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MEANINGFUL FORM: PARALLELISM AND INVERSE PARALLELISM IN CATULLUS, TIBULLUS AND HORACE

Jacobus Werndly van der Riet

A thesis submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

All the poems of Catullus and Tibullus and the first three books of Horace's *Odes* are investigated for structures of parallelism and inverse parallelism (chiasmus) and thus the extent to which these devices were used is determined. Such structures are demonstrated for the first time for several poems. Sometimes additions or modifications are made to the structural analyses of other scholars, and sometimes their findings are confirmed. The notion that inverse parallelism was seldom used by Roman authors is dispelled. The freedom with which these devices were used, resulting in a great variety of deviations from strictly symmetrical structures, is demonstrated. Both common and idiosyncratic features in the use of the devices by the three authors are shown. Several poems of each author are discussed to illustrate that the demonstration of a structure of parallelism or inverse parallelism is in itself an interpretative act, which can at the same time serve as a basis for further interpretation. In particular it is shown that structures of inverse parallelism often, if not always, iconically reflect the meaning of the poem (hence the title of the thesis). This ability of structures of inverse parallelism to reflect the meaning of the poem may partly account for the fact that they are used more frequently than are structures of parallelism. In the poems discussed structures of inverse parallelism iconically reflect the ideas of reversal, cyclical movement, non-progression/deadlock, balance and/or contrast and enclosure, as well as combinations of the above, such as a spiral (both progression and non-progression) or the combination of reversal and non-progression. Continuity between the structural methods of Greek and Roman authors is demonstrated, and a theoretical framework is provided, which answers the questions how such structures can be determined, and what purposes, both practical and poetic, they serve. A literary-critical awareness of inverse parallelism in Antiquity is demonstrated. St. Augustine, especially, has a fairly developed theoretical frame of reference on the subject, in his *De Genesi ad Litteram*.

Key-words: Latin and Greek poetry, structure, chiasmus, parallelism, inverse parallelism, Catullus, Tibullus, Horace, Vergil, Callimachus.

DECLARATION

I declare that this dissertation/thesis is my own unaided work. It is submitted for the degree of Doctor of Philosophy in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

Jacobus Werndly van der Riet

2nd day of September, 1998.

To my family, especially my mother, Mrs. M.M. van der Riet,
and in memory of my late uncle, Mr. J.F. van der Riet,
with gratitude for their interest and encouragement

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ABBREVIATIONS

C. : *Corpus Inscriptionum Latinarum*
OCT : *Oxford Classical Text*
OLD : *Oxford Latin Dictionary*
TLL : *Thesaurus Linguae Latinae*

TEXTS, AND MATTERS TECHNICAL AND BIBLIOGRAPHICAL

I use the *OCT* texts throughout, unless otherwise indicated.

With regard to the structural diagrams, I must point out that there is not always an exact correlation between the English text on the left-hand side and the Latin text on the right-hand side, i.e. the Latin is not necessarily a key-word reflecting the meaning of the summary statement in English. The Latin may be a key-word, but often the Latin words on the right should rather be seen in conjunction with one another. Thus the Latin word(s) in a given element (e.g. A) should be compared to the Latin word(s) in the corresponding element (A^1).

I use letters instead of numbers for footnotes to avoid confusion with the many numerical superscripts, e.g. as in A^1 above.

I include in the bibliography only the authors referred to by date in the text, and I introduce a degree of standardization with regard to the way poems are cited in journal articles, always using italics to refer to the poem, elegy or ode (thus *Ode* 1.4 rather than Ode 1.4), and also arabic numerals and full-stops rather than Roman numerals and commas (thus 2.1 rather than II, 1).

1 INTRODUCTION

Horace, *Odes*, 2.14

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
adferet indomitaeque morti:
non si trecenis quotquot eunt dies,
amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.
frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum:
visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris:
linquenda tellus et domus et placens
uxor, neque harum quas colis arborum
te praeter invisas cupressos
ulla brevem dominum sequetur:
absumet heres Caecuba dignior
servata centum clavibus et mero
tinget pavimentum superbo,
pontificum potiore cenis.

Alas, Postumus, Postumus, the fleeting years
flow away, and piety will not bring on a delay
to wrinkles and insistent old age
or indomitable death.
You could not placate Pluto with bulls, my friend,
even at the rate of three hundred each passing day,
he who confines thrice huge Geryon
and Tityos with the gloomy
stream which must surely be navigated
by all who feed on earth's bounty
whether we shall be kings
or needy farmers.
In vain shall we abstain from bloody Mars
and the crashing waves of the raucous Adriatic,
in vain shall we in each succeeding autumn
fear the Sirocco, noxious to our bodies:
the black Cocytos wandering with sluggish
flow must be viewed and the infamous offspring
of Danaus and Sisyphus, son of Aeolus,
condemned to long labour.
The land must be left and home and pleasing
wife, and of the trees which you tend,
none except the hateful cypress
will follow you, its brief proprietor.
A worthier heir will drink the Caecuban wines
kept by a hundred keys and stain the floor
with a proud wine, preferable to those
of the priests' dinner feasts.

The years flow away and one may get the impression that the clauses and phrases rolled off Horace's tongue with equ abandon, but that impression needs to be qualified: they rolled off his tongue to the positions allotted to them by the poet's structuring hand. I start my discussion on the structure of poems of Catullus, Tibullus and Horace by proposing the following structure for Horace, *Odes*, 2.14:

A	The years flow away		1-7
a		*Postume, Postume* (1)	
b		*pietas* (2)	
c		*trecenis...tauris* (5-7)	
B	The Underworld		8-11
	- its waters	*unda...enaviganda* (9-11)	
	- its mythological inhabitants		
C	Future inhabitants of the Underworld		9-12
	- the enjoyment of the earth	*terrae munere vescimur* (10)	
	- the cultivation thereof	*coloni* (12)	
D	*frustra*		13f.
D^1	*frustra*		15f.
B^1	The Underworld		17-20
	- its waters	*visendus...Cocytos* (18)	
	- its mythological inhabitants		
C^1	Future inhabitants of the Underworld		21-4
	- the enjoyment of the earth	*linquenda tellus et domus et placens uxor* (21f.)	
	- the cultivation thereof	*colis* (22)	
A^1	Wine will be drunk, spilled		25-8
a^1		*heres* (25)	
c^1		*centum clavibus* (26)	
b^1		*pontificum...cenis* (28)	

Nisbet and Hubbard write that *labuntur* (l.2) suggests the 'continuous and deceptively silent sliding of a river'. They argue that words such as *fugaces* (cf. *Ode* 2.3.12), *labuntur, moram, instanti* and *indomitae* could all be applied to rivers (Nisbet & Hubbard 1978:226f.).[a] The poem certainly also ends with a reference to a liquid, the wine mentioned in ll.25-8. Just as the years flow (or float) away and are lost (A), so the wine will flow down the throat of the heir or be spilled onto the pavement (A^1). Henderson (1964:77) comments: '...the wine is part of the liquid imagery in the poem. The way it splashes onto the floor recalls the fleeting rush of the water of life. Wine symbolises life and its enjoyment; so the son inherits from the father not only wine, but life. And this wine, this life, is rich and valuable. It is useless to anyone if stored away where no one can reach it, but then one must also realise its richness and value, and not squander it.'

The very name of the addressee in l.1 (a) reminds one of death (Woodman 1967:379) and the passage of generations,[b] and this may well be recalled by *heres* in l.25 (a^1). Both conditions, that of being a *postumus* and that of being a *heres*, can imply the death of the father.

The *pietas* of the addressee (l.2) (b) is also recalled in the last stanza, in l.28 (b^1). *Pietas* cannot delay old age and death, so that one should enjoy the best wine which is better than that drunk at feasts of the priests, or to translate the last line differently,

---

[a] Dahl (1953:240) shows that liquid images occur, in fact, throughout the poem. As Musurillo and Callahan (1967:368) put it: 'The flowing years, the River Styx, the dark stream of Cocytus, the wild waves of the Adriatic and the waters carried by the daughters of Danaus - the liquid imagery culminates in the costly wine that is wasted and spilled by an unthinking heir.' Admittedly, the image is not made explicit in the case of the Danaids, but after a moment's reflection the reader will be reminded of their vain attempt to fill a leaking jar (Dahl 1953:240), which can be compared to the equally vain attempt to avoid death.

[b] Varro, *De Lingua Latina* 9: *is, qui post patris mortem natus est, dicitur postumus*. See too Henderson (1964:77), Nadeau (1980:208) and especially Paschalis (1995:181f.).

better than the feasts themselves. Horace is of the opinion that there are better things to do than to partake in religious observances, when faced with the ultimate reality of death. As Henderson (1964:78) puts it: '...here is man's real duty and piety: a *pietas* not to grim and dark gods of the underworld, but to the rich and bright life on this earth.'

The word *trecenis* in l.5 (c) may well be recalled by *centum* in l.26 (c^1). In both cases the high numbers (of bulls and of keys) prove to be ineffective. The three hundred bulls will be wasted on Pluto, who will not be moved to tears of pity - everything flows, except Pluto's tears - and the hundred keys will not keep the wine safe from the ravages of the prodigal heir.[c]

It is possible that *indomitae(que)* l.4 is meant to be recalled by *dominum* in l.24. Man may be a master of many things, but not of indomitable death.

The use of gerundives in ll.11 and 17 serves to connect the **waters of the Underworld**, the Styx (B) and the Cocytos (B^1). In both cases the rivers are characterised in rather gloomy terms, *tristi* (l.8) and *ater flumine languido / Cocytos* (ll.17f.). 'The swift streams of life...finally end in the slow, sluggish stream of death' (Musurillo & Callahan 1967:368; cf. Henderson 1964:75).

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[c] I disagree with Woodman's view that the 'hundred keys' is an indication of the value of the wine, not of a miserly attitude in Postumus. It could, of course, be both, but the latter seems to be primary. A hundred keys is an exaggerated figure, which points to a satirical meaning. Woodman (1967:393f.), when giving examples to prove Horace's approval of the storing of wine, neglects to point out that the wine is 'brought out' in each case, to be drunk. Woodman says there is no evidence that Postumus does not use his wine, but the hundred keys point to the preservation rather than the enjoyment of the wine. The heir will be able to enjoy it precisely because it has **not** been drunk. In *Ode* 3.21.6 the *pia testa* is said to be *moveri digna bono die*. The word *digna* may be pertinent to the present poem, where the mss. read *dignior* in l.25, whereas Woodman (1967:391-8) is sympathetic to the conjecture *degener*.

In both cases, too, **mythological characters** are mentioned who are held in these unenviable environs. In ll.7f. the **bodily strength or size** of the characters is emphasized, which is of no avail against the encompassing power of death (see Page 1883:269), and in ll.18-20 the **infamy** of the inmates.

Both B and B^1 are followed by statements to the effect that those of us who still **enjoy** what **earthly life** can offer (*munere vescimur* - l.10, *tellus et domus et placens / uxor* - ll.21f.), will have to take leave of it and go 'down under': ll.9-12 (C) and ll.21-4 (C^1).

Terrae (l.10) is recalled by *tellus* (l.21). In C the emphasis is on the fact that it makes no difference whether one is rich or poor on earth, one is under obligation to cross the river. In C^1 the emphasis shifts slightly to the fact that we are all equally poor once we have been obliged to take leave of all things. The echo of *colon-* (l.12) in *colis* (l.22) binds the two passages. We may cultivate as much as we like, in the end we are all *inopes* (l.12), bereft of all that was held dear, except for the accompaniment of the cypress tree, which is ultimately *invisa*, in any case.

The **centre** of the structure (ll.13-16) (D and D^1) is **highlighted** by the use of **anaphora** (*frustra... / frustra*) and **alliteration** on *f(r)* and *c(r)*. There is variation too: war and seafaring, i.e. dangerous human undertakings, can be avoided, but it is not so easy to evade the noxious influence of the Sirocco, one can only fear it. But even so, whether one stays clear of or fears these dangers, it is still ultimately in vain. The last stanza implies that, since these things are so, one should at least have some enjoyment before one succumbs to the inevitable. Or else someone else will.

The correspondences which I have mentioned in the discussion of *Ode* 2.14 are not the only correspondences in the poem. Often words in the same or succeeding stanzas can be viewed as commenting on one another, e.g. *dies* (l.5) balances *anni* (l.2), *terrae* (l.10) balances *unda* (l.9), *invisas* (l.23) contrasts with *placens* (l.21) as does *servata* (l.26) with *absumet* (l.25) (Nisbet & Hubbard 1978:229-239). Not all correspondences, therefore, contribute to the basic structure of the poem.

It is one of the contentions of this thesis that such structures of inverse parallelism and parallelism occur more frequently in Latin poetry than has been acknowledged. In his survey of the prevalence of chiasmus[d] in Greek and Latin literatures, Welch (1981:259, 262) concluded that 'complex chiasmus', i.e. inverse parallelism on the scale demonstrated above, occurs only rarely in Latin authors. I shall attempt to show that the evidence disproves this notion.

The studies which have been done on parallelism and inverse parallelism in Latin poetry are for the most part studies of individual poems. These studies are sometimes accompanied by references to similar studies of other poems. Occasionally one finds more wide-ranging studies - see sections 3.1, 4.1 and 5.1 below. However, no exhaustive studies have been done, so that there is still no clear indication of the prevalence of parallelism and inverse parallelism in Latin poetry. It is therefore an aim of this thesis to redress this situation, at least with regard to the authors under consideration.

The work - which to some may have a slightly old-fashioned feel - is done in the belief that it is important to know how often Latin authors resorted to these structures in the construction of their poems, in that this gives an indication of the degree of premeditation in the writing of their poetry. If there is a grid of inverse parallelism underlying a particular poem, one can be fairly certain that on that occasion at least the poet had at some stage planned a pattern for his poem, possibly even before he wrote down his first line. The interaction between raw inspiration and premeditated pattern is a complex phenomenon. The inspired effusion of words may flow unchecked at first, to be patterned at a later stage, or the structure may be laid down before a word of the poem has been written. We recognize in this the interaction between native genius and sheer hard work or craft, about which Horace has a great deal to say in the *Ars Poetica*. It is hoped, then, that the thesis will shed light on the poetic method of Catullus, Tibullus and Horace.

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[d] Chiasmus is inverse parallelism, but I have chosen to reserve the term chiasmus for inverse parallelism occurring on a very limited scale, e.g. in a line of poetry.

The structures of parallelism and inverse parallelism are chosen because they most readily suggest premeditation and because they are interesting in themselves. Any structure, however haphazard, may be premeditated, but not all are readily recognizable as such, and, as section 2.7.2 will attempt to demonstrate, parallelism and especially inverse parallelism offered **poetical possibilities** to exploit. Thus, I will attempt to show throughout how an awareness of these structures can aid the process of **interpretation**. The very identification of [illegible] is itself an act of interpretation, but once one has done this, one can look at the poem in the light of the structure identified, and draw [illegible] sequences for interpretation. Hence the sometimes fairly long discussions of [illegible] poems.

I will in particular be alert to the possibility of a **meaningful relation between the form and content** of the poems. With regard to *Ode* 2.14 one can, for example, argue that the notion of **confinement** in the Underworld is iconically reflected by the structure of **inverse parallelism**: people are enclosed in the Underworld,[e] just as the elements in the centre of the structure are enclosed by those on the outer reaches of the structure (see 2.7.2 below).

Why these three authors? Three authors were chosen to determine whether the presence of such structures was an isolated phenomenon, a peculiar idiosyncrasy, or more widespread. Why these very three? I had noticed the presence of such structures in Horace as part of study for an essay at undergraduate level and was curious to explore the matter further. In the course of teaching Catullus, Tibullus and Propertius[f] I found indications that these authors had similar poetic methods, at least as far as the few poems under consideration on those occasions were concerned, and again the question arose to what extent it was true of the whole of their work, or

---

[e] 'It has been suggested that Horace had a very concrete sense of confined space. Death especially is felt as a narrowness in 1.4.16f., 1.28.1-4, 2.14.7-9, 2.18.36-8' (Henderson 1970:139) (I omit the Latin quoted after each reference).

[f] Several of the elegies of Propertius' *Monobiblos* can be shown to have structures of parallelism or inverse parallelism, viz. *Elegies* 1.1, 1.3, 1.5, 1.6, 1.7, 1.8b, 1.13, 1.15, 1.16, 1.17, 1.18, 1.19, 1.20.

substantial parts thereof. Propertius, Vergil, Ovid and other poets might have been included in the study, but the maximum length of a thesis had to be considered.

Owing to constraints of space, I have chosen to discuss a number of poems from each of Catullus, Tibullus and Horace and to consign the rest of their poems to Appendices A, B and C respectively (in the case of Horace the remaining poems of Books 1-3 of his *Odes)*. Catullus will be dealt first, followed by Tibullus and Horace, i.e. in the chronological order in which their works were published.

The advantage of having three authors under scrutiny is that it leaves room for comparison, the exercise of isolating similarities and differences in the use of parallelism and inverse parallelism in the different authors. In this process the **poetic personality** of each of these authors can be thrown into clearer focus.

In addition to the above, a **theoretical discussion** is undertaken in chapter 2 to try to answer the many theoretical questions which present themselves about this type of study, e.g. how does one determine these structures, how does one know that they are not figments of the researcher's structuring mind, what purposes may they have served, were they recognized in Antiquity too?

As a check on and point of comparison with the Latin authors, a brief chapter (6) is devoted to select passages from **Greek poetry**. The question is whether parallelism and inverse parallelism could also be said to be structuring principles in the Greek authors' poems, and, if so, whether they were used in ways similar to those found in the Latin poetry. As a check this has, admittedly, limited value, in that one could simply repeat the same procedural errors on a new body of evidence. To counter this possibility I have chosen to evaluate other scholars' findings on parallelism and inverse parallelism among the Greek authors. Agreement would strengthen the case for objectivity. This chapter follows the analyses of Latin authors.

I hope that my readers will find it possible to agree with me more often than not as to the presence of these structures in the poems under discussion in this thesis. One would be surprised at total unanimity on the subject.

2 THE THEORY OF PARALLELISM AND INVERSE PARALLELISM

2.1 Introduction

Investigation into parallelism and inverse parallelism in ancient literature has advanced on two fronts over the last two hundred and fifty years, in the field of Biblical studies and that of Classics. The first front has been Biblical studies, where an awareness of inverse parallelism arose with the publication in 1742 of Johannes Bengel's *Gnomon Novi Testamenti*. Various other scholars contributed over the next century,[a] until Nils Lund in 1942 raised the level of awareness of parallelism and inverse parallelism significantly by the publication of his *Chiasmus in the New Testament*. This title is somewhat misleading, because Lund's work also includes extensive analyses of sections from the Old Testament, both poetry and prose. He suggests that the high frequency of inverse parallelism in the New Testament may be due more to the influence of the Old Testament than to Greek rhetorical practice. The language may be Greek but the phenomenon is Semitic (Lund 1942:130-6). Here one needs to bear in mind that, although Lund was aware of studies done on inverse parallelism in Homer, he was not aware of the extensive use of inverse parallelism in later Greco-Roman writings. Studies demonstrating the latter were, by and large, yet to be done. But he may still be right in tracing a line of development from the Old to the New Testament. More recently Welch (1981) and especially Breck (1994) have brought together the various findings on inverse parallelism in the Old and New Testaments, in addition to conducting their own investigations on the phenomenon. Breck is very appreciative of the contributions made by P.F. Ellis[b] and J.J. Gerhard, two among the many scholars who have made contributions in this field.

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[a] Welch (1981:9) refers to the work of Jebb (1820), Boys (1824), and Forbes (1854). See also Lund's review of early scholarship (1942:35-40).

[b] Ellis (1984) demonstrates remarkable patterns of inverse parallelism throughout St. John's Gospel.

