setting that has the same tamed and magic peace as that of Horace's farm. She too offered sweet wine—Pramnian wine—to her lovers, and she sang for them.

A dangerous proximity, therefore, is evoked by the resemblances between Circe's magic setting and Horace's *locus amoenus*, between what Circe stands for in the poem and what Horace stands for. In fact, Horace's *locus amoenus* effaces rivalry and conflict because of the poet's *musa* and *pietas*, while Circe's garden bespeaks a peace produced when men are reduced to tamed animals. But the power of incantation, however directed, connects Horace with Circe, not with Penelope. Horace does not simply sit as did the Penelope who painfully awaited the return of the hero; he acts as Circe did, inviting Tyndaris, enjoying her presence, and seducing her through the magic *aura* of his world. Horace seems, then, to be dangerously close to Circe; the incantation worked out by his poem seems to encompass, consequently, both his painful desire as a lover (*laborans*) and his posture as a donor of a divinely inspired harmony.

Yet these two roles are incompatible, as is shown by the fact that they are mirrored by two contrasting figures, Penelope and Circe. In other words, the hiding of desire creates a pervasive ambivalence in the text. We have already seen how the *genus grande* and the *genus tenue* are blended together, how the epic song of Tyndaris, far from recreating the remote aura of myth, hints at private, erotic feelings after the Anacreontean mode. The valley itself, as we have said, is described contradictorily: we expect a garden of such a luxuriant and prodigious abundance of fruits to be sunny and open, rather than cool, shaded and remote. These contradictory qualifications of the farm reveal the juxtaposition of different, clashing intentions. On the stylistic level, the motifs of the *genus grande* are at variance with those of the *genus tenue*: the prodigious and luxuriant valley in fact bespeaks the

²⁴ Charles Segal, "Circean Temptations: Homer, Vergil, Ovid," *TAPA* 99 (1968) 419, comments on this mention of Circe: "... even in the anti-Circean atmosphere of the Augustan age this goddess can still carry a fairy-tale charm, and the inviting aura of the ever-willing, mysterious female can still cling to her."

grandiloquence of public and epic poetry, while the cool and remote valley is a symbol of a private and withdrawn life in pursuit of love and art. This ambivalence intimates again the two roles that the *persona* of the poet plays in the ode, the donor of sublime, magic fullness, and the jealous lover. While in the first instance the garden grants Tyndaris the full abundance of the splendors (*honorum*) of the country from the horn of plenty, in the second instance the remote valley resounds with the song of love's pain (*laborantis*): there man is blessed by fullness, here he is distressed and bent by want and suffering. Furthermore the image of the luxuriant garden suggests the teeming explosion of life, while the shaded and cool valley conveys the sense of the stifling and freezing of the warmth of life.²⁵ These ambivalent and contradictory qualities of the prodigious setting correspond to the dangerous duplicity of magic as both donor of life and dispenser of death. Here again we discover the closeness between Horace's and Circe's garden. And finally, we should trace the tension between these features of the *locus amoenus* to Horace's writing. The pursuit of an art that would create a self-contained world, blessed by fullness, presence and sacredness proves to be utopian. For, in the process of writing, the boundaries of this world do not hold: the threat of death, the violence and profanity of the erotic rivalry surreptitiously penetrate the borders of the *locus amoenus* and the world of the poem.

III

The next strophe describes the banquet:

Hic innocentis pocula Lesbii
duces sub umbra nec Semeleius
cum Marte confundet Thyoneus
proelia . . .

"Here in the shade, you will drink cups of harmless Lesbian wine, and Bacchus son of Semele, the Maddening, will not join Mars in waging battles . . ."²⁶

²⁵ In the remote and chilly valley of Horace's farm, the place exempt from the *aestus*, we feel—as often in parallel contexts, see 1.1.30 *gelidum nemus* (and cf. *gelida . . . morte* 2.8.11–12) where satyrs and nymphs withdraw the poet from human contact (*secernant populo*)—something like the death of what is human.

²⁶ Bacchus and Mars are conceived as allied in waging battles (see Kiessling-Heinze).