The second front has been Classics. Greengard (1980:17-19), in her study of the structure of Pindar's *Epinician Odes*, recalls the structural studies done in the latter half of the nineteenth century by Westphal and Mezger both of whom detected structures of inverse parallelism in Pindar's *Odes*. Basset (1920:39-62; 1938:120-8) initiated studies on inverse parallelism in Homer with the publication of an article in which he showed the presence of inverse parallelism not only in single lines, but also in extended passages. He was followed by others such as Whitman (1958), who made a significant contribution, and Lohmann (1970). Later Greek and Latin authors have also come under scrutiny.[c]

The question arises whether general conclusions drawn by scholars working on the Old and New Testaments can be of use for investigations done on Catullus, Horace and Tibullus. Basset, Kosmala, and Lund have all suggested that Homer may have been influenced by Semitic practice, in the same way that the alphabet was passed on from Semitic peoples to those further west. Biblical writings were, after all, preceded by Sumero-Akkadian writings as well as Ugaritic writings, in both of which inverse parallelism has been detected.[d]

There may therefore have been a common Middle Eastern and Mediterranean acceptance of this technique of composition, the precise genealogy of which probably cannot be traced. Each author would have used it in idiosyncratic ways, having points in common with others and points peculiar to him- or herself.

Lund and Breck have formulated several 'laws of chiasmus', to which we shall return (see 2.5 below), on the basis of their studies of the Old and New Testaments. These 'laws' are attempts to trace typical features in the usage of inverse parallelism by the authors of the Old and New Testaments. At least some of these laws seem to

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[c] For a review of work done on Greek and Latin authors see Welch (1981:250-68) and chapter 6 below (on Greek authors).

[d] For inverse parallelism in Sumero-Akkadian writings see Smith (1981:17-35), and for Ugaritic writings see Welch (1981:36-49).

underpin my findings about the use of inverse parallelism in Catullus, Horace and Tibullus. There are also differences, the main one being that one tends to find more instances of precise or near precise correspondence in the Old and New Testaments.

In the course of time differences in the practice of parallelism and inverse parallelism can be expected to have occurred in both Biblical and Classical literature, both literatures spanning roughly a thousand years.

As far as Biblical Hebrew literary activity is concerned, Radday (1981:51) arrives at the conclusion that the older writings have more beautiful and complete structures of inverse parallelism than the later material. If Lund's findings on inverse parallelism in the New Testament are sound, one could argue for a revival of this form of composition in New Testament times.

Cairns, in a short survey of Greco-Roman writings, traced the development of the use of inverse parallelism (he uses the term 'ring-composition') and found increasing sophistication by Hellenistic and Augustan times : 'As ancient poetry developed there was a growing tendency to asymmetry in the length of the corresponding sections and of the two halves of formal structures and to a greater frequency of minor sophistications in the arrangement of themes. Both asymmetry and variation in order became frequent by the Hellenistic period. In general, the later an ancient poem, the less obvious the thematic structure is likely to be, up to the Latin Silver Age when this tendency was reversed' (Cairns 1979:196). One can concur with Cairns' findings on the level of sophistication in the handling of inverse parallelism in Augustan times. My study shows that Catullus' use of inverse parallelism is more obvious to the eye than that of Horace and Tibullus, but they, in turn, display an array of minor sophistications that is quite remarkable. It does not, however, fall within the scope of this thesis to examine the exact origins or precise development of the use of parallelism and inverse parallelism in Antiquity.

Despite the differences due to time, context and personal idiosyncrasy one can argue that there is a certain timelessness about the use of parallelism and inverse parallelism. For example, in any age or circumstance the centre of a structure of inverse parallelism will be important, because of the proximity of the elements of correspondence to one another and the tendency of the centre to produce some shift in the narration. Any writer of any age is likely to make use of the opportunity presented by the centre of such a structure. Structures of parallelism and inverse parallelism are timeless phenomena, always offering the same opportunities for utilization. Actual utilization depends on the individual author's awareness of the possibilities offered by particular structures and his choice in selecting from those possibilities.

I shall therefore use Biblical writings as comparative material, and, where useful, even English poetry. Amongst the Biblical writings in particular there are notable points of comparison with results obtained in my study.

2.2 Terminology

Various other names can be given to the phenomenon which I refer to as **inverse parallelism**. Welch (1981:10) prefers the word 'chiasmus', but also mentions the terms used by other scholars, viz. *epanodos*, introverted parallelism, extended introversion, concentrism, the *chi*-form, palistrophe, envelope construction, the *delta*-form and recursion. As for the term 'chiasmus', I have chosen not to use it because it is so often used to refer to the phenomenon within a line of poetry, i.e. inverse parallelism on a very limited scale, whereas this study deals with the phenomenon on a large scale, where it covers whole poems. (The word 'chiasmus' seems to have entered the English language around 1870, when it began to replace the rhetorical term *antimetabole*, the latter being an ancient term also used by Quintilian.[c]) A second reason is to show the affinity with **parallelism**, the other phenomenon under consideration in this study.

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[c] *inst.* 9.3.85; see Nänny (1987:75).

Welch's **definition** (1981:10) of inverse parallelism or chiasmus is useful: a two-part structure or system in which the second half is a mirror image of the first, i.e. where the first term (or element of correspondence) recurs last and the last first. In structures of parallelism one does not necessarily have two parts only. There may be three or four, though seldom, in practice, more. Usually there are only two parts. In parallelism the elements of correspondence occur in the same order in their respective parts, as opposed to the inverted order in inverse parallelism.

Breck (1994:18f.) makes a distinction between 'inverted parallelism', e.g. an A B B^1 A^1 pattern, where there is no single central element, and 'concentric parallelism' (or 'chiasmus') where there is a central element of focus, e.g. an A B C B^1 A^1 pattern. He does, however, admit that there is only a fine line dividing the two, in that an A B B^1 A^1 pattern can also be rendered at times by A B A^1 (Breck 1994:25). I shall not make this distinction in this study.

I shall often speak of **elements of correspondence**. By these are meant the pairs of words, ideas, figures, or parts of speech, of which the second can be said to answer in some way to the first, to respond to it. In 2.4 below it will become clear that these elements do not necessarily consist of single words. Elements correspond when there is a link between them, some common ground, whether it be on the lexical, semantic, or syntactic level, or the level of figures of speech. Again in 2.4 below more will be said on how the presence of correspondence can be determined, for there is obviously considerable scope for suggesting far-fetched correspondences. One is more likely to be believed if one postulates correspondence between Tigris and Euphrates than between Caucasus and toothbrush

I sometimes refer to a **double** or **threefold structure of inverse parallelism**. By this is meant a series of two or three structures of inverse parallelism within a single poem. The structures may or may not be identical to one another, and they are separate from one another, i.e. they follow upon one another. Each of these separate structures within the overall structure of the poem can also be called a **major**

structure of inverse parallelism to distinguish it from **minor** structures of inverse parallelism. By the latter term is meant a smaller, though not necessarily small, structure **within** a bigger structure. The bigger structure may be a single structure of inverse parallelism for the whole poem or one of the major structures which together constitute a double or threefold structure of inverse parallelism.

By analogy the term **threefold** (or **fourfold**) **structure of parallelism** should have meant three (or four) separate structures of parallelism following upon one another (e.g. A B A^1 B^1 C D C^1 D^1 E F E^1 F^1), but that is not how I use the term. Rather, it refers to a series that is not only repeated, but which occurs three times or four times (e.g. A B C A^1 B^1 C^1 A^2 B^2 C^2).

2.3 Ancient literary theory

Were ancient literary theorists and commentators aware of the phenomena of parallelism and inverse parallelism and did they comment on them in their writings? This is clearly an important question, because if there were no signs of such an awareness one could well ask whether the modern sensibility to these phenomena is based on fact. Are we merely imagining things which may not actually exist?

Marrou (1956:150f., 269f.) points out that in Roman times children were taught to recite the alphabet not only in linear fashion, but also chiastically, i.e. alpha-omega, beta-psi...nu-nu, or AX, BV, CT, DS, etc. This fact emerges from inscriptions,[f] as well as from observations by St. Jerome,[g] while Quintilian can also be interpreted along such lines.[h] In this way the children would have had the concept of inverse parallelism inculcated into them at an early age.

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[f] *CIL* 4.2541, 2542, 2548.

[g] *in Ier.* 25.26; cf. *epist.* 107.4.

[h] Quintilian (*inst.* 1.1.25) says that teachers of the alphabet often reverse the usual order of the letters and rearrange them in every kind of combination.

Quintilian (*inst.* 9.3.85) discusses the figure of *antimetabole* under the general rubric of *antithesis* and gives as an example *non ut edam, vivo, sed ut vivam, edo.* His definition of this figure, *qua verba declinata repetuntur*, would seem to indicate that the repetition of the same word, but in a different tense or mood or case etc., is characteristic of this figure. It is not clear from the definition whether the inverse order of the words *edo* and *vivo* upon their repetition is considered to be an essential part of the figure. In his second example, from Cicero (*Cluent.* 2), *ut et sine invidia culpa plectatur et sine culpa invidia ponatur*, there is again inverse order in the second occurrences of the words *invidia* and *culpa*, but Quintilian comments only on Cicero's success in securing similarity in termination, while changing the case.

Porphyry (A.D.232/3 - c.305), in discussing Aristotle's categories by means of answering the questions of an interlocutor, uses the word χιαστή and the verb χιάζω to describe the word order of the following phrase: τῶν ὄντων τὰ μὲν ἢ καθόλου οὐσίαι ἢ ἐπὶ μέρους συμβεβηκότα, καὶ τὰ μὲν ἢ καθόλου συμβεβηκότα ἢ ἐπὶ μέρους οὐσίαι.

He says that the concepts in the sentence are arranged crosswise and not in strict order, that which is wholly (καθόλου) or in part (ἐπὶ μέρους) essence or contingent, and that which is essence (οὐσίαι) and that which is contingent (συμβεβηκότα) (for the text see Busse 1887.78f). Actually, there is parallelism with regard to that which is 'wholly' or 'partly', and inverse parallelism with regard to that which is 'essence' or 'contingent'. Clearly Porphyry is aware of the phenomenon of inverse parallelism and he uses terminology which stresses the crosswise arrangement of the words.

Hermogenes (2nd c. A.D.) also uses the verb χιάζω and speaks too of χιασμός (Περὶ εὑρέσεως 4.3). He does this when he discusses tetracola. According to him there are tetracola (e.g. two sets of protases and apodoses) where the normal parallel pattern (protasis (A), apodosis (a), protasis (B), apodosis (b)) can be changed in all kinds of ways (B,b,A,a; A,B,a,b; a,b,A,B) without, however, the possibility of its being changed 'crosswise', and there are tetracola where the elements can be

changed to form 'crosswise' patterns (e.g. A,b,B,a or B,a,A,b). He illustrates his points with sentences from Demosthenes' speeches (for the text see Rabe 1969:181f.).

Alexander (2nd c. A.D.) uses the same term that we found in Quintilian, viz. *antimetabole* (ἀντιμεταβολή), which he proceeds to define: ὅταν ἐν τῷ καὶ δευτέρῳ κώλῳ τῆς περιόδου τοῖς αὐτοῖς ὀνόμασι χρησώμεθα, τὰ ἐν ἀρχῇ ἐν τέλει τεθέντα ἐπὶ ταύτης ἀπολίπωμεν (Περὶ σχημάτων 2.22). His example from Isocrates is an unmistakable instance of inverse parallelism: οἷς μὲν γὰρ ἐγὼ δεινός, οὐχ ὁ παρὼν καιρός, οἷς δ' ὁ νῦν καιρός, οὐκ ἐγὼ δεινός (for the text see Spengel 1856:37).

All four rhetoricians adduced above refer only to inverse parallelism on a **very small scale**, which raises the question whether literary theorists were aware of inverse parallelism on a **larger scale**. This question may have been answered by Basset's studies on Homer, to which we must now turn.

Basset (1920:39-62) pointed out that the ancient commentator on Homer's work, Aristarchus, had already noted a remarkable feature of Homer's style, viz. that characters are often made to answer questions in reverse order from that in which they were put. Aristarchus also noted that when two or more persons are named, the last-mentioned often appears first when next they are mentioned, and in general laid great stress upon inversion of the natural order as a feature of Homer's style. Aristarchus referred to this phenomenon as δεύτερον πρότερον.[1] Basset argues that Cicero may well have had this Homeric practice in mind, when, in a letter to Atticus (Cic., *Att.* 1.16.1), he proposed to answer Atticus' two questions ὕστερον πρότερον Ὁμηρικῶς, and proceeded to answer them in inverse order. According

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[1] For knowledge of Aristarchus we are mainly dependent on Aristonicus' Περὶ τῶν Ἀριστάρχου σημείων, and Didymus' Περὶ τῆς Ἀριστάρχειου διορθώσεως, which were incorporated in the Venetus A codex of the *Iliad* (Hunt 1911:78; Basset 1920:46-8, 54-6; Lehrs 1882:11).

to Basset's argument ὕστερον πρότερον would here not have its normal meaning, viz. that a later event is recounted first, but would be the equivalent of the Aristarchan δεύτερον πρότερον, in which the emphasis is on narrative sequence, not actual temporal sequence.

Basset showed that inversion not only occurs in the answering of questions, but also in the execution of two-fold plans or commands, and even in description (Basset 1920:40-51). In *Odyssey* 11.170ff. he found a most remarkable example of the practice of inversion in the answering of questions, when Odysseus asks the shade of his mother seven questions, which she then answers in inverse order. This remarkable inversion is referred to in an ancient commentary on Book 2 of the *Iliad*. The commentary is dated to the middle of the first century B.C., and critical signs are used which indicate the tradition of Aristarchus.[j] On l.763 the commentator remarks (as reconstructed): [τὸ σημεῖον ὅτ]ι πρ(ὸς) τὸ δεύτερον πρότερον ἀπήντησεν.[k] 'The sign is affixed because he has dealt first with what comes second.'

The commentator then proceeds to refer to Aristarchus' defence of Homer's practice in *Odyssey* 11.170ff. A certain Praxiphanes was surprised that Odysseus postponed his most urgent question to the end. Odysseus' mother, Aristarchus pointed out, at once proceeded to his most urgent question. It seems that Aristarchus had marked this passage with a sign to indicate that it was one of the passages where the poet displayed his habit of dealing first with what came second (see Hunt 1911: 80f., 94).[l]

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j Basset (1920:47), following Hunt (1911:80f., 94).

k In the Venetus A codex the scholiast similarly remarks on Book 2.763: ὅτι πρὸς τὸ δεύτερον πρότερον ἀπήντηκεν.

l Basset (1920:57-9) also refers to Eustathius, the twelfth-century archbishop of Thessalonica, who was steeped in the rhetoric of Hermogenes (see above), and who also commented on several examples of chiasmus in Homer, drawing diagrams to show how the natural order of words was forsaken for the 'artificial and contorted' crosswise arrangement. Eustathius did admit, however, that a certain degree of clarity and naturalness resulted from the balance between the two terms in the middle and the two at the extremes.

The importance, for present purposes, of Aristarchus' observations on Homer is that it indicates an awareness of inverse parallelism on a larger scale than the periodic sentence. The seven-fold question and answer session constitutes a sizeable piece of poetry. There was thus a critical awareness that fairly large portions of poetry could be constructed along lines of inverse parallelism, although it is true that the recognition of the patterns in the examples adduced by Aristarchus hardly require much interpretation, i.e. the patterns lie on the surface level, on the level of names or questions.

St. Augustine, in his *De Genesi ad Litteram* 2.26, considers the possibility that the seven days of Creation are arranged in inverse parallel order. With regard to the fourth day he writes:

> *Neque enim possumus dicere electa esse quaeque meliora, quibus dierum series ita distingueretur, ut finis et medium maxime ornatius eminerent: septem quippe dierum medius quartus est. Occurrit enim illud quia septimo die non est facta ulla creatura. An forte hic primi diei magis respondet ad quietem diei septimi, ut eo modo concinentibus finibus iste ordo texatur, eminentibus de medio luminibus coeli? Sed si primus dies septimo concinit, debet ergo et secundus sexto concinere. Quid autem simile habet firmamentum coeli cum homine facto ad imaginem Dei? An quia coelum totam superiorem mundi partem occupat, et homini in totam inferiorem potestas dominandi tributa est? Sed quid agimus de pecoribus et de bestiis, quas ipso die sexto in suo genere terra produxit? quae illis cum coelo potest esse collatio?*

This passage gives clear evidence of a well-developed theory by the time of late antiquity, of how structures of inverse parallelism are supposed to work. St Augustine even appears to assume basic knowledge of the subject on the part of his readers, e.g. that the elements should correspond in inverse order.

St. Augustine implies, then, that the prominent positions in a structure of inverse parallelism are the beginning, end and middle, and that an author would place his more important material in those positions.

Noteworthy is that St. Augustine abandons the attempt to identify a pattern of inverse parallelism once he fails to find correspondence between a part of what was created on the sixth day, the domestic and wild animals, and that which was created on the second day, the firmament of heaven.

This rigorism is in sharp contrast to his willingness to consider the possibility of thematic correspondence between the 'light' of the first day and the 'repose' of the seventh day, and, similarly, between the 'firmament of heaven' and 'man made in the image of God' - the latter on the basis that heaven and man govern the higher and lower parts of the world respectively. But even so, St Augustine does acknowledge that there are limits to thematic correspondence. when he fails to observe any correspondence between cattle and wild beasts, on the one hand, and heaven, on the other. For things to correspond (*respondere, conciuere, collatio esse)* there has to be something similar (*simile*) between them. Which brings us to our next subject.

2.4 Criteria for establishing correspondences, or types of correspondence

Here one is faced with the problem of whether to proceed deductively or inductively. Were one to proceed deductively one would attempt to think of all possible means by which, in principle, the poet could establish links between parts of the poem. Such a procedure would exercise one's imagination and have the value of alerting one's mind to possibilities, but it might also lead one astray if one approached a text armed to the teeth with all imaginable possibilities, which no text has ever suggested. Most of all possibilities are not likely to be actualised in reality. If, on the other hand, one chose to follow the inductive method, i.e. to scrutinise texts closely to see which methods poets actually used to establish links between sections of poems, one is in danger of slipping into the fallacy of begging the question, i.e. assuming that links are intended. There is thus an interplay between deduction and induction: one proceeds inductively, scrutinizing actual texts, but one can only do so on the basis

of some preliminary deduction, some theoretical possibilities which one then recognizes as being actualised. On the other hand, although one has to know what to look for, one only knows what to look for by having done a fair amount of looking.

The following list gives an indication of the main types of correspondence employed by the authors under discussion. Separate lists can be made for each author, and each author's tendencies in this regard will be noted in the respective chapters. Rare or doubtful types of correspondence, such as the use of palindromes (see Cairns 1979:206, n.22), are not discussed here.

2.4.1 Repetition of words

One can hardly help noticing that certain poems of Catullus begin and end with the exact same words, i.e. **a whole line of poetry is repeated** (*Poems* 16, 36 and 57). This is the most obvious indication by the poet that he is establishing correspondence between two parts of the poem.

In Catullus 99 a **whole line of poetry is subtly altered**, but in such a way that the original line is clearly recalled: *suaviolum dulci dulcius ambrosia* (l.2) becomes *ex ambrosia... suaviolum tristi tristius elleboro* (ll.13f.).

The same poem also provides an example of the **repetition of single words**: *surripui* (l.1) is recalled by *surripiam* in l.16. The fact that a different tense is used for the verb illustrates the principle of **similarity and change** which often characterises correspondence, and which will receive more attention in the discussion of the function of correspondenc In the case of repeated nouns and adjectives case endings may differ.

Clearly not every repeated word is necessarily a **significant** repetition. Pronouns, for example, generally appear to become significant only when they are highlighted by **anaphora**.

A related problem concerns repetitions of words which do not appear to assist in the establishment of a structure of parallelism or inverse parallelism. The words appear to be **conscious repetitions**, but **outside the overall structural pattern** of the poem. Cairns sees these correspondences as a kind of poetic counterpoint. They 'cut across the ring and have their own intrinsic artistic function' (Cairns 1979:207). They help the poet to avoid the creation of a rigid mechanistic grid of repetitions. The most perfect structure of inverse parallelism would also be the most boring.

Sometimes **parts of words are repeated,** instead of the whole word. In Catullus 6 the prefix *in-* seems to be so used. In each case quite long compounds are formed, and all the words so formed refer to the unlikely liaison made by Flavius. Thus we have the words *illepidae* and *inelegantes* in l.2, and *ineptiarum* in l.14.

If the **same words** occur **in the same metrical position** in a line of poetry, we may readily suspect that the poet has tried by this means to enhance the impression of correspondence. An example of this occurs in Catullus 63, in ll.27 and 45, where the words *simul...Attis* are found in the identical metrical position.[m] Such cases of correspondence are especially suitable for the purpose of '**framing**', i.e. to delineate the beginning and end of a section.

2.4.2 The use of cognate words

Sometimes **words derived from the same root** establish correspondence between sections of a poem. Again Catullus 99 offers an example: the word *impune* (l.3) is clearly related to *poenam* in l.15. (Thematically the two sections are linked by the idea of punishment for the poet, in the past and the future respectively.) In the same poem the words *cruce* (l.4) and *excruciare* (l.12) also correspond, in the same manner.

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[m] Greengard (1980:19f.), following Mezger, speaks of 'tautometric responsion' when referring to recurrent diction in the same metrical position.

2.4.3 The use of synonyms and antonyms

In a poem as loaded with verbal repetitions as Catullus 99, it is probably wise of the poet to introduce variety by establishing correspondence based on synonymity. We have seen that ll.1 and 16 are linked by the different forms of the verb *surripio*. In the first instance the poet has stolen a *suaviolum* (l.2) and in the second he promises never to steal *basia* (l.16), and the interpreter is left to wonder whether there is a shift in meaning, if ever so slight.

Amor and *Venus* are found together in many poems. Both words can be used to represent love personified, with divine connotations (more so in the case of Venus). And yet the terms are not always interchangeable, because of the difference in gender and because Venus is more strongly established in mythology. Nevertheless, the terms are semantically close enough to establish correspondence, and Tibullus, for one, does appear to avail himself of the opportunity (see the discussion of Tibullus 2.4).

Catullus 99 also supplies a clear example of the use of **antonyms** to establish correspondence. It has already been pointed out that ll.2 and 13f. correspond. One of the ways in which they do is in the link between *(suaviolum) dulci dulcius ambrosia* and *(suaviolum) tristi tristius elleboro*, where the one is clearly intended to be the exact opposite of the other.

Related to this but edging towards a thematic connection again is the tendency of Tibullus especially to balance the male aspect of an issue with the female, where the two genders can be seen as complementary opposites.

2.4.4 The use of traditional pairs

The word *Castor* immediately calls to mind *Pollux*, in the same way that Rosencrantz also has its counterpart. One can hardly say *Lares* without following it up with *Penates*. Horace exploited this in *Ode* 3.23 by balancing the mention of *Lares* in l.4 with the mention of *Penatis* in l.19.

Not all pairs are as obvious as the above, however. In Horace, *Odes*, 1.2, both Ilia/Rhea Silvia and Mars put in an appearance, and the reference to the former alludes to her encounter with the latter. In Appendix C I take it that the two are to be thought of as a pair to establish correspondence, but it is clear that there are pairs which are not as inseparable as others. Mars can be thought of in conjunction with other partners. The poet can, however, exploit even a temporary liaison to establish correspondence.

2.4.5 The use of the same grammatical construction

One cannot but notice that our by now well-worn example from Catullus 99, *suaviolum dulci dulcius ambrosia* (l.2) and *suaviolum tristi tristius elleboro* (l.14), contains exactly the **same grammatical construction** (a comparative adjective and ablative of comparison) in both lines of poetry. The impression of similitude is enhanced by the fact that the component parts of the construction are identical and follow the **same word order** in both cases (noun, adjective in the ablative, adjective in the comparative degree, noun in the ablative of comparison). The other links between the two passages have already been noted.

In Horace, *Odes*, 3.14, the poet establishes correspondence by using two ablative absolute constructions, in similar positions in their respective stanzas (ll.15f., 28), and with a thematic link (political leadership).

It seems, then, that the use of the same grammatical construction, as well as the use of the same word order or placement within stanzas, can be used to **enhance** the establishment of correspondence. By itself, without a thematic link, the mere repetition of a particular construction will probably not succeed in establishing correspondence. On the other hand it has now become clear that the poet can **use several means** at one and the same time **to establish one point of correspondence**.

2.4.6 The use of figures of speech

Tibullus is not known for liberal use of figures of speech, so that they stand out when they do occur. In Tibullus 1.5.3f. he says of himself: *namque agor ut per plana citus sola verbere turben / quem celer adsueta versat ab arte puer.* And towards the close of his poem (l.70) he warns his rival: *versatur celeri Fors levis orbe rotae.*

Apart from the verbal links (*celer...versat, versatur celeri*), there is the added link in the use of imagery, a simile and a metaphor, which contain, importantly, a thematic link, viz. the continuous circular motion of the spinning top and the swift wheel of Fortune respectively.

In Catullus 68b the poet uses two successive vivid similes in both ll.57-66 and ll.119-30. There is no thematic link between the similes or the passages in which they occur, but the very explicitness of the similes by itself draws sufficient attention to suggest correspondence. The poem as a whole is replete with undoubted correspondences, which clearly point to a structure of inverse parallelism, and in terms of the rest of the structure these two sections should correspond, to complete the structure. This gives us confidence that the mere use of two pairs of similes can be sufficient on occasion, in the poet's mind at least, to establish correspondence. The lack of a thematic link, however, means that this is merely an ornamental correspondence, i.e. the meaning of the poem is not enhanced by comparing the two sets of similes.

In the same poem Catullus shows that he is also capable of using metaphors with thematic links to establish correspondence. He begins and ends his poem by expressing concern over the continued renown of the name of Allius. In ll.49f., at the beginning of *Poem* 68b, he uses the image of the spider's web which may cover Allius' neglected name, and in ll.151f. he fears that corroding rust might touch Allius' name. There is a clear thematic link between the spider's web and rust, both being suggestive of neglect over time.

2.4.7 The use of thematic links

Thematic correspondence occurs when the poet writes about the same or similar phenomena in different sections of the poem. As we have seen there can be overlap with some of the other types of correspondence, in that thematic correspondence is clearly the broader category which can contain other categories, particularly verbal correspondences: if, for example, the poet employs exactly the same word(s) in different parts of his poem, it is highly likely that the same themes will be touched upon.

Thematic correspondence does not necessarily mean that the poet says the same thing in the same or different words (see the discussion on synonymity in 2.4.3 above). It merely means that he speaks on the same or a similar theme. He may choose to say exactly the same thing in the same or different words, but that would contribute little to the subtlety of his poem. The goal of emphasis could be served by such a course of action, but little else. One finds that **variation on a theme** is more often than not the preferred course of action for the poet, and this certainly yields more interesting results, in that it engages the reader in a process of comparison. One finds, therefore, sameness or similarity in theme, but difference in the handling of the theme.

It is hard to find examples where the poet says **exactly the same thing** in the second treatment of a theme. In Catullus 96.3f., we find the words *veteres renovamus amores* and *missas flemus amicitias* in successive lines. Apart from the assistance given by word-order (adjective, verb, noun in each of the clauses), there is also a clear thematic connection: an intimate bond of love dating from the past is newly appreciated in each case, without any of the corresponding adjectives, verbs or nouns being exactly synonymous or even close in meaning.

Another example of fairly close thematic correspondence comes from Catullus 17 where he says of the townsman in l.12: *insulsissimus est homo, nec sapit pueri instar*, and fleshes out his cluelessness in greater detail in ll.21f.: *talis iste meus stupor nil videt, nihil audit, / ipse qui sit, utrum sit an non sit, id quoque nescit.* There is little

variation here, except the variation of explaining what the cluelessness consists of, i.e. expansion. From a thematic point of view one could see the lack of awareness of other things and even of himself as an allusion to the apparent lack of awareness to be observed in babies such as those mentioned in ll.12f.

Another case of close thematic correspondence occurs in Catullus 6, but this time there is a **significant variation** in the handling of the theme. It is also an instance where thematic correspondence is aided by **verbal correspondence**. The words *delicias tuas... velles dicere* (ll.1-3) are clearly thematically linked to the words *volo te ac tuos amores ...vocare* (ll.16f.), and this is aided by the repetition of the verb *volo*. The intensification from *dicere* to *vocare*, coupled with the change in subject and mood (the more definite indicative) in the verb *volo*, makes this quite a humorous variation, one intended to embarrass the addressee: the poet is keen to do that which the addressee tries to avoid, viz. to broadcast abroad his inelegant love.

Thematic correspondence can also be **aided by cognate words** (see the discussion in 2.4.2 above). An example of fairly **close** correspondence is to be found in the same Catullus 6 where the words *tacitum* (l.7) and *tacere* (l.12) are cognate, and there is the further thematic link between *nequiquam* (l.7) and *valet nihil* (l.12), i.e. in both cases silence is of no avail. The **variation** consists in the fact that in the first case it is Flavius' bed which gives away his secret, and in the second his appearance.

From Catullus 13 comes an example of **broad** thematic correspondence. The words *sale* and *venuste* (ll.5f.) are typically Catullan catchwords suggestive of the urbane, sophisticated world inhabited by Catullus and his friends. L.10 contains two more of these catchwords, *suavius* and *elegantius*, evoking that same sophisticated circle of friends. The variation consists in the different contributors of this indispensable wit: in ll.5f. the *venustus* Fabullus is asked to contribute a *sat* and in l.10 Catullus promises something even more *suave* and *elegans*.

Correspondence of a decidedly **broad** nature occurs in Catullus 17, where three comparisons relating to the townsman's wife (ll. 14-16) are followed by three statements about the townsman's careless attitude towards his wife (ll.17f.). The only link between the two passages is the tenuous link of marriage, i.e. the wife and the townsman form what should have been a complementary pair. The fact that three comparisons are followed by three statements may also contribute to establishing correspondence.

On either side of these passages are vivid similes describing the listlessness of the townsman. It would at first appear to be one of those cases where the mere use of **figures of speech** must suffice to establish correspondence, because there would appear to be little connection between a baby (ll.12f.) and a fallen tree (ll.18-20). Yet in both cases it is the townsman who is being compared to these things, and there is present in both the broad theme of passive lying. Furthermore, the very difference between the baby and the tree (small/beginning of life vs. full-grown/end of life) may suggest that the townsman is inert from beginning to end (see also the discussion of the poem in 3.3.2).

Similarly, in Catullus 76 there may at first sight appear to be little justification for suggesting correspondence between ll.1-9 ('appeal to justice/his own merits') and ll.17-26 ('appeal to the gods'). It might appear as if I have fabricated similar-sounding headings for the sections, to suggest correspondence. And yet there is a structural correspondence in that both sections contain *si*-clauses, on the basis of which the speaker expects to be heard. In both cases his claims rest on his piety/loyalty (ll.12, 26). Both sections contain metaphors, that of a bad investment in the first, and of disease in the second, with the common element of 'undesirable loss' (see the discussion of the poem in 3.3.2).

These few examples from Catullus have been adduced to show the wide range of variations that are possible in the establishment of thematic links. More will be said on this topic in 2.7 below.

2.5 The 'laws' governing structures of inverse parallelism

Lund (1942:40-7) and Breck (1994:335-41) both set down laws governing chiastic structures, i.e. recurring features in the use of these structures which have been observed after the study of a great many structures of inverse parallelism. Their work is based on the study of the Old and New Testaments, but, as I have argued above, it may prove useful for present purposes, although one should not be surprised if there is not a complete overlap in poetic structures from worlds as divergent as Ancient Palestine and Greece/Italy. At any rate, no comparable work has been done on inverse parallelism in classical authors. An awareness of these laws can assist one in the uncovering of structures of inverse parallelism, for the simple reason that the laws can alert one to what to look for, or may have the effect of confirming one's suspicions. If what a poet writes appears to proceed along typical lines, one can be more confident that one has been correct in the detection of a particular pattern. We will look at Lund's laws first, followed by those of Breck.

The **first law**, according to Lund, is that **the centre of the structure is always the turning point**. An example given by Lund comes from Zachariah 9:5:

Ashkelon shall see it and fear;
Gaza also and be very sorrowful;
And *Ekron*:
For *her* (i.e. Ekron's) expectation shall be ashamed,
and the king shall perish from *Gaza*;
And *Ashkelon* shall not be inhabited.

'Three statements predict the fate of the Philistine cities, but when the centre is passed, the fourth line, introduced by "for", begins an *elaboration* of the prediction' (Lund 1942:41f.). The 'turning point' may be any kind of shift, whether it be an explanation for a command or state of affairs, or the execution of a command, or a reversal of a state of affairs, to name but a few possibilities. In 2.7.2 below more attention will be given to the phenomenon of confluence between form and meaning, in cases where a reversal or shift in a state of affairs is mirrored by a shift in the structure. At this stage it is sufficient to state that there are poems structured along inverse parallel lines where the centre constitutes a definite turning point, e.g. Catullus 63, but that there are also poems structured along inverse parallel lines which hardly have a shift at the centre at all, e.g. Horace, *Odes*, 3.25 (see the diagram in Appendix C). In the second half of *Ode* 3.25 synonymous or complementary information is given, but one cannot speak of a decided turning point or shift. The poet is in a state of inspiration from start to finish. Lund's first law is thus not universally applicable to classical poetry. But then, one should probably not understand the term 'law' in the absolute Newtonian sense, but rather think of it as referring to strong tendencies.

The **second** law identified by Lund is called by him **the law of the shift at the centre**. By this he means that there is often a change in the trend of thought at the centre, whereby an antithetic idea is introduced. After this the original trend is resumed and continued until the system is concluded. One can easily see how such a procedure could draw one's attention to the centre. The second law appears to stand in contradiction to the first, with its notion of a momentary shift at the centre, as opposed to a shift which covers the whole of the second half of the structure. It would have to be regarded as a variation of the first law. Lund draws one of his examples from Isaiah 60:1-3:

Arise,
Shine,
For thy light is come,
And the glory
Of Yahweh
Upon thee is risen.

For, behold darkness shall cover the earth
And gross darkness the peoples.

But upon thee will arise
Yahweh,
And his glory upon thee be seen
And nations shall come to thy light,
And kings to the brightness
Of thy rising.

'In the first two and last lines, as well in the central two lines, we have a parallelism of *ideas*, but not of words. This condition our English versions do not reveal. In all the other lines of the system, however, there exists, not only a parallelism of ideas, but also a parallelism of *words*. And yet the most striking feature is that the system opens with a beautiful description of the future light and glory of Israel, that the scene suddenly shifts from light and glory to darkness and gross darkness when the centre is reached, and that finally the note of hope and joy is heard once more, amplified now to include all nations' (Lund 1942:44).

Tibullus sometimes has a noticeably different central element, a seemingly ill-fitting excursion. It cannot always be said to be an **antithetic** idea, however, as Lund's second law would have it. These central elements tend to be impersonal reflections embedded inside the more personal concerns of the poet. In *Elegy* 1.2 there is the excursion on the powers of the witch (ll.43-54). In *Elegy* 1.3 he moves away in the centre of the poem from the immediately personal to a reflection on the nature of the reigns of Saturn and Jupiter respectively. *Elegy* 1.7 has a particularly noticeable shift

in the centre, when the praises of Osiris as benefactor of agriculture are sung, and the topic of Messalla's birthday is momentarily forgotten, before it is picked up again. In *Elegy* 2.6 the centre of the poem is devoted to hope in general, again a topic different from the immediately personal concerns of the poet, which surround the centre. These few examples from Tibullus show that Lund's second law, in a modified form, applies to classical literature too.

Lund's **third law** holds that **identical ideas** are often distributed in such a fashion that **they occur at the extremes and the centre of the structure**, and nowhere else in the structure. One of the examples given by Lund comes from Matthew 9:17:

Neither do they put new *wine* into old wine-skins:
Else burst
The skins,
And the *wine* is spilled,
And the skins
Are destroyed,
But they pour new *wine* into new wine-skins, and both are preserved.

(Lund 1942:34; see also his p.52 for a more extended example.)

The beginning and end of a poem are suitable places in which to highlight important concepts, simply because first and last impressions count. If one is going to stress the importance of a concept by a third reference to it and do it within a structure of inverse parallelism, the centre is a suitable place for it, because the central element does not have to be repeated. An example from Latin poetry is Catullus 8, where the poet gives injunctions to himself in ll.1f., 9-11 and 19, all to the same effect, that he should be resolute in breaking with his past love. In between these self-commands in the present there are reflections on the past and future respectively, both of which have the effect of softening his resolve, necessitating the repetition of the self-commands.

Tibullus also appears to have been alert to the effectiveness of three references to a theme, one in the centre and one on either side, but he, on two occasions, combines this practice with the law of the shift at the centre, by introducing subtle alterations in the central reference to the theme. In *Elegy* 1.4 Tibullus has three extended references to the role of time. In ll.15-20 and ll.53-6 time is seen in a positive light, in that the process of winning love is seen as a gradual affair, requiring patience, but in the centre of the poem the passage of time is seen in very negative terms - one is urged to act before it is too late. Similarly in *Elegy* 1.5 Tibullus makes reference to witchcraft close to the beginning of the poem (ll.9-16), **literal** witchcraft, and so too in ll.49-56. In the centre of the poem mention is made of **literal and metaphorical** witchcraft (ll.37-46), by way of contrast.[n]

According to Lund's **fourth law**, which he calls **the law of shift from centre to extremes**, it often happens that themes which occur at the centre of one structure will recur at the extremes of a second structure, designed to match the first. Clearly, one can only look for the application of this tendency in poems where two or more structures of inverse parallelism follow upon one another.

Tibullus offers a variation of this phenomenon, a shift from extremes to centre. In *Elegy* 1.10 there are two structures of inverse parallelism (ll.1-44 and 45-68). The first begins (ll.1-14) and ends (ll.29-44) with references to war, whereas the second has in its centre a picture of the wars of love (ll.51-66). In this way the two structures are neatly tied together by means of the common theme of war, with a beautiful variation thrown in to introduce Tibullus' favourite opposition: make love, not war. In *Elegy* 1.6 we find a similar placement of the theme of cruelty/violence, on the edges of the first structure and in the centre of the second. The effect, then, of the use of this law is to tie together structures to create unity of composition.

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[n] See also Cairns (1979:202) on Theocritus, *Idylls*, 28.

Lund's **fifth law** holds that there is a tendency of **certain terms to gravitate towards certain positions** within a given structure. In the Psalms the divine names are regularly symmetrically distributed, often at the extremes and centre of the structure (see Lund 1942:95ff.). In the New Testament quotations often occupy a central position, as do terms such as 'body' when denoting the church (see Lund 1942:41, and 236 for an excellent example).

It seems, then, that the writers of the Old and New Testaments developed **formulas** for dealing with certain topics, e.g. if they wanted to introduce an important quotation, they packaged it properly inside a symmetrical introduction and conclusion. While no similar pattern with regard to divine names or quotations can be observed in the Latin poets, it can be said that Horace found a **formula** for the writing of a *recusatio*. In both *Ode* 1.6 and *Ode* 2.12 his references to historical and mythological battles and his reasons for declining the request to write on the desired topic occur in exactly the same places in the structure of the poems (see the discussion of these poems in 5.3.1).

The **sixth law** identified by Lund states that **larger units are frequently introduced by frame-passages**. I have found this to be especially true in the case of Catullus 63, where there are large sections and unmistakable frames to denote the beginning and end of the different sections (see the discussion of that poem in 3.3.2). Catullus uses verbal repetitions for this purpose.

The **seventh law**, according to Lund, says that there is often a mixture of inverse parallelism and parallelism within one and the same structure. He gives many examples of this phenomenon, from both Old and New Testaments. All the poets under consideration in the present study use such combinations of parallelism and inverse parallelism. Catullus 8 and 76 may serve as examples of how the poet can combine these structural techniques in widely divergent ways.