The main concern of recent scholars has been to explain the strophe at its obvious level, emphasizing the moral harmlessness of the *innocens* . . . *Lesbium*, the sweetness of the wine, the exclusion of the violent, though real, attributes of Bacchus. Again, this reading has intensified the character of the harmonious, peaceful world depicted by Horace, the absence of conflict and destruction.²⁷

But this emphasis obscures something of the specific traits of the text, something of its hyperbolic irony. Here, after the mention of Circe,²⁸ the text multiplies its defences against the presence of something poisonous, passionate and violent, as if the Lesbian wine could be easily mistaken for the Pramnian wine that Circe offered to her guests.²⁹ To begin with, we should notice that Horace never elsewhere mentions any wine in such priggish term as *innocens* "innocuous" or "harmless."³⁰ This epithet has, first of all, a concrete meaning in the sense of "that

²⁷ Thus Fraenkel (above, note 5) 207 writes: "The conventional themes of a Theophany and an invitation to a banquet are subordinated to a fresh and entirely personal conception. The *pax deorum*, too, which is explicitly described as such in the first part and shows itself in its consequences in the second, has here a special application: the poet and all that belongs to him will be safe from conflict and destruction." Keissling-Heinze write: "*Innocens* explains what follows: *nocens* is the wine that provokes fights and rude acts of violence." Troxler-Keller 109 speaks of wine and "pure love" ("reine Liebe"). Commager 350 is more cautious: "If Tyndaris will come to the Sabine farm she can forget her fears of drunken brawls and of the bestial Cyrus (21-28). The *only* wine served will be that of Lesbos." (The emphasis is mine.)

²⁸ It is probably appropriate to quote *Epistulae* 1.2.23 ff. where Horace speaks of the "cups of Circe": *Sirenum voces et Circae pocula nosti; / quae si cum sociis stultus cupidusque bibisset, / sub domina meretrice fuisset turpis et excors, / vixisset canis immundus vel amica luto sus.*

²⁹ That the Pramnian wine was sweet is stated by the schol. in *Od.* 10. 235, but other authorities deny this, see schol. *Ar. Eq.* 107. Pramnian wine was still in favour at the time of Pliny, *N.H.* 14.5. Since antiquity, critics have been uncertain about the place of origin of the Pramnian wine: our sources mention Thasos (schol. *Od.* 10.234), Smyrna (Pliny, *N.H.* 14.5), Ephesos (Alciphron in Athen. 1.31) and Lesbos (Ehippos in Athen. 1.28: *φιλῶ γε Πράμνιον οἶνον Λέσβιον*). The line is short a foot and therefore cannot be fully trusted. See, for instance, A. M. Desrousseaux in his edition of Athenaeus (Paris 1956), who by printing *φιλῶ γε Πράμνιον οἶνον <αἰνῶ> Λέσβιον* effaces the identification between the two wines. But this correction, for all its paleographical merit, is—to some extent—arbitrary: the lacuna could be in the last foot and it would be irrecoverable.

³⁰ Because wine is an attribute of a poem's imaginative structure (S. Commager, *TAPA* 87 [1957] 68), it is never defined with such a priggish qualification. It can be *lene* (3.29.2), *vile* (1.20.1), *obliviosum* (2.7.21), *dulcis* (3.13.2), *ardens* (2.11.19) etc. It can give *spes novas* and efface *curas* (4.12.11-12, 2.11.17-18 etc.). Horace seems here to translate a word like *ἄλυστος* used for the Chian wine by Hermippus (Athen. 1.29c). Erasistratos, a famous doctor in Alexandrian times, recommended the Lesbian wine (Pliny, *N.H.* 14.7).

which does not cause headache, light.” The verb *duces* is well suited to this meaning, since it implies drinking leisurely and abundantly, probably unmixed wine, as do *trahere* and the Greek verbs *σπᾶν* and *ἔλκειν*.³¹ The choice of the wine and the epithet for the wine build up an emphasis that makes us aware of a threat: indeed however light, sweet and *innocens* the *Lesbium*, the symposium remains under Bacchus’ protection and cannot be felt as freed of all peril and deprived of all tensions. Even moderate drinking, as Horace asserts in the next poem 1.18.6, introduces *Bacchus pater* and *decens Venus*.³² The song of Tyndaris is already a sign of this presence.