Breck (1994:335-41) modified and reduced Lund's laws to four of his own, the first of which states that 'chiastic units are framed by inclusion'. By this statement Breck means that a sense of closure and completion is achieved by the parallel first and last elements, thereby marking the limits or boundaries of a passage. I have already referred above to Catullus 63 to illustrate this principle

Breck's **second** law says that 'the central element (or pair of elements) serves as the pivot and/or thematic focus of the entire unit'. Again, we have seen examples of this principle in the discussion of Lund's first law, where I have also argued that it is not universally applicable (see also 2.7).

Thirdly, Breck states 'a heightening effect occurs from the first parallel line or strophe to its prime complement'. Breck says of biblical parallelism that the parallel parts are never truly synonymous; there is always the 'what's more factor': intensification, specification or completion (Breck 1994:39). Of the three factors intensification would most readily contribute to a heightening effect. If specification and completion can constitute heightening, one is not working with a particularly demanding concept of heightening. Nevertheless, it remains a useful exercise to be aware of the 'what's more factor' in analysing the relationship between parallel parts, in order to see whether intensification, completion, specification, etc. occurs.

Breck's **fourth** law follows logically upon his third law, 'the resultant concentric or spiral parallelism, with progressive intensification from the extremities inward, produces a helical movement that draws the reader/hearer toward the thematic center' (see also Breck (1994:57f.) for a discussion of this concept of a 'rhetorical helix'). In an A B C B^1 A^1 structure there will generally be 'heightening' from A to B, from A to A^1, and from A B to B^1 A^1, whilst C will be the conceptual center and apex of the helix. Breck admits, however, that the heightening is not equally evident everywhere. If one connects the concept of heightening with that of intensification as in Breck's third law, one finds a good example in Catullus 17, where one can clearly see the heightening in the second halves of the two structures of inverse

parallelism, e.g. from B to B^1, and from D to D^1 (see 3.3.2). The important role played by the centre of structures of inverse parallelism will be noted in the discussion of the different poets and their poems.

Clearly, then, some of Lund's seven laws and Breck's four laws are susceptible to application among the Roman poets under consideration. The value of these laws is that they can act as an external control mechanism for evaluating one's results. If one is surprised about a certain structural phenomenon among the Roman poets or doubts whether such a thing can be, it is encouraging to find that one's results have been anticipated in another literature. The issue of control mechanisms is thus raised.

2.6 Control mechanisms

In this section we are again faced with the need for criteria, not now the criteria for the establishment of correspondences, but criteria for the establishment of whole structures of parallelism and inverse parallelism; i.e. how much evidence does one need before one can judge that parallelism or inverse parallelism is indeed present? How can one avoid the pitfall of imposing structures on the text?

Welch (1981:13f.) saw that subjectivity could not be ruled out altogether, although he suggested certain criteria to satisfy the quest for **objectivity**. Welch's **first** criterion is that the **significant repetitions should be readily apparent**. The problem is, of course, that what may be readily apparent to one person may appear fairly obscure to another. Some repetitions will however be readily apparent, such as straightforward verbal repetitions or the more obvious thematic correspondences. Other correspondences require greater abstraction, e.g. when a thought pattern is repeated. The latter type of repetition may therefore not be all that readily apparent. In Tibullus 2.6 (see the discussion in 4.3) the correspondences involve a greater degree of abstraction, to such an extent that they may well escape notice. But I would be reluctant to concede that they are any less real than other correspondences.

If a whole poem were to consist of correspondences that were all equally and unquestionably apparent, it might remove doubt as to the existence of parallelism or inverse parallelism in the poem, but it would also make for less interesting reading. The poet does, after all, tease his reader at times, weaving into his poem different levels of complexity. Not everything lies on the immediately visible surface level. One could insist, though, that at least some of the correspondences should be readily apparent. In practice I have found that readily apparent correspondences act as signals/clues to the reader that other less apparent correspondences do occur in the poem. Repetitious or anaphoric centrepieces often announce that further investigations may well prove worth while.

Welch's **second** criterion is that the **overall system must be well balanced**. It is not clear exactly what is meant by this criterion. In practice, symmetrical balance, i.e. where the corresponding sections comprise equal numbers of lines, is not necessarily the rule. There can be wide divergences in the number of lines devoted to themes, but totally lopsided structures are exceptional.[n] The centre of the structure is most often quite close to the actual quantitative centre of the poem or section of the poem. **Thirdly**, Welch, speaking about inverse parallelism only, insists that **the second half of the structure must repeat the first in a recognizably inverted order.** This statement appears to take into account that not all structures of inverse parallelism are perfectly symmetrical, i.e. some elements may be out of position when repeated in inverse parallel order. One frequently finds that there is an element parallelism within a larger structure of inverse parallelism, especially on the edges of the structure. The elements B and C in Tibullus 1.2 offer but one example of the many instances where elements are repeated in parallel order within the larger framework of inverse parallelism (see Appendix B). This practice also occurs in the Semitic writings analysed by Lund (1942:61, 66f., 122f.).

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[n] The most lopsided structure I have found is the minor structure covering element B[1] (ll.153-259) of Callimachus, *Hymn to Delos* (see the discussion in 6.4).

Apart from these minor variations, which are probably introduced to avoid monotony and rigidity, one can insist that there should be **order** in the repetitions, either a parallel order or an inverse parallel order. Mere haphazard repetition clearly does not constitute parallelism or inverse parallelism. One could perhaps, then, insist that the majority of elements of correspondence should be repeated in a regular order. Thus one would not be alarmed by an A B C D E F F^1 E^1 D^1 B^1 C^1 A^1 structure or an A B C D E D^1 E^1 C^1 B^1 A^1 structure or even an A B C D E F F^1 E^1 D^1 B^1 A^1 C^1 structure, but one would not argue that an A B C D E F D^1 A^1 C^1 F^1 B^1 E^1 structure constituted either a structure of parallelism or one of inverse parallelism.

Welch's **fourth** criterion is in my view too rigid. He says that the **juxtaposition of the two central elements should be marked and highly accentuated**. The problem with this criterion is that the central element of the structure is often not repeated. It is most often highly accentuated either by the significant shift mentioned in Lund's second law or by anaphora of some word, without one being able to distinguish two distinct sections. There are also poems where the centre is not highly accentuated. In my view Horace, *Odes*, 3.25 does have a structure of inverse parallelism, but the centre is not given any special prominence.

The **fifth** criterion mentioned by Welch is that **'longer passages are more defensibly chiastic where the same text also contains a fair amount of short chiasmus and other forms of parallelism as well'**. Although it often is the case that larger structures of inverse parallelism contain minor structures of parallelism or inverse parallelism, one cannot insist that they do.

Despite an element of subjectivity, researchers intent on exposing the underlying structures of poetry achieve **the same or similar results**. In the course of the discussion of individual poems the reader will often find that I acknowledge that my results have been anticipated by other scholars. In other cases I have checked the results reached by others and have found that it is possible to agree. That this is possible in the case of a substantial number of poems should assuage any fears that one is totally at the mercy of subjectivity. But what is one to think of those instances where researchers disagree?

Sometimes I have reached largely similar conclusions on particular poems, only to **modify the results slightly** on a few points. This may be due to the following factors. One researcher's structural antennae may be more attuned to thematic correspondences, whereas another's may be more sensitive to verbal echoes. I have tried to be alert to all types of correspondence, and have consequently often come to slightly different conclusions from researchers attuned primarily only to one type.

On a more mundane level, one researcher may simply read the poem more attentively than another, and consequently notice more or more valid correspondences.

Similar reasons can be given to account for **totally different results**. I have found that I have often disagreed with other scholars where they have not been sufficiently alert to the possibility that a poem may contain multiple or innovative structures, but have apparently expected the poem to conform to some more or less established norm. Tibullus' structural patterns, for example, cannot be forced into a simple mould and one has to follow where his clues lead, even if in unprecedented directions.

The text itself may be layered, with coinciding structures, i.e. one and the same text can be susceptible to more than one structural analysis. An attempt to identify the predominant structure will depend on the relative weight one attributes to the respective sets of clues.

Furthermore, if one does not look for **the** structure of a poem, but merely asks a series of structural questions (how does the beginning of the poem relate to the end? how does the second part of the poem relate to the fourth?) one will get various results, even though one may notice the same correspondences in the process.

Finally, one would do well to bear in mind Breck's statement that 'exact...analyses of given passages are often elusive. If different exegetes produce conflicting yet equally plausible analyses of the same text, it is because the form is fluid and often represents *spontaneous*...composition by the author' (Breck 1994:348). Culpepper's

remark is also pertinent, as Breck sees: 'The interpreter must...bear in mind that all literary structures are in varying degrees artificial. The prologue of John is a work of art; the artist used structures, but he was not their slave. To have made the chiastic structure more explicit would necessarily have made it more artificial' (Culpepper 1980:17). If the poet always arranged his material on a rigid chiastic grid, no doubt would ever have arisen as to the exact structure, but would it still be *ars*?

An important issue is raised by Welch in his statement that **'any significant chiasm must embrace each of the predominant words and concepts in the system'** (Welch 1981:13). He admits that subjectivity is involved in deciding which elements are predominant. But of greater concern is the word 'each'. It raises the issue of what one may call the **density** of the structure. In this study some fairly short poems contain more elements of correspondence than some rather long poems. The question arises whether the 'underpopulated' structures of the long poems are not thereby rendered suspect.

Firstly, it is to be expected that longer poems will have elements of correspondence covering more lines of poetry than shorter poems, to avoid intolerably long and complicated structures (notice how in Catullus 68b, the density of the structure increases markedly towards the centre, whilst the elements on the edges of the structure cover far more lines - see Appendix A). There seems to be a limit to what a structure can carry in terms of the number of elements of correspondence, before the structure is felt to be over-elaborate or just impenetrable.

Secondly, one cannot refuse the poet the right to vary his structural stride, so to speak. Sometimes he takes short steps and plants glaring structural signposts at every step, at other times he takes big strides and leaves spoor only sparingly, for the tracker to find. Admittedly, the fewer the footprints, the greater the likelihood of a false trail. Welch also thinks that it is sometimes possible to speak of inverse parallelism in the 'looser sense' of the term, i.e. the author can on occasion take some liberty with the form, e.g. by not creating perfect inversion (see Welch 1981:13f.).

Horace, *Odes*, 1.2 can serve as an example of a longish poem with few structural markers. In such a case one has to ask whether such correspondences as there appear to be are not perhaps accidental. But the word 'accidental' is, of course, itself problematical, because a correspondence does not have to be intended to be valid. If the proverbial monkey were to type out a poem with a perfect structure of inverse parallelism, the question of intention would not arise and the structure would still be valid.[8]

Finally, no structural analysis can be verified beyond all doubt. What can be reached is general consensus or sufficient consensus, until a more convincing alternative is proposed.

The issue of intentionality was touched upon above. If it is true that poets often intentionally structured poems along parallel or inverse parallel lines, why would they have done so? What purposes could be served by such a procedure?

2.7 The function of parallelism and inverse parallelism

2.7.1 Practical function

On a purely **practical** level a number of functions have been suggested for these structures. Some of these functions would have been applicable in pre-literate times.

Firstly, it is suggested by Welch (1981:12) that the repetition of words or ideas inherent in structures of inverse parallelism can be useful in a pedagogical context. The same would be true of parallelism. Even if the repetition of the idea is only implied by way of contrast (e.g. blessed are the poor, woe to those who are rich) reinforcement of the idea takes place.

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[8] I am reluctant to discard the notion of intentionality, whether it be conscious or unconscious intention. Not only the poem but also the poet is of interest.

Related to the above is the **mnemonic** function, because ordering assists the memory of both speaker and listener. As Breck puts it, 'Once a student had in mind the first half of a simple bicolon or a complicated chiastic structure, it was a relatively easy matter to recall the rest' (Breck 1994:60). Mnemonic devices would have served a purpose in pre-literary days, and yet they survived beyond them (see also Nänny 1987:76-9).

Welch (1981:12) also mentions the function of **internal organization**. In the absence of paragraphs, punctuation, capitalization and such devices the ability of these structures to define units and distinguish them from one another must have been useful for the literate, to some extent at least.

2.7.2 Poetic function

Whatever the original practical functions may have been, the question of **poetic** function is more relevant for the texts under investigation in this study.

A structure of parallelism or inverse parallelism can be used simply for **decorative effect**, i.e. a pattern is established for its own sake, not to enhance the meaning of the poem (see Welch 1981:12, Nänny 1987:80f.).

Akin to this are those instances where the repetitions merely have a **cumulative effect**, i.e. more information is given about a subject without any new perspective. In Cairns' opinion Theocritus sometimes uses correspondences in this manner (see Cairns 1979:202f.).

In each case of inverse parallelism the **centre** of the structure is thrown **into focus**. This happens automatically whether the poet chooses to load the centre with important observations or not, simply because of the **proximity** of the central elements, that is, if the central element is repeated. The repetition is now close enough to be immediately apprehensible, especially if the same word(s) is/are used. Often the poet will exploit the importance of the centre to give **prominence to**

important ideas. Two cases where important ideas undoubtedly occur in the important central position are to be found in Horace, where the more or less synonymous and very important concepts *audax* and *impudens* are repeated in the centre of structures, *audax* in *Ode* 1.3 and *impudens* in *Ode* 3.27 (see the discussion in 5.3.1).

Lund and especially Radday (1981:51) insist that biblical authors 'placed the main idea, the thesis, or the turning point of each literary unit at its centre'. In the poems found in this study to have structures of inverse parallelism the main idea does **not always** lie in the centre of the poem. In Tibullus 1.2 the centre of the structure is occupied by a description of the powers of the witch in general, but this is clearly not the main idea of the poem, which is rather the art of secret love. Also, in some poems of Horace we find illustrations or comparisons in the centre, to illustrate a point, as in D and D^1 in *Ode* 3.29 (see Appendix C), whereas the point thus illustrated (A B C, and C^1 B^1 A^1) is surely more important, viz. how to behave in the given circumstances. The centre is accentuated by the use of the vivid similes, however, before the train of thought is continued. Thus, in some poems the main idea appears in the centre, and in some it does not.

The centre can also be used to indicate a **turning point**, as Lund suggests (see 2.5). Catullus 63 is an example where such a turning point on the physical/geographical and psychological level occurs right in the centre of the poem, on the summit of the mountain.

All sets of correspondences, whether at the centre, extremities or any place within the structure, can be utilised by the poet to effect **variations** of various kinds. This subject was dealt with in 2.4.7 above.

A correspondence can be used to express **antithesis**. In Tibullus 2.4 the poet ends his poem with an acceptance of his psychological slavery to the girl Nemesis, and a

readiness to endure anything to win her favour. As such it is a powerful statement, but it gains further in power when it is compared to the opening statement of the poem, where the poet also acknowledged his subjection to Nemesis, but coupled it with a desire to escape. That wish to escape is now no longer mentioned, and this implicit contrast with the initial situation deepens one's awareness of the poet's predicament.

The very awareness of the possible existence of structures of parallelism and inverse parallelism may serve to guide the reader's attention to observe such correspondences and to reflect on their impact on the meaning of the poem. In a literary context where poets frequently employ such structures - and I am arguing that the age of Catullus and the Augustan poets constituted such a context - the poet can almost count on the fact that some of his more erudite readers or hearers will compare the beginning and end of the poem, i.e. he may use the reader's awareness of the convention to exploit the convention.

In the discussion on types of correspondence (see 2.4.7) I indicated that complete synonymity was rare. In Catullus 8 l.3 (*fulsere quondam candidi tibi soles*) is virtually repeated in l.8 (*fulsere vere candidi tibi soles*): the initial line is **emphasized** and **affirmed**, and even deepened in the light of the intervening reminiscences. In the same poem the repeated synonymous injunctions to the poet himself (ll.1f., 9-11, 19) are conspicuous. Here they indicate a **static** condition, a **continued** struggle, a **reaffirmation** of an intention. Each time we appreciate the injunctions more because of the intervening material, the poet's fond remembrance of the past and his vision of the future. It is clear that complete or close synonymity does not lend itself to the expression of radical shifts in meaning or to totally new perspectives. But it can be used to express emphasis, affirmation, continuation and static conditions.

Correspondence can also be used to express the ideas of **complementariness** or **completion**. I have already pointed out how some correspondences consist of traditional pairs (see 2.4.4), such as the Lares and the Penates in Horace, *Odes*, 3.23 (ll.4 and 19 respectively). In the discussion of that poem (see 5.3.3) I point out that the very correspondence between Lares and Penates, along with other correspondences, invites one to compare the first and last stanzas of the poem and so to note the differences between the two stanzas. A traditional complementary pair may thus serve the purpose of drawing one's attention to different parts of the poem that need to be compared. In this poem it could also suggest completion, i.e. if the poem started with a reference to the Lares, then surely the end of the poem may be near once the Penates have been mentioned, and so it turns out to be.

In Horace, *Odes*, 2.7, a poem about the friendship of Horace and Pompeius, the centre of the poem is devoted to an account of their respective fortunes at the time of the fateful battle of Philippi, and once the poet has told us what had happened to himself (ll.13f.) he **completes** the account by telling us of Pompeius' adventures (ll.15f.). The story would have been half-told, had he omitted to mention Pompeius' experience.

The poet can also **intensify** a theme on its repetition, or **slacken the intensity.** The example taken from Catullus 8 can again serve as an example. The substitution of *vere* in l.8 for *quondam* in l.3 adds a note of intensification, so appropriate after the wistful recollection of the past in the intervening lines.

Sometimes the poet uses a correspondence to look at the same phenomena **from a different angle**. In Horace, *Odes*, 2.9, geographical phenomena feature at the beginning of the poem to illustrate that grim conditions in nature do not prevail at all times (and so too grim emotions should not prevail at all times), and at the end of the poem the same or similar geographical phenomena illustrate something totally different, viz. the extent of Augustus' victories. This serves as an illustration of the thesis of that poem, that one's perception of a situation can make all the difference.

One can also use correspondences to introduce **inventive variations**, one of which is the shift **from reality to metaphor**. In Horace, *Odes*, 2.7, the reference to Horace and Pompeius' defeat on the battlefield (ll.9-12) is neatly balanced by the corresponding reference to Pompeius' envisaged success at partying, couched in military terms (ll.17-20) (see Appendix C). Catullus too is fond of contrasting real wars with the metaphorical wars of love, e.g. in *Elegy* 1.10.

All the examples above have dealt with the possible functions of **individual** correspondences. The question arises whether the **totality** of a set of correspondences, such as in a complete structure of inverse parallelism, can also have a function as a whole. The question revolves around the **relationship between the form and the content** of the poem. Can a structure of inverse parallelism reinforce or enhance the content or meaning of the poem? Max Nänny (1985:111-35; 1987:75-97) investigates this possibility. He suggests that a structure of inverse parallelism can be functional by being of an **iconic** nature: it can represent visually the content or meaning of the poem.[9]

The **first** possible use of inverse parallelism is related to the very reversal or inversion of the elements of correspondence. Hence, inverse parallelism may be used as an **iconic reinforcement of the idea of reversal or inversion** in a text. One of the examples given by Nänny comes from the poetry of Alexander Pope. In 'Autumn: The Third Pastoral' (ll.49f.) the reversal or echoing of sounds is suggested by a chiasmus of nouns.

> Thro' Rocks and Caves the Name of *Delia* sounds,
> *Delia*, each Cave and echoing Rock rebounds.

Although, strictly speaking, echoes do not resound in reverse order, they do return to their sources. In the discussion of Horace, *Odes* 1.20, I argue that the applause given to Maecenas (ll.3f.) and its echo (l.7) are also reflected by verbal echoes (see

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[9] 'In semiotic terms an *icon* is a sign that is characterized by a relationship of similarity between the signifier and the signified, between form and meaning' (Nänny 1985:111).

5.3.1). But these two examples have to do with sections of poems. What about poems or literary units as a whole?

Catullus 63 seems to be an example of a case where the structural reversal reinforces the semantic reversal. Attis ascends the mountain full of enthusiasm for Cybele, is enlightened by the Sun on the summit of the mountain, and descends the mountain disillusioned with Cybele (see the structural diagram in 3.3.2).

This pattern of ascent and descent with a central turning point can also be found in the Old and New Testaments, e.g. in the account of the Flood in Genesis 4:17-11:9 (see Lund 1942:60-2) and in the account of Jesus in the Synagogue of Nazareth in Luke 4:16-21 (see Lund 1942:236f.).

In Catullus 63 there is another development which can be iconically reflected by inverse parallelism. The onset of madness/enthusiasm at the beginning of the poem, which abates in the centre of the poem, returns at the end, thus bringing poor Attis full circle. Lohmann (1970:15-17) adduces an example from *Iliad* 23.306-48, where a description of the literal turning point in the horse race also happens to be situated at the turning point of the structure of inverse parallelism. The general shape of the race course may also be pertinent to the next point.

Nänny proposes that inverse parallelism can, **secondly**, represent **circularity**, whether it be circular movements or objects (see the examples in Nänny 1987:84f.). Circularity can probably, iconically speaking, be best suggested by a ring or circular plane, but in the absence of such devices a structure of inverse parallelism is most suitable, because of the idea of coming full circle inherent in it.

Thirdly, a structure of inverse parallelism can suggest **non-progression, stasis or deadlock** (see Nänny 1987:85-90), the idea of coming full circle again. Apart from Catullus 63, one can refer to Catullus 8, the latter being an excellent example of a case where the poet finds himself in the same predicament at the end of the poem as at the beginning. In *Poem* 63 we see how deadlock can be reached at the end of the poem despite a major turning point in the centre, thus increasing our awareness of

Cybele's power: Attis may have gained insight and temporarily have regained sanity, but at the end of the day he is back at square one, because Cybele is not that easily shaken off. His situation is all the more tragic for it.

The idea of 'coming full circle' does not necessarily imply non-progression. One can come full circle, but on a higher plane, as in a **spiral**, i.e. some progression having been achieved (see the discussion of Catullus 76 in 3.3.2).

In the **fourth** place inverse parallelism can serve as an icon to indicate **balance, symmetry or equality** (see Nänny 1987:90-3). Catullus 13 may serve as an example of this usage, in that there is a definite balance between the two halves of the poem, between what Fabullus and Catullus contribute to the party respectively. As poetic counterpoint to the idea of balance runs the idea that Catullus' contribution is somehow qualitatively superior (for further reflection on the function of the correspondences in this poem, see the discussion in 3.3.2).

Parallelism can equally well serve to express **balance, symmetry or equality**. In Horace, *Odes*, 3.14, there appears to be extensive parallelism between ll.1-16 and ll.17-28, so that almost every detail in the description of Augustus' return is matched by details from Horace's own life. By matching the political and the decorous with the private and indecorous, Horace subverts the picture painted of Augustus.

Catullus 45, an amoebaean poem, also contains parallelism in the first 18 lines. An amoebaean poem is exactly the sort of poem where one would expect parallelism to express balance (plus that little extra, seeing that the second speaker must try to equal and outdo the first).

A **fifth** use for inverse parallelism on the iconic level is to suggest **framing, enclosure or centring**, for the outer elements frame, enclose or centre the inner elements (see Nänny 1987:93-7). Nänny gives an excellent example from the poetry of Philip Larkin:

Wires

The widest prairies have electric fences,
For though old cattle know they must not stray,
Young steers are always scenting purer water
Not here but anywhere. Beyond the wires

Leads them to blunder up against the wires
Whose muscle-shredding violence gives no quarter.
Young steers become old cattle from that day,
Electric limits to their widest senses.

The double inverse parallelism (rhyme scheme and key words) serves to suggest the steers' imprisonment behind the wires.

In reflecting on structures of parallelism and inverse parallelism I shall therefore not only utilise individual sets of correspondences for interpretation, but also ask the question whether the structure as a whole acts as an icon of the meaning of the poem, along the lines proposed above.

2.8 *Points of contact with other literary approaches*

Having set forth the theoretical framework within which this study is conducted, I will now briefly compare it to other literary approaches, in order to define it even further.

The range of literary-critical approaches can be divided into two broad categories. The first category consists of approaches that attempt to make the text speak, to ascertain what it is saying, and how it is saying what it is saying. The second category consists of approaches where the primary interest does not lie in the content of the text itself, but where the text is used in the service of some other cause,

whether it be to show the nature of texts or the problems involved in establishing what a text is saying or the relationship between texts and society. My approach has something in common with both approaches.

To the first category of text-orientated approaches belongs New Criticism with its 'close reading' or 'practical criticism' practices. This study is oriented to the texts themselves, with varying degrees of close reading. The angle from which this is done is that of structure, which means that not all features of the text receive equal attention.

To the second broad category belongs the Russian Formalist approach with its interest in the phenomenon of writing, in the question of how literary texts in general work. The Formalist would use a particular text to illustrate the devices which writers in general might employ. The interest, though, is in the de not so much in the content conveyed by the device. One could draw a certain parallel between such an approach and the one followed in this study, in that I too am interested in devices of sorts, viz. parallelism and inverse parallelism, admittedly devices which are not universal in application. I have tried in most instances to relate the device to the content of the texts investigated, to employ the structural analyses in the act of interpretation.

My approach also has something in common with that of the **structuralists**, in that structuralists at times also seek to lay bare the underlying framework of texts, whether it be binary oppositions, fundamental 'functions' in fairy tales or 'actants' (the people or forces which influence the course of events). Although I may occasionally stumble upon a 'binary opposition' in the analysis of the structure of a text, the exposition of the complete set of binary oppositions operative in a given text is not my aim. Further, a diagram of the binary oppositions operative in a particular text need not reflect the **order** in which they appear, whereas for my approach the order is of crucial importance.

If it is the aim of this study to use structural analyses as an aid to interpretation, i.e. to shed light on the meaning of the poems, one must at the same time recognise that **poststructuralist** approaches have shown that there is an unstable link between 'signified' and 'signifier', and hence difficulty in determining fixed meaning. The **reader response** theories tend to emphasize the same point: the reader brings his own historical situatedness and subjectivity to bear on the text, so that Culler (1981:47f.), for example, can say that one cannot discover **the** meaning of a text, because different readers discover different meanings in what they read. Iser (1978:34-8), however, has written of 'triggers' in the text which direct the reader's interpretative activity, 'response-inviting structures' which predispose the reader to read in certain ways. These triggers can account for the fact that I have on many occasions made structural analyses similar to those of other investigators: we responded to the same 'invitations' to connect words or passages. Iser (1978:132f.) also wrote of the stock of experiences and world view which one brings to bear on the text and which colour the reading experience. Certainly, my experience in the discovery of structures (of inverse parallelism) influences my reading of poems in that I am particularly alert to the possibility that texts may be structured along such lines.

3 CATULLUS

3.1 Previous structural studies done on Catullus

The study of inverse parallelism in Catullus' poems is at least as old as the 1860s. Wiseman (1974:70) refers to the work done in that decade on *Poem* 68b by Westphal, Usener, Franke and Ellis. Kroll (1929, repr. 1959) also made a contribution to the study of structure in Catullus, as did Friess in his dissertation.[a] Bardon (1943) often refers to Friess' work and does many very useful structural analyses himself. I often follow leads suggested by Bardon. Elder (1951:101-5), in his essay on conscious and subconscious elements in Catullus' poetry, devoted some attention to structure in Catullus' poems and showed that the poet often took care to structure both long and short poems. In some cases my own findings match those of Elder, e.g. on *Poem* 46. Schäfer (1966) also paid attention to Catullus' structural techniques and often saw structures of inverse parallelism. Wiseman (1974) devoted a whole essay to the structure of Catullus' poems, focussing most often, but not exclusively, on ring-composition. His study did not attempt to be exhaustive, but he nevertheless made many observations which were useful for the present study.

3.2 Procedure

I mentioned above that *Poem* 68 has been important in the study of structure in Catullus. The list of studies on this poem is very long, so I have chosen, also in view of the length of the poem, not to cover the terrain yet again, but to give my own view in Appendix A. Appendix A also contains the structures of many other poems of Catullus, in outline.

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[a] *Beobachtungen über die Darstellungskunst Catulls*. Diss. Munich, 1929. I have not been able to inspect this work.

Of all the poems of Catullus *Poem* 45 is the most obviously structured along lines of **parallelism** and **inverse parallelism**, and so it is with that poem that I shall begin. In the next section *Poems* 6, 8, 13, 17, 63 and 76 will be taken as examples of poems where **inverse parallelism** is the main structuring principle, with *Poems* 4, 5, 16, 23, 25, 29, 35, 36, 48, 57, 64, 65, 68a and 68b, 74, 96, 101, 109, 114, 115 and 116 being dealt with in Appendix A

Finally *Poems* 46 and 72 will be taken as examples of poems which display a structure of **parallelism**, with *Poems* 21, 33, 42, 86, 92 and 113 being analysed in brief in Appendix A.

3.3 Analyses of individual poems

3.3.1 *Poem* 45, in which structures of both parallelism and inverse parallelism occur

Poem 45

Acmen Septimius suos amores
tenens in gremio 'mea' inquit 'Acme,
ni te perdite amo atque amare porro
omnes sum assidue paratus annos,
quantum qui pote plurimum perire, 5
solus in Libya Indiaque tosta
caesio veniam obvius leoni.'
hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.
at Acme leviter caput reflectens 10
et dulcis pueri ebrios ocellos
illo purpureo ore suaviata
'sic', inquit 'mea vita Septimille,
huic uni domino usque serviamus,
ut multo mihi maior acriorque 15
ignis mollibus ardet in medullis.'
hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.
nunc ab auspicio bono profecti
mutuis animis amant amantur. 20
unam Septimius misellus Acmen
mavult quam Syrias Britanniasque:
uno in Septimio fidelis Acme
facit delicias libidinesque.
quis ullos homines beatiores 25
vidit, quis Venerem auspicatiorem?

Septimius, holding his beloved Acme
in embrace, says: 'My Acme, if I
do not love you desperately and am not ready
to continue loving you endlessly all the years
as much as a man can be madly in love,
may I in Libya or parched India meet
upon a green-eyed lion alone.'
As he said this, Amor, on the left, as before
on the right, sneezed approval.
  Then Acme, tilting her head gently
after kissing the swimming eyes of the sweet
boy with that purple mouth,
says: 'As I hope, my love, dear Septimius,
we may ever serve this one master,
a much greater and fiercer fire
burns in my tender marrow.'
As she said this, Amor, on the left, as before
on the right, sneezed approval.
  Now, having set out from this good auspice,
with mutual affection they love and are loved.
Poor Septimius prefers his one and only
Acme to Syrias or Britains:
in her one and only Septimius faithful Acme
takes her delights and pleasures.
Who ever saw any human beings more
happy, who a more auspicious Venus?

One cannot but observe the obvious symmetry in *Poem* 45. Such symmetry is characteristic of amoebaean verse, in which lovers try to outdo one another in the protestations of their love, answering one another point for point.[b] The structure of the poem is as follows:

A	Septimius' gesture of love	1f.
B	Septimius' profession of love	2-7
C	Amor's approval	8f.
A^1	Acme's gesture of love	10-12
B^1	Acme's profession of love	13-16
C^1	Amor's approval	17f.
D	Good auspices	19
E	Septimius' faithfulness	21f.
E^1	Acme's faithfulness	23f.
F	Who ever saw...?	25
F^1	Who ever saw...?	26
D^1	Good auspices	26

Both Septimius (A) and Acme (A^1) show their love by their bodily gestures and by their protestations (B and B^1). In both the protestations alliteration is in evidence, with p's being prominent in the case of Septimius, and softer m's and l's in the case of Acme.

Septimius professes his love with reference to faraway places, references which return in ll.21f. (E), where they may point to his choice for love against the military life.[c]

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[b] Cf. Vergil, *Eclogues*, 3 and 7, Theocritus, *Idylls*, 5, 6 and 8, and also Horace *Odes*, 3.9, for variations on the theme.

[c] If the poem was written around 55 B.C. *Syrias* may allude to Crassus' campaign and *Britannias* to Caesar's project on that island - see Singleton

Acme expresses her love in more personal and intimate terms: in l.6 the heat is out in the wilderness, but in ll.15f. it is in her very marrow. So too in ll.23f. (E^1) Acme's love is still formulated in the most personal terms.

The pluralized *Syrias Britanniasque* of l.22 (E) is matched by the pluralized *delicias libidinesque* of l.24 (E^1) (Comfort 1938:xxxiii).

If there is rivalry of the friendliest sort between Septimius and Acme, then Amor, as umpire, seems to declare a draw by giving exactly the same response after each statement (C and C^1) (Fordyce 1961:207; Singleton 1971:185).

Septimius' decision to forego faraway military adventures in favour of love may well be anticipated in ll.19f. (D). Like a general setting out on a campaign having obtained good auspices, the couple sets out, on a campaign of mutual love. The same *militia amoris* theme can be observed in *Venerem auspicatiorem*, in l.26 (D^1).

Unlike critics who insist on reading the poem along ironical lines,[d] I am happy to accept the implied answer 'no-one' to the questions posed in ll.25f. (F and F^1). The mutual faithfulness of Septimius and Acme then serves to highlight the poet's own frustrations with regard to the unfaithful Lesbia, by way of contrast. Part of the beauty of the poem may also lie in the fact that it does not fulfil the expectation of a reference to the imperfections of love-affairs (no-one is *miser* in this poem); rather, the picture of bliss is sustained. It is almost too good to be true, but we are not discouraged from believing it, for as long as we are capable of it. And it may just be true.

(1971:183), Deitz (1969:43), with reference to Smith and Melluish (1942:46).

[d] See Baker (1958:110-12) and Ross (1965:256-9), many of whose arguments have been shown to be fallacious by Singleton (1971:180-3), although he too suspects some irony. Khan (1968a:4) and Nielsen (1977:132-7) also criticize the arguments of Baker and Ross.

In the present poem two sections in parallel order are followed by a section combining parallelism and inverse parallelism. In *Poem* 23 (see Appendix A), with which the present poem may be compared, two parallel structures (of inverse parallelism) are followed by a variation of the two structures (again of inverse parallelism). The common element between the two poems is that two similar structures are followed by a third which is somewhat different.

Clearly the **pa..allelism** in this poem serves to **reinforce the idea of balance** in the relationship between Septimius and Acme. The idea of balance does not exclude the possibility of a degree of **intensification**: they match one another point for point, but also try to outdo one another.

The **inverse parallelism** (D - D^1) can be seen as **reinforcing** the idea of a happy **self-enclosed world** inhabited by Septimius and Acme. There are no open ends, no suggestion of intrusion or of unexpected developments.

3.3.2 Six poems in which structures of inverse parallelism occur, *Poems* 6, 8, 13, 17, 63 and 76

Poem 6

Flavi, delicias tuas Catullo,
ni sint illepidae atque inelegantes,
velles dicere, nec tu ere posses.
verum nescio quid febriculosi
scorti diligis: hoc pudet fateri.
nam te non viduas iacere noctes
nequiquam tacitum cubile clamat
sertis ac Syrio fragrans olivo,
pulvinusque peraeque et hic et ille
attritus, tremulique quassa lecti
argutatio inambulatioque.
nil stupra valet,[c] *nihil tacere.*
cur? non tam latera ecfututa pandas,
ni tu quid facias ineptiarum.
quare, quidquid habes boni malique,
dic nobis. volo te ac tuos amores
ad caelum lepido vocare versu.

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[c] Haupt's emendation, based on Scaliger - the mss. give *inista* (or *ni ista*) *prevalet*.

Flavius, you would wish to tell Catullus
of your sweetheart and you would not be able to be silent
were she not unpolished and inelegant.
But now you are in love with some
feverish harlot, and ashamed to confess it.
For that you, vainly dumb, do not lie
alone at night the bed proclaims,
fragrant with garlands and Syrian oil,
and the pillow worn away equally on this side
and that, and the prattling and shuffling
of the rickety bed when shaken.
It's no use, no use at all to be silent about your lewdness.
Why not? You would not reveal such a debauched body
if you were not doing something absurd.
Wherefore, whatever you have of good or bad,
tell me. I wish to call to high heaven
you and your love in polished verse.

In *Poem* 6 Catullus teases Flavius about a liaison with a lowly harlot, a liaison Flavius tries to hide, but which Catullus can detect by tell-tale signs.[1] In writing the poem Catullus already fulfils his wish, expressed at the end of the poem, to write about Flavius' love-affair. It is quite a humorous ploy, to present oneself as wishing to do something, whilst already doing it. As Nielsen (1984:110) puts it: '..for *c.*6 is itself the *lepidus versus*.' The structure of the poem is one of **inverse parallelism**, with the elements B and C in **parallel** order.

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[1] I disagree totally with Forsyth (1989:94-7) who argues that the poet is a 'harshly critical intruder', a 'threatening onlooker', and that he has 'disdain' for Flavius as a person.

A	Flavius would wish to speak of his love	*delicias tuas* (1) *velles dicere* (3)	1-3
B	The poet suspects that Flavius has an unsuitable girlfriend	*illepidae...inelegantes* (2)	2-5
C	Flavius is ashamed to tell		5
D	Silence in vain - the bed reveals the truth	*nequiquam tacitum*	7
E	The bed		7f.
F	The pillow		9f.
E^1	The bed		10f.
D^1	Silence in vain - his appearance reveals the truth	*valet nihil tacere*	12 13
B^1	The poet suspects that Flavius is behaving unsuitably	*ineptiarum* (14)	14
C^1	Flavius should tell		15f.
A^1	The poet wishes to speak of Flavius' love	*volo te ac tuos amores* / *...lepido vocare versu*	16f.

Syndikus (1984:99) had already pointed out several of the correspondences indicated in the diagram above.

There is a fine variation with respect to the beginning and end of the poem. In ll.1-3 (A) the poet says that Flavius would wish to **speak of his love**, if only his girlfriend were presentable, and in ll.16f. (A^1) the poet expresses his own wish to **proclaim** to high heaven **Flavius' love**, to tease him no doubt.

Flavius is ashamed to speak of his *delicias*, because she is *illepidae atque inelegantes* (l.2) (B). The same negative prefix *in-* recurs in l.14, in *ineptiarum*, to describe Flavius' actions with reference to his choice of girlfriend (B^1). And elsewhere one might also compare the use of *quid* followed by a genitive, in ll.4f. and 15. Nevertheless, Catullus can still write **polished** verse (*lepido...versu* - l.17) about Flavius' association with this **unpolished** woman (*illepidae* - l.2). One finds the

same thought in Poem 1, that a book of poetry in which there are many *nugae* (l.4) can be *lepidus* (l.1). Without turning it into a major *ars poetica* statement, one may see in this the idea that one can write well on any subject, that nothing is in itself too low or light to be written of in a worthy manner. Catullus wishes to write whether the subject is good or bad (cf. *boni malique* - l.15) (cf. Nielsen 1984:104).

To the **shame in telling** (l.5) (C) corresponds the **command to tell** (l.15) (C^1). The command to tell is not to be taken seriously, however, because the poet has already deduced whatever Flavius may be able to tell him. Rather it is part of the pretense of wishing to write about something about which he is writing already.

The **uselessness of Flavius' silence** is dealt with twice, in l.7 (D) and l.12 (D^1). In the first instance silence is in vain, because the bed tells its own story, and in the second because Flavius' appearance is revelatory. The role of the bed is dealt with in greater detail and one can see in it an E F E^1 pattern as the focus shifts from the whole bed to the pillow and back again to the whole bed. The **shouts** of the bed (l.7) are finally picked up by the wish of the poet to **call out** too (l.17), but the bed has shouted so loudly and those shouts have been recorded so faithfully by the poet, that the poet need not put his wish into practice any more.

In this poem the **inverse parallelism** reflects the situation of **deadlock** in the content of the poem: the poet pretends that the situation has not changed from the beginning to the end of the poem. But that impression is misleading, as we have seen. One may call it **apparent** deadlock, quite an inventive and humorous use of inverse parallelism.