Now Venus is certainly not excluded from our banquet; on the contrary, she is invited. But she is invited in an ironic way. Horace hyperbolically fences out of his *locus amoenus* the battles that Semeleius, the Maddening, allied to Mars, could wage. Let us disregard for a moment these two epithets. The text implies that Horace’s and Tyndaris’ symposium will not be transformed into brawling and riot. Some of the old commentators, Sanadon, Jani, Mitscherlich,³³ under-

³¹ For the Greek use of *σπᾶν* and *ἔλκειν* see, for instance, Eur. *Cycl.* 417, Alexis in Athen. 5.221a, etc. For Latin *duco* see *ThLL* 5.2120.16 ff. For Horace see especially *Odes* 4.12.14: *adduxere sitim tempora Vergili: / sed pressum Calibus ducere Liberum / si gestis . . .* See Nisbet-Hubbard.

³² *Odes* 1.18, in some way, seems to add a commentary to our poem 17 on the specific point of moderate drinking.

The theme of drinking in a civilized and urbane way in a banquet exempt from violence can be traced back to Anacreon, fr. 33 (Gentili), especially lines 5–6:

ὥς ἀνυβρίστως
ἀνὰ δηῦτε βασσαρήσω.

Notice here that the absence of *hybris* does not mean lack of celebration and frenzy as the verb *ἀναβασσαρέω* makes clear. Anacreon in this poem represents a symposium where the frenzy of Bacchus might be conducive to “beautiful song” (10–11). See Gentili, *Anacreon* (Rome 1958) 21 f., who lays emphasis on the “new element” of Anacreon’s poetry, the presence and the religious significance of Dionysus in company with Eros and Aphrodite.

Anacreon’s poem 33 is indeed the source of inspiration for Horace, *Odes* 1.27; for other poems (or fragments) of Anacreon in the same vein, see 48 and 56 (Gentili).

³³ Sanadon, *Les Poesies d’Horace* I (Paris 1728) 579, translates the lines on the brawls of Bacchus and Mars as follows: “Les noires fureurs seront bannies des innocent combats que nous nous livrerons à coup de verres.”

Ch. G. Mitscherlich, *Q. Horatii Flacci Opera* I (Lipsiae 1800) 191: “Igitur est: non excitabit proeli similia Martis proeliis vel ut planius eloquar, lenioris vini haustus, isque modicus animus quidem exhilarabit, iocosque ac ludos producet, nec tamen pugnas, qui Thracum vino inebriatorum mos est.”

Jani’s view is mentioned by G. F. Preiss, *Q. Horatius Flakkus, Werke* II (Leipzig 1807) 658.

standing the words in this way, correctly concluded that Horace fences out riot, but not the *certamen* or *proelia Veneris*. This view seems to me correct, also on the grounds of Horace's overall treatment of the theme of wine and love.³⁴ Horace excludes with ponderous, hyperbolic terms just the *proelia* waged in anger by Bacchus and Mars, but he is silent about the *proelia Veneris*. The irony of this hyperbolic, and yet carefully limited, exclusion should not pass unnoticed.

And what about *Semeleius* and *Thyoneus*? Let us notice that *Semeleius* refers to the destructive jealousy of Hera, and *Thyoneus* both to the madness of the Bacchants and to the enchanting power of Bacchus. Both epithets are therefore pointed, since they evoke the actual situation of Tyndaris threatened as she is by Cyrus' jealousy and fury,³⁵ but sheltered by the magic aura of Horace's *locus amoenus*.

Fraenkel finds these heavy epithets ironical because they contrast with the simple surroundings. But the surroundings are not simple at all, under the magic spell of Faunus as they are. The irony of the ponderous epithets consists in the amusing wickedness by which they pretend to exclude that which patently is well settled inside the *locus amoenus*: for jealousy, though under control, looms in the mirror images of Penelope and Circe, while the enchanting power of Bacchus is present in the *locus amoenus* as the magic of Faunus and in the drinking of the symposium. Without the ironic hyperbole of the phrase and this amusing maliciousness of the epithets, Horace's dwelling on jealousy and violence would sound inappropriate, or, worse, distasteful.

³⁴ As already mentioned, in the next poem, 1.18, Horace praises the *modici munera Liberi* and cautions against the dangers of trespassing that measure. The moderate drinking introduces *Bacchus pater* and *decens Venus*.

On Horace's *proelia Veneris* see *Odes* 1.6.17 ff.

nos convivium, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui.