Poem 8

Miser Catulle, desinas ineptire,
et quod vides perisse perditum ducas.
fulsere quondam candidi tibi soles,
cum ventitabas quo puella ducebat
amata nobis quantum amabitur nulla. 5
ibi illa multa cum iocosa fiebant,
quae tu volebas nec puella nolebat,
fulsere vere candidi tibi soles.
nunc iam illa non volt: tu quoque impotens noli,
nec quae fugit sectare, nec miser vive, 10
sed obstinata mente perfer, obdura.
vale, puella. iam Catullus obdurat,
nec te requiret nec rogabit invitam.
at tu dolebis, cum rogaberis nulla.
scelesta, vae te, quae tibi manet vita? 15
quis nunc te adibit? cui videberis bella?
quem nunc amabis? cuius esse diceris?
quem basiabis? cui labella mordebis?
at tu, Catulle, destinatus obdura.

Unhappy Catullus, cease your foolish behaviour
and account as past recovery what you see is lost.
Once the suns shone brightly on you,
when you kept going where the girl was leading,
she who was loved by me as none will be loved. 5
Then when those many merry things happened
which you desired and which the girl did not refuse,
truly the suns shone brightly on you.
Now she desires those no longer: don't you too behave excessively,
don't pursue her who flees, and don't be wretched, 10
but with resolute heart endure, be firm.

Farewell, girl. Now Catullus is firm.
He will not seek you nor ask you against your will.
But you will be sorry, when you are not asked.
Ah wretch, woe to you! What life awaits you? 15
Who will now approach you? To whom will you seem beautiful?
Whom will you now love? To whom will you be said to belong?
Whom will you kiss? Whose lips will you bite?
But you, Catullus, be resolved and firm.

Catullus fondly recalls the days when all was well between him and, presumably, Lesbia. Since she has changed her mind, however, he decides on a new approach to her. He tries to persuade himself to embark on this course, hoping that by hurling invective on her it will be easier to be resolute. At the end of the poem he still has to use self-address to achieve the necessary firmness of mind.

In this poem Catullus employs **inverse parallelism** three times and the beginning and end of the poem are linked too. The structure set out below has been informed by the work of various scholars.[8]

1

A	His own name in the vocative;	*Catulle*	1
	command	*desinas* (1)	1f.
B	The happy past	*fulsere...soles*	3
C	He followed her initiative	*ventitabas...puella ducebat*	4
C[1]	She followed his initiative	*volebas nec puella nolebat*	7
B[1]	The happy past	*fulsere...soles*	8

[8] See Swanson (1963:193-6), Moritz (1966:155-7), Rowland (1966:20f.) and Khan (1968b:569-72). Schaniel (1990-1:158-65) also reviewed the studies of the aforementioned scholars as well as other earlier studies, going back to 1866, and produced a synthesis very close to that set out here.

2			
D	He should not pursue the unwilling	*nec...nec* (10)	9f.
E	Command given	*obstinata...obdura* (11)	11f.
E^1	Command carried out	*Catullus obdurat*	12
D^1	He will not pursue the unwilling	*nec...nec*	13
3			
F	Direct address to Lesbia	*at tu*	14
G		*cui...bella*	16
H		*quem...amabis*	17
H^1		*quem basiabis*	18
G^1		*cui labella*	18
F^1	Direct address to Catullus	*at tu*	19
A^1	His own name in the vocative	*Catulle*	19
	command	*destinatus obdura*	19

Catullus frames the poem by addressing himself by name at the beginning and end of the poem (A and A^1) - he also mentions his name at the structural centre of the poem (E^1). The A sections are also linked by the fact that **commands** occur in both - again the structural centre also contains commands (E and E^1). A further link between the beginning, centre and end of the poem lies in the use of the same (*obdura* - l.11 (E), *obdurat* - l.12 (E^1), *obdura* - l.19 (A^1)) or cognate words (*obstinata* - l.11 (E), *destinatus* in l.19 (A^1)), and even similar sounding words (*desinas* - l.1 (A), *destinatus* - l.19 (A^1)) (Rowland 1966:21). The very fact that Catullus gives this self-command so often in the poem may give reason to wonder whether he will ever find it no longer necessary to do so (see Schmiel 1990-1:161).

This poem constitutes a clear example of a case where the **structure as a whole** reinforces the idea of **deadlock or non-progression**. Within the smaller structures the poet appears to make progress towards resolving the issue that is troubling him, but he eventually loses ground again in the tug of war of his heart and ends up where he started off in this 'dialogue between reason and emotion' (Commager 1965:91).

The three main sections of the poem can be seen as referring to the past, present and future respectively (Rowland 1966:17-19), although in D^1 Catullus is crossing over from the present to the future.[h]

In section 1, the wistful recollection of the past, Catullus substitutes *vere* in l.8 for *quondam* in l.3, not only to avoid mere repetition but also to bring about intensification or confirmation of his earlier statement. After C and C^1 he realises just how true his statement in B was.

In C and C^1 there are both **parallelism** and **inverse parallelism**. On the grammatical level there is parallelism:

ventitabas...puella ducebat	4
volebas...puella nolebat	7

but on the level of meaning there are both parallelism and inverse parallelism:
(his) following : (her) initiative : (his) initiative : (her) following.

In section 2 the movement from **what he should not do** in ll.9f. (D) to **what he will not do** in l.13 (D^1) should be seen in the light of the **command given** in l.11 (E) and the **command carried out** in l.12 (E^1). *Obdura* in E and *obdurat* in E^1 attract attention for the same reasons as the double *difficile est* in *Poem* 76 (see the discussion of this poem below) - it is noteworthy that in both poems the central set of correspondences deals with the **difficulty** involved in letting go of love (see Moritz 1968a:54). The very proximity of *obdurat*, the indicative, to *obdura*, the imperative, seems almost too good to be true: can such a tall order be carried out so swiftly? Is it just a question of saying the word and it is done? In all likelihood Catullus would want us to have our doubts about the truth of *iam Catullus obdurat*, as is borne out eventually by the repetition of his self-command in l.19. Notice too that he continues to address the *puella* in l.13, having just taken leave of her in l.12!

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[h] *Poem* 76, as we shall see, moves from the past to the present/future too.

Section 3 is an extreme example of a case where the structure depends on **verbal** or **grammatical echoes**. The pattern with its playful sound effects (*nulla. bella. lal ella*) (Swanson 1963:194f.) seems to serve merely **decorative** purposes.

In ll.14-18 there is a movement towards ever-increasing intimacy, from 'being asked' to 'biting lips'. This explains why Catullus should find it necessary to remind himself of and reaffirm his intended obduracy in l.19: he has just visualised in intimate detail Lesbia's kisses. He intended to exult in Lesbia's bleak future, but comes perilously close in l.18 to a wish to be a part of that future. He gets carried away and has to break off his train of thought and return to present requirements.[1] Also, the implied answer to the series of questions in ll.16-18 is 'no-one' (cf. l.14), but if she is so beautiful and adept at kissing, there is likely to be a willing replacement for Catullus. Catullus may well be already jealous of this man.

Except for seven lines (ll.12-18) Catullus addresses himself in this poem, i.e. he exposes thought processes that would normally be hidden. He shows how his thoughts drift to the past and future respectively and how he has to pull himself together repeatedly. He wants us to smile at his all too human behaviour, I think. The situation is by no means as serious as in *Poem* 76, where all communication with Lesbia is broken off and where a disease metaphor is introduced (see Kahn 1968b:560f.).

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[1] Schmiel (1990-1:164) puts it well: 'The intimacies of 15-18, even though they are imagined *not* to be happening, have evidently broken the poet's resolve - notice the progression from looking pretty to lip-nibbling - and the poet's resolve needs a booster-shot of determination at line 19.' See also Dyson (1973a:136).

Poem 13

Cenabis bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et sale et omnibus cachinnis.
haec si, inquam, attuleris, venuste noster,
cenabis bene; nam tui Catulli
plenus sacculus est aranearum.
sed contra accipies meros amores
seu quid suavius elegantiusve est:
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

You will dine well at my house, my Fabullus,
in a few days, if the gods favour you,
if you bring with you a good and big
dinner, not without a beautiful girl
and wine and wit and all kinds of laughter.
If these you bring, I say, my charming friend,
you will dine well; for your Catullus'
purse is full of cobwebs.
But in return you will receive undiluted love
or whatever is more delightful or tasteful:
for I shall give perfume, which the Venuses
and Cupids have given to my girl,
and when you smell it, you will ask the gods
to make you, Fabullus, nothing but nose.

The structure of this poem has been described by Helm (1980-1:213-17), upon whose work, except for some additions, the following is based. The poem contains **two structures of inverse parallelism**: the poem as a whole has a structure of inverse parallelism and so does ll.1-7. First, the structure of the poem as a whole:

A	Fabullus addressed by name	*mi Fabulle*	1
B	Favour of the gods needed	*di*	2
C	What **Fabullus** will contribute		3f.
D	Fabullus' girlfriend	*puella*	4
E	Sophistication	*sale* (5), *venuste* (6)	5f.
F	What Fabullus will **contribute**	*attuleris*	6
G	Catullus' poverty		7f.
F^1	What Fabullus will **receive**	*accipies*	9
E^1	Sophistication	*suavius elegantiusve*	10
C^1	What the **poet** will contribute		11
D^1	The poet's girlfriend	*puellae*	11
B^1	Assistance of gods will be asked	*deos*	13
A^1	Fabullus addressed by name	*Fabulle*	14

Secondly, the structure of ll.1-7:

H	Fabullus will dine well	*cenabis bene*	1
I	Direct address to Fabullus	*mi Fabulle*	1
J	On condition	*si...attulieris* (3)	3-5
J^1	On condition	*si...attuleris*	6
I^1	Direct address to Fabullus	*venuste noster*	6
H^1	Fabullus will dine well	*cenabis bene*	7

The correspondence between A and A^1, and B and B^1, is self-evident and scarcely requires comment. However, at the end of the discussion an observation will be made on the repetition of *Fabulle* (A and A^1). Helm's comments on the first four lines are worth repeating: 'Our poem begins innocently enough with the forecast of a good meal at the poet's house for his friend, Fabullus. But it strikes an off-key note almost immediately in the second line with the bold phrase, *si tibi di favent* (rather

than the more modest and unassuming *si mihi di favent*) and with the disconcertingly indefinite *paucis diebus*' (Helm 1980-1:213). In l.4, of course, the poet springs his first surprise, when the guest learns that he himself will provide the dinner. Helm has shown that the humour in the poem is achieved by the postponement of surprising words, viz. *cenam* in l.4, *aranearum* in l.8 and *nasum* in l.14 (Helm 1980-1:213f.).

With regard to C and C^1, *si...attuleris* in l.3 (C) should in the first place be related to *si...attuleris* in l.6, as is done in *J* and J^1 in the second diagram. However, it can also be fruitfully related to ll.11f. (C^1), to indicate the contrast between the contributions of the guest and the host. Not unexpectedly in a situation where the guest has to provide the fare, even the poet's very contribution has really been contributed by others, viz. the gods (*dabo* in l.11 and *donarunt* in l.12). The fact that the gods have given the perfume to the girl may mean that the *unguentum* is not to be taken as literal perfume, unless it refers to a gift the girl had received from a rich suitor. If it is not real perfume one may have to think of her bodily fragrance or perhaps her beauty (Vessey 1971:47).

There is a neat balance between Fabullus' girl-friend in l.4 (D) and the poet's in l.11 (D^1). If the perfume is indeed a symbol of the girl's beauty it would balance the word *cenabis* in l.4.

An element of correspondence not mentioned by Helm is the use of Catullan 'catchwords' in ll.5f. (E) and l.10 (E^1), the words being *sal* and *venustus*, and *suavis* and *elegans*. These words suggest the urbane, sophisticated world inhabited by Catullus and his friends, as presented in the poems. Both his friend Fabullus (E) and the poet (E^1) can contribute to create the desired atmosphere of wit, charm, elegance and taste[i] (see also Syndikus 1984:133).

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[i] Fordyce (1961:197) says: '*Facetus* and *infacetus*, *salsus* and *insulsus*, *venustus* and *invenustus*, *elegans* and *inelegans*, *urbanus* and *rusticus* are the clichés which, though their nuances must elude us, reflect the attitudes and values of Catullus' society, a society which puts a premium on attractiveness (*venustas*), discrimination (*elegantia*), piquancy (*sal*), metropolitanism (*urbanitas*), and has only scorn for the dull, the insensitive, the clumsy and the provincial.' See also Busson's study of these terms, of *sal*, *salsus* and *insulsus* (1972:44, 77-94), *venustus* and *venustas* (1972:41-52) and *elegans* and *inelegans* (1972:107-13), as well as that of Seager (1974:891-4).

Helm made a valid distinction, I think, in F and F^1, where Fabullus is in turn a **contributor** and a **recipient**. He might have added that the words *meros amores* in l.9 (F^1) constitute another surprise. As Vessey (1971:47) says: 'There is a touch of the unexpected here: he will not obtain unmixed wine (which one might expect from a host) but unmixed loves.' Concerning the *amores*, if the *unguentum* is the 'aura' attached to Catullus' girlfriend, Fabullus' envisaged intoxication with it could mean that Catullus and Fabullus would not necessarily be faithful to their respective partners at this particular party (see Quinn 1970:134f.), unless, of course, Catullus intends Fabullus to enjoy the fragrance at nose's length distance. The poet may be deliberately ambiguous, hinting at the shape of things to come in a mysterious way, so as to arouse the interest of his prospective guest.

The centre of the poem, structurally speaking, viz. ll.7f. (G), reveals the reason for this unusual invitation: the poet's poverty. But what Catullus lacks in money, he makes up by sophistication.

Poem 13 is a fine example of **inverse parallelism** being used to reinforce the idea of **balance** and **symmetry**, even if in a humorous way: the poet pretends that the contributions are equal, that his intangible contributions match and even surpass the real contributions of his guest.

In the other structure of **inverse parallelism**, comprising ll.1-7, it is noticeable how the elements J^1, I^1 and H^1 **repeat and compress** the material given in H, I and J. The repetition serves to **draw out the poem**, to heighten suspense before the punch-line of the first half of the poem is delivered, in ll.7f.

The same process of 'drawing-out' can be seen in l.10, and in the long four-line sentence in ll.11-14, with its two relative clauses. The final pause occurs when the name Fabullus is given again, in l.14, for no apparent reason except to slow down proceedings,[k] before the punch is finally landed, on the nose.

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[k] Not to mention the establishment of correspondence!

Poem 17

O Colonia, quae cupis ponte ludere longo,
et salire paratum habes, sed vereris inepta
crura ponticuli axulis stantis in rediuivis,
ne supinus eat cavaque in palude recumbat:
sic tibi bonus ex tua pons libidine fiat,
in quo vel Salisubsali sacra suscipiantur,
munus hoc mihi maximi da, Colonia, risus.
quendam municipem meum de tuo volo ponte
ire praecipitem in lutum per caputque pedesque,
verum totius ut lacus putidaeque paludis
lividissima maximeque est profunda vorago.
insulsissimus est homo, nec sapit pueri instar
bimuli tremula patris dormientis in ulna.
cui cum sit viridissimo nupta flore puella
et puella tenellulo delicatior haedo,
adservanda nigerrimis diligentius uvis,
ludere hanc sinit ut lubet, nec pili facit uni,
nec se sublevat ex sua parte. sed velut alnus
in fossa Liguri iacet suppernata securi,
tantundem omnia sentiens quam si nulla sit usquam;
talis iste meus stupor nil videt, nihil audit,
ipse qui sit, utrum sit an non sit, id quoque nescit.
nunc eum volo de tuo ponte mittere pronum,
si pote stolidum repente excitare veternum,
et supinum animum in gravi derelinquere caeno,
ferream ut soleam tenaci in voragine mula.

O Colonia, so keen to celebrate on a long bridge
and all set for dancing, but afraid of the rickety
legs of the poor little bridge standing on resurrected poles,
in case it falls flat and sinks in the engulfing bog,
may a good bridge be made for you according to your desire
on which the rites even of Salisubsalus may be undertaken:
provided that you grant me, Colonia, this highly entertaining gift.
A certain townsman of mine I wish to go headlong
from your bridge from head to toe into the mud,
precisely where in the whole lake with its fetid bog
there is the deepest and most livid-looking quagmire.
The man is wholly without wit, and has less sense than a child,
a two-year-old asleep in the rocking arms of his father.
For though he's married to a girl in her greenest flower,
a girl more voluptuous than a tender kidling,
who has to be guarded more diligently than the darkest grapes,
he allows her to fool around as she desires, and doesn't care a straw,
and for his part does not raise himself, but lies like an alder
in a ditch, hamstrung by a Ligurian axe,
as much aware of everything as if it didn't exist anywhere at all;
so that perfect dunce of mine sees nothing, hears nothing,
who he himself is, whether he i[illegible]n't, even that he doesn't know.
Now him I wish to hurl hea[illegible]ng from your bridge
on the chance that he can suddenly shake off his stupid sloth
and leave his spineless mind in the heavy sludge,
as a mule leaves her iron shoe in the sticky quagmire.

The following structural analysis has been informed by the work of Rudd (1959:238-42) and Wiseman (1974:63f.),[1] with some changes and additions, whilst ideas of Khan (1969a:88-97) also feature in the ensuing discussion.

A	Colonia addressed	*O Colonia*	1
B	Her wish to celebrate on a bridge	*ponte...longo* (1) *ludere...salire*	1f.
C	Her fear regarding the bridge	***ne supinus ea*** ***cavaque in palude recumbat*** (4)	2-4
B[1]	May a bridge be made according to her desire, on which to celebrate	*pons...fiat* (5) *ex tua...libidine* (5) *Salisubsali* (6)	5f.
A[1]	Colonia addressed, asked a favour	*Colonia*	7
D	The poet's wish to throw a townsman from Colonia's bridge	*de tuo volo ponte* *ire praecipitem* (8f.) *vorago* (11)	8-11
E	The stupidity of the townsman		12
F	The townsman compared to an infant		12f.
G	Three comparisons concerning his wife		14-16
G[1]	Three statements concerning the townsman's attitude towards his wife	*ludere* (17) *ut lubet* (17)	17f.
F[1]	The townsman compared to a fallen tree		18-20
E[1]	The stupidity of the townsman		21f.
D[1]	The poet's wish to throw the townsman from Colonia's bridge, to wake him up	*volo de tuo ponte mittere* ***pronum*** (23) ***supinum animum*** (25) *voragine* (26)	23-6

[1] See also the observations of Bardon (1943:17), who also pointed out the frames of the two structures of inverse parallelism.

Rudd (1959:238–42) pointed out that there is a **correspondence** between the small town **Colonia**, who wants to enjoy herself, and the **townsman's wife** who also has certain desires, as well as a correspondence between the rickety **old bridge** and the unappreciative **sluggard** of a townsman. 'It is because of the husband's inadequacy that the girl amuses herself elsewhere, just as Colonia's frustration is due to the inadequacy of her bridge' (Rudd 1959:242).

In the structural analysis above it is therefore made clear that Colonia's fear with regard to her bridge is one problem (the **first structure** of **inverse parallelism**) and that the townsman's attitude towards his wife is the other problem (the **second structure** of **inverse parallelism**).

That these two problems (and structures) are **linked** is also made clear by the words in bold, underlined or double underlined in the diagram. Just as Colonia desires to 'play' (*ludere* - l.1) and has strong 'desires' for a suitable bridge (*ex tua...libidine* - l.5), so the townsman's wife is allowed to 'play' as she 'desires' (*ludere...ut lubet* - l.17). And Colonia's fear that her bridge may fall flat on its back (*supinus* - l.4) is matched by the statement that the townsman has a supine spirit (*supinum animum* - l.25) which needs to be awakened. So too the fear that the bridge may sink into the bog (*cavaque in palude recumbat* - l.4) is matched by the belief of the poet that this is precisely what should happen to the townsman, viz. he should end up in the bog (*putidaeque paludis* - l.10).

The two situations are explicitly linked by the poet, when he wishes for a **new bridge** for Colonia on condition that she helps him to make a **new man** out of the townsman, by allowing the poet to throw the stupid townsman from her bridge and so to awaken him to appreciate his wife.[m] Colonia fears that her bridge may end up in the bog (*in*

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[m] Quinn (1969:[illegible] f.) points out that Catullus may be alluding to an ancient custom at Rome of throwing sexagenarians off a bridge.

palude - l.4), but this is precisely where the townsman should be thrown (*paludis* - l.10). The poet uses Colonia's predicament, by promising a solution (or wishing for one), if she will help him, to solve the problem of the townsman and his wife. Both problems can be solved, or so the poet would have us believe. Ultimately, of course, the proposed project is just an elaborate joke at the townsman's expense.