Odes 4.1.1 f.

Intermissa Venus diu
rursus bella moves?

and lines 29 ff. of the same poem:

me nec femina nec puer
iam nec spes animi credula mutui
nec certare iuvat mero

³⁵ The point is made explicit by the word *Marte* which, as we have seen, picks up *martialis* . . . *lupos* of 9.

It is noteworthy that here as before—though through different rhetorical devices—the text betrays an ironical duplicity by referring to myth. The *cornu Copia*, Penelope and Circe, Mars, Semeleius and Thyoneus are all crucial “figures” through which the text reaches an aura of sublimity and, simultaneously, elicits an ironical disavowal.

IV

The last strophe finally presents the absent rival by name and by his ethos:

nec metues protervum
suspecta Cyrum, ne male dispari
incontinentes iniciat manus
et scindat haerentem coronam
crinibus immeritamque vestem.

(“nor will you, suspected, fear the bold Cyrus lest he should cast his uncontrolled hands on you, badly matched, and tear away the wreath clinging on your hair and rip your undeserving gown.”)

From the high style evoking the gods we descend here into the bathos of elegy. As the wolf, the snake, Circe, Madness and Fury appear in the person of him whom they presaged, we face, at most, a conventional scene of elegy.

Here the text intimates Horace's proximity with his rival Cyrus. The irony of the poet is clear in the last line: *immeritamque vestem*, the undeserving gown. Certainly, Tyndaris' gown does not deserve Cyrus' rage, but she might well. Would Tyndaris be really undeserving of Cyrus' jealousy? Obviously the hypallage raises only the question, leaving the answer in an ironical suspension.³⁶ If we read the

³⁶ Few commentators notice the uniqueness of the *figura*. L. Desprez, *Q. Horatii F. Opera* (Philadelphia 1804): “Quid enim peccavit, quid male meruit vestis moechae, vel infidae amasiae ut ab irato zelotypoque diffringatur?” See also Ussani (1922).

The hypallage is a relatively rare *figura* in the *Odes*: often it simply serves to avoid a pedestrian expression, but sometimes it serves a more precise purpose. Thus, for instance, in 1.15.19–20:

serus adulteros
crines pulvere collines

the hypallage creates a strong contrast between the adulterous, i.e., beautiful and charming, hair of Paris and its defilement in the dust.

An ironical purpose might be detected in 1.29.2–3 where *beatis . . . gazis* represents the new attitude with which Iccius now considers wealth. Also in 3.2.15 the *imbellis iuventae poplitibus* increase the disparaging tone of the expression.

text in a certain way, she will drink "innocent" wine and the dark powers of intoxication will be absent from the symposium. But, then, why is she *suspecta* (25)?³⁷ Certainly Cyrus is right in suspecting Tyndaris, especially if she listens to the poet, who tells her how badly matched she is with her lover (*male dispari* 25).³⁸ Horace's concern for Tyndaris' welfare also raises the question of with whom Tyndaris would be better matched. The only other example of *dispar* in the *Odes* occurs in a context where Horace offers himself as a better match (4.11.31):

disparem vites. Age iam meorum / finis amorum . . .³⁹

Yet the most interesting point remains to be discussed, and concerns the ambiguity of the very expressions which describe Cyrus' assault. With the possible exception of *incontinentes* (which does not mean more than "uncontrolled") all the other expressions could describe a heated flirtation, a pleasant *proelium Veneris*.⁴⁰ In the conventional *rixa* of the elegiac poets, of course, violence is represented by verbs and nouns which leave us in no doubt as to the intentions of the lover: thus Tibullus 1.6.73, *non ego te pulsare velim, sed venerit iste si furor . . .* Propertius 2.5.21 ff., *nec tibi periuro scindam de corpore vestis / nec mea praeclusas fregerit ira fores, / nec tibi conexos iratus carpere crinis, / nec duris ausim laedere pollicibus . . .* Ovid, *Amores* 1.7.3 ff., *nam furor in dominam temeraria brachia movit; / Flet mea vesana laesa puella manu,* Ovid, *Ars* 3.568 ff. *Nec dominae teneras adpete ungue genas / Nec scindet*

³⁷ Some commentators (Sanadon, Ussani, Kiessling, Heinze), probably puzzled by this apparent incongruity, prefer to understand *suspecta* from *suspiciari*, understanding that Tyndaris is *suspicious* (that Cyrus may know where she is).

³⁸ Indeed *male dispari* is ambivalent; it implies both a disparity of physical strength and a bad match in love.

³⁹ It is also noteworthy that the *disparitas* in love is not always a sufficient condition for its dismissal. In *Odes* 1.33.10 Horace describes the law of Venus in the following terms:

Sic visum Veneri cui placet impares
formas atque animos sub iuga aenea
saevo mittere cum ioco.

In that poem Horace justifies *impares amores* with a personal example.

⁴⁰ *Protervus* can describe a pleasant boldness or flippancy in love: see *Odes*, 1.19.7; 2.5.15. *Inicere manus collo* is used by Ovid, *Amores* 1.4.6, to describe a flirtation in a banquet; *diripere tunicam*, or *scindere vestem*, are used respectively by Ovid, *Amores* 1.5.13 and Propertius 2.15.17 to describe the undressing of the girl for erotic purposes. See Preiss (above, note 33) 661.

*tunicasve suas tunicasve puellae / Nec raptus flendi causa capillus erit.*⁴¹ These examples should be sufficient to show that while Horace intimates Cyrus' violence, he avoids the most explicit expressions for it. And his reticence suggests a certain wryness; the text has promised to keep away the fury of the wolf, the poison of snakes, the potions of Circe, the frenzy of Bacchus, the warfare of Mars, and it displays, on the contrary, a mild assault with an evident erotic overtone. This understatement, this wryness, should be understood as the result of Horace's hidden posture in the poem: that of a lover eager to become a match for Tyndaris and justifying, therefore, Cyrus' anger. The *immeritamque vestem* summarizes the irony of this whole situation by veiling an innocence which might not be innocence and by exposing a violence which might not really be violence.

This last strophe is remarkable for its thorough duplicity or polysemy. This polysemy or openness of meanings derives from the unresolved tensions which vibrate more openly in the concluding lines of the poem. As we have seen, Tyndaris may appear "suspected" or "suspicious" (*suspecta*): the former meaning suggests her unfaithfulness, the latter Cyrus' jealousy. Analogously, if she is defined by the poet as "badly matched" to Cyrus, the text insinuates the malicious innuendos we have promised; if, on the contrary, Horace defines her simply as physically inferior to Cyrus (an obvious and therefore weak statement), the text enhances her defencelessness. Inasmuch as she is suspected of unfaithfulness and badly matched Tyndaris shines as the tempting object of Horace's desire, but inasmuch as she is suspicious and defenceless she is simply the victim of Cyrus' possessive love. This duplicity extends, as we have shown, to the description of the imagined assault which could be either erotic or angry or both and to the irony of the hypallage. This thorough polysemy reveals the irresolvable tension of Horace's writing: on the one hand the poet presents himself as the master of poetic incantation and harmony, on the other he hides as a jealous voyeur, master of rhetorical spells by which he fascinates the object of his love. Horace's final fixation on Tyndaris' ripped gown intimates the ambivalence of the poet's roles: as a donor of peace and shelter he manifestly stops Cyrus' violent and erotic assault,

⁴¹ See also Tibullus 1.10.53-62, *dementes manus; rixae mala verba; iratum utrumque; verberat*, Propertius 4.5.31, *si tibi forte comas vexaverit, utilis ira*.

but as the hidden rival of Cyrus he cannot avoid contemplating and describing this imagined assault. Thus the poet performs, at the figurative level, the violence that Cyrus is prevented from enacting, and, accordingly, emerges at the end of the poem as the successful rival of Cyrus. Horace's desire is not only contiguous to that of Cyrus but wants also to win over Cyrus and derive a sort of erotic satisfaction from Cyrus' defeat.