The framing function of the word *Colonia* in ll.1 and 7 (A and A^1) has been pointed out by Wiseman (1974:63), who also mentions the possibility that *munus* in l.7 may have the secondary meaning of 'spectacle' to recall the *ludi* implicit in *ludere* (l.1). Colonia's wish for a 'long bridge' on which to 'dance/leap about' (*salire*) in ll.1f. (B) is **intensified** in ll.5f. when the poet wishes that 'a good bridge be made for you according to your desire on which the rites even of Salisubsalus may be undertaken' (B^1). It is not clear what these rites were or whether such rites actually existed, but the etymology would in any case suggest that they involved leaping and dancing, which is what Colonia is interested in.[n]

The centre of the first structure of inverse parallelism concerns the personified, if very decrepit, bridge, whose counterpart, the decrepit townsman, is the main subject of the next structure. There is thus a neat *variatio*, in that references to the 'women' (A B and A^1 B^1) surround the reference to the 'man' (C),[n] whereas the woman is in the centre (G and G^1) in the second structure.

The words (*axulis*) ...*redivivis* in l.3 may be intended to prepare us for the eventual suggestion that the townsman can be 'revived' or woken up, which is what the second structure of inverse parallelism is about.

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[n] On *Poem* 114 Khan (1969b:8) points to the etymological link between *salio* and *salax*; so the latter may well be suggested in the present context.

[n] The bridge has *crura*, is also said to be 'standing', and mention is made of resurrection/resuscitation. Moreover, the grammatical gender of the bridge is masculine.

The verbal parallels between ll.8-11 (D) and ll.23-6 (D^1) are quite evident from the diagram, but there is development in D^1 in that the avowed motive for the proposed action is now revealed, viz. to help the stupid townsman. But as Catullus' intended action shows, there is probably more anger than altruism in his mood. After all, he wants a good laugh (*risus* - l.7) at the old sluggard's expense.

Concerning ll.8-11 (D), Khan (1969a:95f.) has argued at length that the words *lacus, uvago* and *putida palus* are symbols of the *pudenda muliebra*. The townsman should be subjected to an equally decrepit woman, which should cause him to appreciate his beautiful young wife.

In ll.12 (E) and ll.21f.(E^1) the focus is on the stupidity of the townsman. Closely linked to these lines are the comparisons to a two-year-old boy lying in the arms of his father (ll.12f.) (F) and the alder-tree lying in a ditch (ll.18-20) (F^1). The townsman's stupidity lies in his unawareness of the attractions of his wife, his unconcern about her movements and consequent sexual inactivity with regard to her, which we shall see in G and G^1.

The image of the two-year-old boy (F) is therefore in retrospect quite appropriate to describe the townsman. A two-year-old boy is sexually immature. The townsman who should be fathering children is himself like a child in the arms of his father!

Similarly a tree in a ditch (F^1) could have sexual overtones, but this one is a 'listless log' (Khan 1969a:91, cf.92), because he has been 'hamstrung'.

The similes describing the townsman are matched by those describing his young wife in ll.14-16 (G). Two vegetative images surround an animal image. Khan (1969a:94) pointed out that whereas the more vigorous girl is compared to a goat, a masculine noun in the Latin, the townsman is ultimately compared to a sterile mule, a feminine noun in the Latin, in l.26.

In strong contrast to the delectability of the young wife, as portrayed by the three images, and in contrast to the consequent need to guard her, is the townsman's neglect, unconcern and unresponsiveness (ll.17f.) (G^1). It is clear that she is allowed sexual licence (*ludere hanc sinit ut lubet* - l.17) by the townsman, and that he takes no part in these frolics. Hence the need for desperate measures to wake him up from this stupid sloth (l.24).

Khan (1969a:93) makes some fine observations about the simile in the last line of the poem. He points out that *ferreus* can be used to describe the man who does not give heed to the power of love, whilst a *solea* was a characteristically feminine item, usually worn only indoors by men. Coupled with the sterile *mulu* these words certainly constitute a final insult to the townsman, even as the poet protests his honest intention to help him.

Poem 63[p]

Poem 63 tells the story of Attis, a devotee of Cybele. Attis travels from Greece to Phrygia, emasculates himself in a state of frenzy and spurs on the Gallae to accompany him to Cybele's house on Mt. Ida. He undertakes the ascent and, once there, is overtaken by tiredness and sleep. When he wakes up he realises what he has done to himself, and descends from the mountain and retraces his steps to the sea, where he expresses his regret for having forsaken his city and home for the house of Cybele. Cybele overhears him and spurs on her lion to whip itself up into a state of frenzy, in order that it may drive Attis back to her fold, which it then does. The poem ends as the poet cries out to Cybele not to make him a victim of frenzy too.

Even this synopsis suggests a structure of inverse parallelism, which has been recognized by Schäfer (1966:99) and Traill (1981a:211-14). Traill, who made a significant addition to the work of Schäfer, saw a structure of inverse parallelism along the following lines:

A	Attis submits to Cybele's power; onset of *furor*	1-11
B	Speech: Attis calls on comrades to worship Cybele	12-26
C	Ascent of Ida; in sleep of exhaustion *furor* abates	27-38
D	Sun dispels darkness; sleep leaves Attis	39-43
C^1	With *furor* gone, Attis sees what he has done and returns to the shore	44-9
B^1	Speech: Attis regrets leaving home and becoming a servant of Cybele	50-73
A^1	Cybele brings Attis back under her control; renewal of *furor*	74-90

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[p] Because of the length of the poem (93 lines) the text and translation are omitted.

The valuable addition which Traill made to Schäfer's analysis was his recognition of the independence of the **central element** (D), which is made clear by the fact that it is **framed** by lines 38 and 44 (*abit in quiete molli rabidus furor animi* - l.38; *ita de quiete molli rapidus sine rabie* - l.44). Traill points out that the central element of the structure of *Poem* 68b is also framed in this manner, and that the central element of the structure of *Poem* 64, like that of *Poem* 63, is also concerned with atmospheric phenomena. 'Just as in poem 63 the Sun's beams dispel the darkness from land, sea, and sky, and, by implication, from Attis' befuddled *mens*, so in 64 Jupiter's thunderous nod (204) causes land, sea, and sky to shudder (205-6), and, by implication, clouds Theseus' hitherto unclouded *mens* (207-208). In both cases the hero's *mens* changes in microcosmic sympathy with some natural phenomenon of the macrocosmos. Both natural phenomena are orchestrated by 'divine machinery' (Traill 1981a:213; see also Traill 1988:366f.).

It is, however, not only the central element that is framed in this manner. I show in the diagram below that many of the elements of the structure are framed by the recurrence of words or ideas at the beginning and end of the sections.

Secondly, in the structure proposed by Schäfer and Traill there are only two 'speeches', whereas the poem, in fact, contains three - Cybele also has a turn at direct speech (ll.78-83). I believe it can be shown that Cybele's speech corresponds to the first part of Attis' first speech (ll.12-19), whilst Attis' second speech (ll.49-73) corresponds to the second half of his first speech (ll.20-6). Furthermore, Attis' second speech can be neatly divided into two corresponding sections.

A	Attis submits to Cybele's power		1-11
	- movement from sea to forest (1-3)	*nemus* (2)	
	- onset of *furor*	*citato...pede* (2)	
		furenti rabie (4)	
		vagus animis (4)	
		citata (8)	
	- Cybele addressed by poet	*Cybebe* (9)	
B	Attis' speech: he urges on the Gallae	*agite ite...simul* (12)	12-19
		simul ite (13)	
	- The Gallae must go to the forests	*ad...nemora* (12)	
	- the role of endurance (16f.)		
		simul ite (19)	
C	Attis' speech (continued):		20-6
	the *domus* of Cybele		
	- movement to the *domus* (20)	*domum* (20)	
	- anaphora of *ubi* (21-5)	*ubi* (x6)	
	- movement to the *domus* (26)		
D	Ascent to Mt. Ida and Cybele's *domus*		27-38
		simul...Attis (27)	
		abit in quiete molli rabidus furor animi (38)	
E	The sun dispels darkness, sleep leaves Attis		39-43
D^1	Descent from Mt. Ida		44-8
		ita de quiete molli rapida sine rabie (44)	
		simul...Attis (45)	
C^1	Attis' second speech:		49-75
	he regrets that he has abandoned	*miseriter* (49) *miser* (51)	
	(i) his *patria*, and		
	(ii) his *domus*		

(i) his *patria* (50-9)		*patria...genetrix* (50)	
	famuli...Idae (52)	*ego* (51), *ad...nemora* (52)	
	nivem (53)		
	wild animals (53f.)	*patria* (55)	
		egone...in nemora (58) (*domo*)	
		patria...genitoribus (59)	
		abero (59, 60)	
(ii) his *domus* (60-73)			
- regret		*miser a miser* (61)	
		etiam atque etiam (61)	
- anaphora of *ego* and *mihi*		*ego* (x7) (62-4)	
		mihi (x4) (65-7), *domus* (66)	
	famula (68)	*ego* (x6) (68-71)	
	Idae nive (70)		
	wild animals (72)		
- regret		*iam iam dolet...*	
		iam iamque paenitet (73)	
B[1] Cybele's speech: she urges on the lion		*agedum...age...* [illegible] (78)	76-83
		fac...fac (78f.)	
- Attis must be made to return to the forests		*in nemora* (79)	
- the role of endurance (81)		*age* (81)	
		fac (82)	
A[1] Attis (and the lion) submits to Cybele's power			84-93
- onset of *furor* on lion		*incitat animo* (85)	
		pede vago (86)	
- movement to the sea, and from the sea to the forest (87-9)		*in nemora* (89)	
- onset of *furor* on Attis (89f.)			
- Cybele addressed by poet: she must reserve *furor* for others		*Cybebe* (91)	
		furor (92)	
		incitatos...rabidos (93)	

Other correspondences will be mentioned in the course of the discussion. Elder (1947:401-3) has also shown that many **key-words** in the poem invariably occur in the **same metrical positions** throughout the text,[q] creating interesting contrapuntal effects in relation to the main structure. In Elder's opinion 'this sort of repetition is not used... for liturgical purposes, for the *Attis* is anything but a hymn, nor is the repetition mere ornamentation. Rather, its function in this poem is to help convey the picture of a unique and morbid state of mind, by returning the reader forcefully and frequently to key themes' (Elder 1947:401).

The poem begins and ends with scenes depicting the onset of *furor* upon Attis (A and A^1). Initially Attis is a most willing candidate for this experience and performs an act of emasculation, which he later comes to regret. Consequently the onset of *furor* at the end of the poem is against his will and has to be mediated by means of a lion, which itself has to undergo the process of whipping itself into a frenzy before it can carry out its task.[r] As Sandy (1968:397) points out, the *pastor* of the beginning, Attis, who acts as *dux* (l.15) to the Gallae, becomes the stray animal at the end,[s] so that Cybele takes over his role of *pastor* to bring him back into her fold by means of the lion. There is a strong **contrast** between the seemingly ill-considered but very dramatic action right at the beginning of the poem (Attis has emasculated himself by l.5), especially Attis' enthusiasm for the cause, and his forced reintegration into the cult of Cybele at the end, against his will. The theme of the onset of *furor* makes a final appearance in the last two lines of the poem, when the poet prays that he might be spared such an experience. The theme thus occurs three times at the end of the

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[q] *Simul...Attis* (ll.27 and 45) and *oculis* (ll.39 and 48) can be taken as examples of this phenomenon.

[r] It is noticeable how the words *citato...pede* (l.2) and *vagus animis* (l.4), which are applied to Attis, reappear in the same or cognate forms in the description of the lion, in *incitat animo* (l.85) and *pede vago* (l.86).

[s] Sandy (1968:389-99), who explores the animal imagery in the poem at length, sees l.33 as pivotal. The words *veluti iuvenca vitans onus indomita iugi* seem to anticipate Attis' attempt to break free from Cybele's yoke. Cybele in response unyokes her lion (l.76), paradoxically so, in order to reimpose her yoke on the errant Attis (Sandy 1968:396).

poem, as opposed to the single occurrence at the beginning of the poem, indicating the extent to which *furor* holds sway at the end of the poem.

The poet himself addresses Cybele twice in the poem, in l.9 and ll.91-3. In l.9 he creates a sense of immediacy by the apostrophe of Cybele, an effect aided by the alliteration on *t* and *c* in ll.8-11 to recall the sound of the timbrel. By the end of the poem the poet fears this very immediacy, when he calls on Cybele in far more elaborate terms (compare l.91 with l.9) to keep her *furor* at a distance and to reserve it for others. The poet now has all the more reason to call on Cybele, having described the truly tragic history of Attis.

Sandy (1968:397) draws attention to several correspondences between Attis' urging on of the Gallae (ll.12-19) (B) and Cybele's urging on of her lion (ll.76-83) (B^1), e.g. the use of *pecus* in ll.13 and 77, and especially the similar words of spirited encouragement at the commencement of their commands. Indeed, their commands are **framed** by these words of encouragement, as the diagram makes clear. Their commands are also aimed at **similar ends**: Attis commands the Gallae to go **to the forests** (*ad...nemora* - l.12), and it is Cybele's intention that Attis should be made to return **to the forests** (*in nemora* - l.79). And in both cases the addressees' self-imposed **sufferings** are mentioned, those of the Gallae in ll.16f. and that of the lion in l.81. The idea of **excess** also occurs in both speeches: the Gallae emasculated themselves, because of an excessive hatred of Venus (*Veneris nimio odio* - l.17) and the lion's mission is considered necessary because of Attis' too open desire (*nimis* - l.80) to flee Cybele's sovereignty. It is part of the cruel irony of this tale that Attis' words at the beginning of the poem should be echoed by another and applied to him. Attis may have changed, but Cybele is decidedly and inexorably the same. Therefore the same words are used slightly differently to achieve the same result: Cybele is served by frenzied followers in her forests.

The second part of Attis' first speech (ll.20-6) (C) and the whole of his second speech (ll.49-75) (C^1) are concerned with **places**: the *domus* of C[illegible] (l.20) in C and the former *patria* (ll.50, 55, and 59) and *domus* (ll.58 and 66) of Attis in C^1.[1] A correspondence not indicated in the diagram, which links C to C^1, consists of the words *Phrygiam...Phrygia...[illegible]...Phryx...[illegible]...Maenades* (ll.20-3) at the beginning of C and *Maenas...[illegible]...Phrygiae* (ll.69-71) at the end of C^1, so that these references actually serve to **frame** the two sections as a whole.

Section C itself is **framed** by the themes of **movement to the** ***domus*** (ll.20 and 26), just as the two sections of C^1 are **framed** by references to Attis' **regret** (ll.49, 51, 61 and 73). The two sections of C^1 are neatly divided by the elaborate chiasmus in ll.59f. The minor pattern of inverse parallelism in the first part of C^1, in ll.50-2 and 58f., also contributes to the **framing** of that section, whilst forms of the word *iam* fulfil the same role in the second part. And lastly, the words in bold in the diagram serve to **frame** the whole of C^1: a snow-clad Mt. Ida is mentioned at the beginning and end along with references to slaves and wild animals (see Wiseman 1974:67).

The fundamental **contrast** between C and C^1 is indicated by the words chosen for **anaphora** in each case. In C the word *ubi*, indicating location, shows that the focus is on the place and the things that happen there. Life in the *domus* of Cybele is **impersonal** and **corporate**: the emphasis is on the sounds produced there, to which the Maenads merely add their own. One lives a corporate existence in the *domus* of Cybele (see the word *cohors* in l.25 and the plural forms when there is reference to persons). In C^1, in Attis' former *domus*, the anaphora on *ego* and *mihi* shows that a very **personal** and **individual** existence was possible there. Part of such a personal existence is to reflect on one's identity. In the first series of *ego*'s and *mihi*'s (ll.62-7) Attis recalls all the phases he has gone through and the roles he has played in the life of the city, with some fondness it seems. Even here there are already hints of the sexual ambiguity which will trouble him so much in the second series of *ego*'s (ll.68-71). The sequence starts with a passing reference to his new sexual identity (*ego mulier* in l.63), but ends with the second series of *ego*'s in which he expresses a great

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[1] It seems as if Putnam (1962:17) also saw the correspondence between the two sections.

degree of discomfort with his new female identity (ll.68f.).[u] As a youngster he often assumed 'feminine' roles, when he was admired in the gymnasium and courted at home, but this was part of a series of successive phases, from which he would eventually have emerged as a *vir* capable of begetting children. But now he has intervened in this natural progression through his act of self-emasculation and has to consider the unappetising life of womanhood, which in this case is associated with animal existence (l.72).

Rubino (1974:152-75; esp. 157) considers the opposition male-female to be the fundamental opposition in the poem. He distinguishes a whole series of opposites, amongst which culture-nature, master-slave, human-animal, sanity-madness, light-darkness are perhaps the most illuminating.[v] The first-mentioned in each case represents a positive aspect of male existence whereas the latter is associated with emasculated or female existence in the service of Cybele. The female poles dominate in this poem because they are associated with divinity, that of Cybele (Rubino 1974:163). One could add the opposites personal-impersonal. As for Rubino's thesis, the opposites male-female are certainly thrust into prominence by Attis' act of emasculation right at the beginning of the poem. When he comes to his senses for the first time in ll.45f., he is acutely aware (*liquidaque mente* - l.46) of what he has lost, i.e. his manhood. Further implications of this loss are drawn out in the first series of *ego*'s and the series of *mihi*'s: he has also lost civilized human existence as an individual human being in his own *patria* and *domus*.[w] In the second series of *ego*'s he foresees what he will become: a female servant, frenzied and living an uncivilized animal existence.

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[u] 'One of the poet's most interesting devices for showing us the tortured agony of the awakened Attis is the variation in the gender of Attis after the emasculation' (Elder 1947:399).

[v] Rubino acknowledges his debt to Fordyce (1961:262).

[w] The words *floridis corollis redimita domus* in l.66 are reminiscent of *silvis redimita loca* in l.3, with *redimita* in the same metrical position in both cases (Elder 1947:403). This correspondence serves to contrast the *domus* of his youth with his new locale: the former is bedecked with products of civilization, whereas the latter is crowned with natural forests.

This first moment of insight, which occurs in the section I called '**Descent from Mt. Ida**' (ll.44-8) (D[1]) corresponds to the '**Ascent of Mt. Ida**' (ll.27-38) (*D*), where no such insight is in evidence. I indicate in the diagram how both D and D[1] have the words *simul...Attis* in metrically equivalent positions at the beginning of their sections, and that there are verbal echoes (*quiete molli* in metrically equivalent positions, and cognate forms in *rabidus* and *rabie*) between the end of section D and the beginning of section D[1], as is also shown by Traill.

The **central** element E shows how the **change from** blind **frenzy to insight** could take place. Attis and his companions fall asleep from exhaustion in darkness, but in l.39 'light comes into the poem as the sun rises upon Attis and his band...By l.41 "the darkness of night" has been swept away, and the light of reason, sanity, and mental equilibrium has taken over' (Rubino 1974:159f.). It is indeed noticeable that Cybele is associated with darkness in the poem (*opaca...loca* - l.3, *opaca nemora* - l.32). The light of reason does, however, shine only very briefly in the poem, for already by l.45 the sun's 'bright eyes' (*radiantibus oculis* - l.39) have been replaced by Attis' 'tearful eyes' (*lacrimantibus oculis*).[x] Which very fact makes this poem such a powerful cautionary tale.

The **inverse parallel** structure reinforces the idea of **reversal** in Attis' attitude, with the **turning point in the centre**, but at the same time also the **deadlock** implied by the content of the poem: Attis is in Cybele's power at the end, as at the beginning of the poem, despite his reversal in attitude.

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[x] The key-words are in the same metrical position, as Elder (1947:403) points out.