V

In the first part of the poem, Horace's *locus amoenus* provides peace between wolves and snakes, on the one hand, and goats and kids on the other. But as human conflict enters in the second part of the poem, the picture becomes more complex.⁴² The poem equates Cyrus with the *lupi* and implicitly Tyndaris with the kids. But where does Horace stand? Is he only the provider of the *locus amoenus* in which Cyrus and Tyndaris will not meet? Not at all. Despite the carefully wrought parallelism between the first and second parts of the *Ode*, several elements are strikingly new and different. Horace is no longer only the divine provider of peace, he is, though it is never said, one of the elements in the conflict.⁴³ Klingner has pointed out this double role of Horace:⁴⁴ the poet says very little about himself⁴⁵ and recedes in the poem as a suitor and a wooer; but instead of begging and showing his desire (this is suggested only by the mirror image of Penelope) he appears as a donor. Horace's posture as a donor is a complex one. Apparently Horace receives the gifts that bless his power and that he can dispense to Tyndaris through Faunus (1 f.) and by all the gods (13 f.). It would, then, seem that as the gods benefit him so he is able in his turn to benefit Tyndaris. The Hesiodic theme that poetry

⁴² The formal parallelism, i.e., the structure of repetitions and echoes governing the two parts of the poem, has been thoroughly illustrated by Troxler-Keller (above, note 3) 113. On the negative structure *nec . . . nec* 9 f. and 22 ff. see Syndikus (above, note 4) 196-97.

⁴³ The carefully elaborated parallelism shows a strategic purpose. The repetitions, by equating the drama of the first and of the second part of the poem, try to hide the new elements which change the parallelism.

⁴⁴ Klingner (above, note 1) 293.

⁴⁵ The only "me" of the poem occurs in the middle, balancing strophe (13-14): before and after it, Horace's *persona* is absent (unless identified with the setting and the banquet).

is a gift that the poet receives from the Muses and that he dispenses to his listeners, diverting the pain of their mind (*Theog.* 98–103), is too well-known and widespread even in the Hellenistic age to need to be illustrated. And though formally—through the parallelism of the poem—Horace seems to follow this pattern, in reality he alters this theme radically. For, by saying that the gods grant him protection, peace and magic power *by virtue* of his *pietas* and *musa* (13–14), Horace implies that these god-like attributes and powers derive from his poetry and are therefore original qualities of his own poetry. The *locus amoenus*, therefore, is the figurative embodiment of these attributes and powers; the epiphany of Faunus and the protection of the gods are symbolic of the extraordinary powers that Horace's poetry possesses by itself.

Horace, then, a god-like donor, invites Tyndaris to enjoy the peace of his magic garden (the name of the girl appears already in line 10) and the plenty of his fruits (14 ff.). Literally the poet invites Tyndaris to a symposium, but figuratively he introduces Tyndaris, love, the pain of love in his poetic world. Even before we know the content of Tyndaris' song we should realize that the invitation to Tyndaris points at the introduction of something new and alien into the self-contained, perfect peace of the *locus amoenus*. Yet the only *explicit* statement that discord and pain (*laborantis*) exist *inside* the *locus amoenus* occurs in the story about lovers of the saga in Tyndaris' song. This is obviously a new element in the second part of the poem, for though formally Tyndaris' song echoes Faunus' *dulci . . . fistula* (10), it is not characterized by sweetness, but by its style (*Teia* 18) and by its content (*laborantis* 19). Style, artfulness, imitation, distress and pain characterize human song. These qualities ascribe to Tyndaris' song a set of connotations which are different from the allegedly god-like song of Horace. For artfulness and pain emerge as alien elements into the musical cosmos that the poet provides with his *musa* and *pietas*, and that should possess the same powers as Faunus' music, fullness, sweetness, magic control of nature. Yet, though alien, these qualities set the note of the banquet. On the other hand, if style, imitation, artfulness, and distress are the attributes of the song at Horace's banquet, the poet unintentionally avows that not even his poem—the gift that he gives to us, the readers—possesses the god-like qualities of Faunus' music.

Indeed Horace suggests that his art, his gift and his talent—producers of a self-contained magical world—can assume what is alien to it—imitation, artfulness, love, pain and want—and control it, channel it into an original harmonious and pacified resolution.⁴⁶ Therefore, he suggests a cleavage between Circe's magic spell—that bespeaks erotic seduction, intoxication and bestiality of love—and the innocent, enchanting power of his poetry. This aspect of Horace's poem has been illustrated by modern critics and we have traced it through the poem. The ode is elaborated in order to achieve a self-contained, closed, poetic expression of wisdom, harmony and peace, and in order to weld the power of poetry with a magic harmonious presence. In the wake of this pursuit the text fences out all manifestations of elegiac behavior (Cyrus' violence), invests the atmosphere of the banquet, conventionally governed by Venus and Bacchus, with a remote, cool aura (*in reducta valle* 17 . . . *sub umbra* 22), fills it with an austere and dignified song (the epic theme) and with peace and serenity of mind (notice *nec . . . confundet Thyoneus* and the absence of Venus).

But if our analysis is correct, the *locus amoenus* appears also as a place where the attempt at assuming and mastering this alien, other voice creates a series of tensions, of polysemics, of unresolved ambiguities, and finally threatens the self-contained quality of the *locus amoenus* and unmasks the role of the poet as a donor. To begin with Tyndaris' song which introduces a different voice (*dices* 19) in the *locus amoenus*, we have seen that it is in contrast with the sweetness of Faunus' *fistula*. This song indirectly intimates the real quality of human art, that of Horace too, who like a bee (*apis Matinae*) gathers laboriously his fruits. Thus, we find that the miraculous plenty and ease of Horace's gifts, illustrated in 13–16, are contradicted in an almost imperceptible way by this attribute of Tyndaris' song. Simultaneously, this song bespeaks a *labor* that did not appear in the first part of the poem. Human song confronts pain and suffering, while Faunus' music simply stops the negative forces of nature. Yet if the parallelism between the first and the second parts of the poem were

⁴⁶ It is evident, at this point, that the autobiographical question (whether Horace is actually in love with Tyndaris or not) is irrelevant. For what matters is that Horace aims at confronting, settling and controlling the force of Eros and the question of love relationships—the relationship of master and slave typical of the elegiac poetry—in his own poetic world.

perfectly drawn, love's pain, not unlike love's violence and intoxication, should remain ineffectual and reside outside the *locus amoenus*. On the contrary, Horace himself, the donor of a self-contained and blessed cosmos, invites Tyndaris and *asks* her to sing (*dices* 19) a song that, by introducing the echo of human want and suffering, disrupts the "aura" of that world. From the moment in which Tyndaris' voice is evoked in the cool and remote valley, under the shadow of a tree, we lose sight of the splendors, fullness and blessedness of the *locus amoenus*. In particular the long set of negatives *nec . . . nec . . . ne* (22 ff.) which embrace the final two strophes fail to say what positive advantages, what fullness Tyndaris will enjoy. By describing the absence of violent passions the text, as we have seen, also evokes Horace's desire—a desire to master the other—and intimates the presence of a rival of Cyrus, there, in the *locus amoenus*. We have seen the contiguity between Circe's and Horace's enchanting power, the alternating rhythm of life and death (in the teeming plenty of the *locus amoenus* and in its coolness and remoteness), the ambiguities of exclusions which nevertheless hint at the presence of some passion; we have sensed the double role of the poet and of Tyndaris. For Tyndaris too assumes a complex, many-faceted posture. Following the parallelism suggested by the poem between its first and second part, Tyndaris should simply—like the kids that are protected by Faunus' magic—find shelter for her defencelessness and innocence. But in reality she is also mirrored by Ulixes—source of desire and pain, a lover, master of both Penelope and Circe—and appears at once innocent and *suspecta*, defenceless and possibly ready for a better match. Finally, in the last strophe Tyndaris is contemplated as the victim of an angry and erotic assault, which the negative structure of the text (*nec metues . . . ne . . .*) assures us will not take place. The poem, unexpectedly, harbors in its lines the description of a violence that the *locus amoenus* assuredly fences out. The poem, therefore, takes the reader outside the *locus amoenus* to contemplate this violence. Consequently the *hic et nunc* of the magic garden, its peace and its harmony are left behind by the poet who turns his bewitched eyes to the ripped gown of Tyndaris. Thus, the guest of Horace's *locus amoenus*, the innocent and defenceless victim that had to obtain the privilege of becoming part of the magic place, and whose voice had only to fall under the control of that magic, takes Horace out of his own *locus amoenus*.

To conclude, we must try to explain the necessity that governs this upsetting reversal, this double design or double set of intentions that are visible in the poem. For the fullness, ease and blessedness of Faunus' music is in contrast with the process of imitation, artfulness (blending of tones) and laborious composition of Horace's poetry; the absolute donor appears simultaneously as a wooer; the *locus amoenus* both as an innocent, enchanting place and as the stage of a seduction; its self-contained, circular sufficiency breaks down and the poet drifts toward the contemplation of violence. We face a structure that contains opposite themes, as if a certain metaphysical drive were striving at repressing or hiding a disquieting and upsetting logic of poetic language. We cannot here expand a question which has been the concern of recent criticism;⁴⁷ we can only point briefly at the two main metaphysical images that sustain this repression. The first is the image of the *locus amoenus* itself which indicates the result aimed at in Horace's poetry. In this magic place conflicts are suspended, the relationship between the self and the other is harmonious. The song is full and sweet, etc. We have seen how all these attributes are contradicted by the poem.

The other image, that of the donor, ideally precedes that of the *locus amoenus* and can be considered as the crucial figure around which the play of ambivalences spins. Though Horace invites Tyndaris and offers her the plenty of his fruits (*tibi . . . manabit* 14-15) he is extremely reticent and controlled in handling the invitation and he is silent about the possibility of reciprocation. In comparison with other poems in which he invites friends or girls to a banquet, here he is exceptionally restrained.⁴⁸ The donor of such divine favors as peace and harmony cloaks the very gesture of his donating. Like a god who does not need to give and whose gift is therefore unmotivated, Horace dispenses his riches. The image of such a donor, who both obtains and dispenses divine favors, obviously suggests the notion that

⁴⁷ I am referring in particular to the work and the discoveries of J. Derrida. See for instance, among his vast production, *De la Grammatologie* (Paris 1967), *La Dissemination* (Paris 1972), *Marges* (Paris 1972).

⁴⁸ Horace is careful in de-emphasizing the imperative tone of his invitation. No imperative, not even a verb of explicit invitation, appears in the text. The futures *manabit* (15), *vitabis* (18), *dices* (19), etc., constitute both the mode of the invitation and the mode of the description of what shall happen. How much more pathetic is the imperative in the invitation to Phyllis (4.11.34 *condisce modos*) that bespeaks Horace's urgency of desire and want!

poetic language is the primal source from which the fruits of the *locus amoenus* flow and it upholds the idea that the poet is the original, absolute creator of his god-like world.

But the act of donating implies a complex structure.⁴⁹ As the donor dispenses something of his own by giving to the other, he gains an advantage or a control over the other. For he creates a situation of indebtedness that subjects the other to himself. Here Horace draws Tyndaris into his own magic space and submits her to the seduction of his world. And though Horace is silent about the advantage that he derives from his gift, this sets the premises that lead to the implicit *proelia veneris*, to the proposal of a better match and to Cyrus' figurative defeat. Thus the act of donating, by implying the indebtedness of the other, his subjection, does not settle harmoniously the relationship between the self and the other. Horace's violent abuse of Cyrus—who is evidently of some importance for Tyndaris—proves it. Simultaneously the donor, in the act of giving, announces his want of the other and his desire to master him. No original source, no original voice can erase the necessity of this structure. We recognize here the precise feelings that are transparent in the poem and that characterize Horace as a wooer of Tyndaris. But want of the other and desire to master the other also constitute the premises of Horace's writing, his striving at creating a self-contained world, mirror of an harmonious, sufficient self. His own gift, therefore—I mean the poem and the enchanting controlled world that it creates—assumes different connotations from those that Horace implies, if it bears the mark of this want, of this desire to master the other. These marks and intentions intimate the complex process of language. We cannot expand here a long and difficult question: be it sufficient to say that in the movement of language we find situated the structure that we are unveiling under the metaphor of the donor: the opening of the unsettling relationship to the other, the desire of mastering the other starting from a feeling of want. The poem, as we have seen, shows this precise structure.

But, as Horace describes himself as a god-like donor and attributes divine qualities to his gift, he modifies and closes the structure that underlines the gift and the donor. He aims at controlling the dis-

⁴⁹ See M. Mauss, *Essai sur le don*, English transl., *The Gift* (New York 1967).

quieting movement that this structure implies, and that is irreducible. Therefore his text encompasses an alternating rhythm of contrasting themes, attitudes and tones. And the poem assumes an extraordinary intensity as its sublime poise and control struggle against the drift of the unavoidable tenets of its composition.