Poem 76

Siqua recordanti benefacta priora voluptas
est homini, cum se cogitat esse pium,
nec sanctam violasse fidem, nec foedere nullo
divum ad fallendos numine abusum homines,
multa parata manent in longa aetate, Catulle,
ex hoc ingrato gaudia amore tibi.
nam quaecumque homines bene cuiquam aut dicere possunt
aut facere, haec a te dictaque factaque sunt.
omnia quae ingratae perierunt credita menti.
quare iam te cur amplius excrucies?
quin tu animo offirmas atque istinc teque reducis,
et dis invitis desinis esse miser?
difficile est longum subito deponere amorem,
difficile est, verum hoc qua libet efficias:
una salus haec est, hoc est tibi pervincendum,
hoc facias, sive id non pote sive pote.
o di, si vestrum est misereri, aut si quibus umquam
extremam iam ipsa in morte tulistis opem,
me miserum aspicite et, si vitam puriter egi,
eripite hanc pestem perniciemque mihi,
quae mihi subrepens imos ut torpor in artus
expulit ex omni pectore laetitias.
non iam illud quaero, contra me ut diligat illa,
aut, quod non potis est, esse pudica velit:
ipse valere opto et taetrum hunc deponere morbum.
o di, reddite mi hoc pro pietate mea.

If there is any pleasure for a man in recalling
former benefactions, when he considers that he is loyal,
that he has not violated sacred trust, and that he has not abused
the majesty of the gods in any compact to deceive men,
then many joys await you all your life long,
Catullus, from this thankless love.
For whatever men can kindly say or do to
anyo e, these have been said and done by you.
All of which are lost, entrusted to a thankless heart.
Wherefore, why will you torture yourself further?
Why don't you stiffen in your mind and withdraw from there,
and cease to be unhappy, since the gods don't wish it?
It is difficult to put aside suddenly an old love,
it is difficult, but somehow you must do it.
This is the one deliverance, this must be achieved by you.
This you must do, whether it is possible or not possible.
O gods, if you have pity, or if ever you have brought aid
at the last minute to anyone at the brink of death itself,
look at me in my unhappiness and, if I have led a pure life,
rip out of me this plague and perdition,
which, creeping like paralysis into my inmost joints,
has expelled delights from the whole of my heart!
I no longer ask this, that she should love me in return,
or, which is not possible, that she should wish to be chaste:
I myself desire to be well and to put aside this foul disease.
O gods, grant me this in return for my piety.

Since his own loyalty and faithfulness towards (presumably) Lesbia has been wasted on her, Catullus realises that it is time to extricate himself from this love-affair. He knows that it will be difficult, so he calls upon the gods to assist in the endeavour.

The structure of the poem is as follows:

A	Appeal to justice/his own merit		1-9
a	all kinds of kindness	*benefacta* (1)	1-4
b	have been done by Catullus		5f.
c	in vain, owing to unthankful love	*ingrato..amore*	6
a^1	all kinds of kindness	*bene...dicere... ...facere*	7f.
b^1	have been done by Catullus	*dictaque factaque*	8
c^1	in vain, owing to an unthankful heart	*ingratae ..menti*	9
B	**What** he should do		10-12
C	It is difficult	*difficile est*	13
C^1	It is difficult, but necessary	*difficile est*	14
B^1	What he **should** do		15f.
A^1	Appeal to the gods		17-26
d	Address to the gods	*o di*	17
	- imperative	*aspicite... eripite*	19f.
	- based on his piety	*vitam puriter egi*	19
e	what he **does** request:		19-22
	to be rid of his love (= disease)		
f	what he **does not** request:		23
	that she should love him		
f^1	what he **does not** request:		24
	that she should wish to be chaste		
e^1	what he **does** request:		25
	to be well and rid of his love (= disease)		
d^1	address to the gods	*o di*	26
	- imperative	*reddite*	
	- based on his piety	*pro pietate mea*	

The poem as a whole has an **inverse parallel** structure, while the first (A) and last (A^1) elements are constructed along **parallel** and **inverse parallel** lines respectively:[y]

The elements A and A^1 are linked in a number of ways: in both the word *si* occurs, in l.1 and ll.17 (twice) and 19, introducing the grounds on which the poet expects either *voluptas* (l.1) or *multa.../...gaudia* (ll.5f.) in A, and an answer to his prayer in A^1 (see Barabino 1994:147). In both A and A^1 the grounds on which he bases his expectations are his piety and/or loyalty: see *pium* (l.2), *vitam puriter egi* (l.19), and *pro pietate mea* (l.26). Bodoh (1974:342), however, points out that there is a difference between these two conditions. In A the poet takes it for granted that his *pietas* is unquestioned and the condition, in fact, applies to the question of whether such loyal persons can derive pleasure from recalling it, whereas in A^1 he allows the gods to judge the issue, at least in l.19, if not in l.26.[z]

This reading of Bodoh ties in with his interesting thesis that the poet deliberately presents himself in turn as a 'self-pitying, insincere pietist' (ll.1-9), an 'ineffective man of resolution' (ll.10-16) and a 'sincere and humble wretch' (ll.17-26). He resorts to the gods in humble submission, once he has realised the inadequacies of his own pretensions and attempts (Bodoh 1974:337-42). I agree that there is a progression from 'I would have been happy if only my joy had not been spoilt by a very particular ungrateful heart' to 'perhaps I myself should assume responsibility for my own happiness' to 'I need the gods' assistance'.

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[y] The structure set out here can be compared to the findings of Pietquin (1986:351-66), who did a thorough-going and most illuminating structuralist analysis, set out in four diagrams, and who noticed most of the correspondences observed by myself. He divides the poem into two main sections, ll.1-16 and 17-26, on the basis of the distinctions he chooses to make, so that his findings point more towards parallelism (see also Barabino 1994:138-40).

[z] In Pietquin's analysis (1986:357f.) the poet's 'ressources' are his piety, and, in the second half of the poem, the gods.

He has to turn to the gods in prayer in A^1, because the expectations of A have not been realised, because of *ingrato...amore* (l.6) (c) and *ingratae...menti* (l.9) (c^1). In fact, the *voluptas* and *multa... ...gaudia* of A which should have been his due are said in A^1 to have been driven from his breast (l.22). Pietquin (1986:357f.) sees the poet's 'objectif' in the first half of the poem as being *voluptas* and *multa... ...gaudia*, whereas in the second half he aims for *salus* and *valere*. The 'obstacle' perceived by the poet in the first half, the *ingrato...amore/ingratae...menti*, is replaced by the realisation that the real 'obstacle' to his happiness is his love.

As far as A is concerned, there is also **development** from a b c to a^1 b^1 c^1. In the former it is only the word *ingrato*, coming rather late, in l.6, which gives the first indication that all is not well. In the much shorter a^1 b^1 c^1 the poet puts even more emphasis on the fact that he had done all possible things (compare a^1 and b^1 to a and b), to no avail. He expresses the wasted effort in greater detail, in terms of a bad investment (compare c^1 to c). Clearly, the use of **parallelism** is effective as it allows the poet to **intensify** his statement the second time round. The (double) movement from the positive to the negative is appropriate: he has to end this section on a negative note.

To the extent that there is metaphorical language in A it is the language of a **bad investment**. In A^1 he uses the metaphor of a **disease** (see Skinner 1987:230-3), a situation even more serious than that of a bad investment, i.e. there is **intensification** again. His love is a disease (*deponere amorem* - l.13; *deponere morbum* - l.25). The word *salus* in l.15 introduces the health/disease metaphor. In e the relevant words are *pestem perniciemque* (l.20) and *quae mihi subrepens imos ut torpor in artus* (l.21),[20] and in e^1 *valere* and *taetrum...morbum* (l.25). In A^1 it is noteworthy how e^1 and d^1 are expressed in more concise terms than d and e, the same process we observed with regard to a b c and a^1 b^1 c^1, in A.

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[20] Vine (1993:292-7) demonstrates the Homeric background of the phrase *ut torpor in artus*, which in turn gives a heroic quality to the poet's suffering.

In the central section, B C C^1 B^1, there is a **development** from the **substance** of what has to be done, to the **difficulty** of doing it, to the **necessity** of doing it.

In a structure of inverse parallelism the centre of the structure draws attention to itself through the proximity of the elements that are repeated. Here that process is further aided by anaphora, so that the difficulty of what must be done is stressed. But it is not mere repetition; there is **development** over C in C^1 in that the idea of necessity is added. In ll.14-16 this necessity is emphasized by the anaphoric use of *hoc*.

The elements of **correspondence** in this poem are most often **verbal**, i.e. the same word is used to establish correspondence (*benefacta* and *bene...facere*, *ingrato* and *ingratae*, *difficile est* and *difficile est*, *o di* and *o di*), but there are cases where the correspondence is on the level of **ideas** (*pium*, *vitam puriter egi*, and *pietate*, *pestem perniciemque* and *morbum*). Instances of a more remote correspondence would be B and B^1, as well as f and f^1, where a greater degree of interpretation is necessary to lay bare the correspondence.

In this poem the correspondences in **inverse parallel order** afford one the opportunity to measure the poet's agonizing progress in extricating himself from his disappointing love affair. One can think here of the '**circle as a spiral**', which is suggestive of **both progression and non-progression**: the poet ends up in the same place, but on a higher plane. The poet has grown in insight during the course of his poem. He now knows that he is sick.

3.3.3 Two poems in which structures of parallelism occur, *Poems* 46 and 72

Poem 46

Iam ver egelidos refert tepores,
iam caeli furor aequinoctialis
iucundis Zephyri silescit aureis.
linquantur Phrygii, Catulle, campi
Nicaeaeque ager uber aestuosae:
ad claras Asiae volemus urbes.
iam mens praetrepidans avet vagari,
iam laeti studio pedes vigescunt.
o dulces comitum valete coetus,
longe quos simul a domo profectos
diversae varie viae reportant.

Now spring brings back warm weather, no longer chill,
now the frenzy of the equinoctial sky
falls silent at the pleasant breezes of Zephyrus.
Let the Phrygian plains be left behind, Catullus,
and the fertile field of sultry Nicaea:
let us fly to the famous cities of Asia.
Now my heart all-a-flutter longs to roam,
now rejoicing with eagerness my feet grow strong.
Farewell, o dear crowds of companions,
who set out together far away from home and
whom different routes in various ways bring back.

The poem as a whole is structured along lines of **parallelism** (also noted by Elder 1951:103f.).

A	Changes in the seasons	*iam ver*	1
		iam...furor (2)	2f.
B	The consequences		3-6
	- take leave of places	*linquantur* (4)	4f.
	- go to others	*volemus*	6
A^1	Changes in the poet	*iam mens*	7
		iam...pedes	8
B^1	The consequences		9-11
	- take leave of people who set out far away from home together and will go back in different ways	*valete* (9)	

The **change** in the **poet's outlook** and the spring in his step (A^1) are clearly in tandem with the **change** in the **seasons** (A), and on a par with it. As the weather grows milder and quietens down (ll.1-3) the poet's outlook grows more vigorous and adventurous (ll.7f.), quite a pointed **contrast**, to offset the formal similarities (the double use of *iam* in both A and A^1).

On a much smaller scale one may detect **parallelism** in A:

a	indication of seasonal change - beginning of spring	*ver*	1
b	pleasant weather	*egelidos...tepores*	1
a^1	indication of seasonal change - end of winter/beginning of spring	*caeli furor equinoctialis*	2
b^1	pleasant weather	*iucundis...aureis*	3

Both a and a^1 contain indications of seasonal change: the word *iam* heralds a new situation in both cases, the positive presence of spring (a), and the passing away of the negative situation (*furor* - l.2) which exists at the changeover from winter to spring (a^1). So too the *egelidos...tepores* (l.1) (b) correspond with the *iucundis Zephyri...aureis* (l.3) (b^1). In both clauses there is a reminder of what the previous situation was like (*egelidos* - l.1, *furor* - l.2).

In A^1 there is a small structure of inverse parallelism, on the syntactical level, again demonstrating the poet's skill at variation upon restatement:

mens (noun) *praetrepidans* (adjective)*.../...laeti studio* (adjectival phrase) *pedes* (noun).

In B Catullus encourages himself to leave **places**, and in B^1 he takes leave of **people**. **Places** (B) are related to **changes in the seasons** (A), both being geographical phenomena, in the same way that **people** (B^1) are related to **changes in the poet's mental state** (A^1), both having to do with persons. Thus the poem as a whole moves from the **general**, the weather and places, to the **personal**, his own mental state and his friends.

In l.4 Catullus addresses himself as if he is a migrant bird (*volemus* - l.6) that has no real attachment to the places he leaves behind, but when he takes leave of his friends in ll.9-11, there seems to be an element of wistfulness: he recalls their travels together (l.10) and seems to foresee a shared destination, albeit by *diversae...viae* (l.11). Again the parallel element, B^1 as opposed to B, brings **intensification**, a deepening of feelings.

In *Poem* 46, then, the **formal parallelism** (the overall A B A^1 B^1 structure) **reinforces the content of the poem**, the changes in human activity which run **parallel**, even if in **contrast**, to changes in the weather/seasons.

Poem 72

Dicebas quondam solum te nosse Catullum
Lesbia, nec prae me velle tenere Iovem.
dilexi tum te non tantum ut vulgus amicam,
sed pater ut gnatos diligit et generos.
nunc te cognovi: quare etsi impensius uror, 5
multo mi tamen es vilior et levior.
qui potis est, inquis? quod amantem iniuria talis
cogit amare magis, sed bene velle minus.

You used to say that you knew Catullus only,
Lesbia, and that you did not wish to hold Jupiter instead of me
I loved you then not only as the common crowd loves a girl-friend,
but as a father loves his sons and sons-in-law.
Now I know you: therefore, though I burn more heavily, 5
you are, however, to me worth much less and lighter.
How can this be, do you ask? Because such a wrong
forces a lover to love more, but to feel less affectionate.

A structural analysis of the poem shows both **inverse parallelism** and **parallelism** (Davis 1971a:196-201). There is **inverse parallelism** in the pattern in which the subjects of the verbs are arranged:

Lesbia (*dicebas* in l.1)
Catullus (*dilexi* in l.3)
Catullus (*cognovi* in l.5)
Lesbia (*inquis* in l.7)

(Davis 1971a:199)

This arrangement is in itself not particularly significant; more significant is the pattern of **parallelism** in which Catullus arranges his treatment of the topics of **physical desire** and **affection**.[bb]

He starts off by mentioning Lesbia's former **physical desire** for him (ll.1f.), followed by a reference to his former **affection** for her (ll.3f). In l.5 the subject of **physical desire** returns (*uror*), to be followed yet again by **affection** in l.6 (a loss of esteem). In l.8 both subjects occur, **physical desire** first, followed by **affection**, or 'the feelings of ordinary friendship' as Fordyce (1961:363) puts it. Thus, throughout the poem the two subjects alternate, along strictly parallel lines, discussed in ever-increasing brevity, always in contrast to one another, until they both occur in contrast in the final line (see Davis 1971a:198). The **triple structure of parallelism** is effective in conveying the continued tension between physical desire and affection.

This ever-increasing brevity and concentration occurs as the poet moves from the past (*quondam* in l.1), which was relatively idyllic, to the present (*nunc* in l.5), in which he is disillusioned. The concentration may therefore be an attempt to reflect the heightened emotion and immediacy of his feelings. The heightened emotion may also be reflected by the changes in the construction of the four couplets. Davis shows that ll.1f. and 3f. both 'open with their main verbs (*dicebas...dilexi*) followed by two part subordinate clauses which break at the end of the hexameter and are connected by a coordinate conjunction in the pentameter (*nec...sed*). This typically elegiac parallelism and arrangement of sentiments in the couplet help produce a sense of calm reflection on the past.' In the second half of the poem, by contrast, the hexameter lines start with abrupt openings, and in the last couplet the hexameter runs into the pentameter (Davis 1971a:197).

[bb] It is difficult to find a single term in English to cover the feeling described by Catullus in ll.3f., 6 and 8. It is clearly non-sexual love (even though he has such feelings for Lesbia too), and there are elements of esteem and friendship. See Copley's attempt (1949:28f.) to distinguish between the physical and spiritual aspects of love. However, the word 'spiritual' has religious connotations which are not to be found in Catullus' poem.

One could also see the increasing concentration as an effort to define the basic opposition between mere physical desire and a wider conception of love. It is as if the poet is struggling to find the words to express the opposition which at first he feels intuitively only, until finally he hits upon a one-line formula that encapsulates it all.

A noteworthy point is that, whereas with regard to the past he attributes one attitude (mere physical desire) to Lesbia and the other (a wider view of love) to himself, in the present he applies both attitudes to himself. He is also capable of lust, and whatever other feelings he may have had are disappearing rapidly. Lesbia has reduced him to her level.

In this poem the **correspondences** are not verbal, but rather **on the level of ideas**. It had to be so, precisely because Catullus is trying to find new words to express the same basic idea. In this respect the poem differs significantly from other poems we have looked at, where the correspondences are often on a verbal level.

3.4 Conclusions

The following conclusions about the use of parallelism and inverse parallelism in the structure of Catullus' poems can be drawn:

a) Catullus uses a **wide variety** of structures. Apart from **common** structures (i.e. A B A^1 B^1) of **parallelism** (*Poems* 4, 21, 46, 92 and 113) one finds **triple** structures (i.e. A B A^1 B^1 A^2 B^2) of **parallelism** (*Poems* 33, 72 and 86) as well as a **quadruple** structure (*Poem* 42). Apart from the **single** structures of **inverse parallelism** (*Poems* 5, 6, 16, 25, 35, 36, 49, 57, 63, 64, 65, 68b, 74, 96, 99, 101, 109, 114, 115 and 116) there are also poems with **two** structures of inverse parallelism following upon one another (*Poems* 17, 29, and 68a). **Three** structures of inverse parallelism follow upon one another in *Poems* 8 and 23. *Poem* 13 contains a **minor** structure of **inverse parallelism** within a larger structure of inverse parallelism, as does *Poem* 76, which also contains a **minor** structure of **parallelism**. In *Poem* 45 parallelism is followed by inverse parallelism.

Within the group of poems where structures of inverse parallelism can be detected there is again a wide **variety in complexity**, ranging from the simple A B A^1 pattern in *Poem* 49 to the much longer pattern in *Poem* 99 and the enormously extended pattern in *Poem* 68b.

b) Like Tibullus and Horace, Catullus does not always employ perfect patterns of inverse parallelism. Sometimes certain elements, mainly on the outer reaches of the structure, are in parallel instead of inverse parallel order, e.g. the elements A B and A^1 B^1 in *Poem* 25 and the elements B C and B^1 C^1 in *Poem* 99.

c) A striking feature of Catullus' structural patterns is the wide use of **verbal repetitions**, with even whole lines being repeated. *Poems* 16, 36 and 57 begin and end with the same words, so that the poems are **framed** by these repetitions. *Poems* 42 and 45 contain such repetitions of **whole lines** within themselves, whereas *Poems* 8 and 99 are also notable for the high degree of verbal reminiscence between

corresponding parts. I argue with regard to *Poem* 63 that verbal correspondences are used to a very large extent by the poet for the purpose of **framing** certain **sections** of the poem. This is also true of *Poem* 17.[cc] Catullus is fond of using **names** to frame complete poems (*Poems* 8, 13 and 115) or sections of his poems (*Poem* 17).

Sometimes these verbal correspondences congregate towards the **centre** of the poem, very much so in the case of *Poem* 68. There are **anaphoric** centre-pieces in the structures of *Poems* 25, 65 and 76. Sometimes, however, the verbal correspondences or reminiscences occur towards the **outer reaches** of the structure, as in *Poems* 6, 13, 17 and especially 99.

Akin to the above is Catullus' practice in *Poem* 63 of placing key-words in the **same metrical position** throughout the poem (see the discussion of *Poem* 63).

d) Catullus does, however, also use **thematic** links to establish correspondence between sections of his poems. In *Poem* 72 he uses thematic links exclusively, as he attempts to define his feelings for Lesbia; i.e. he seeks new ways of saying the same thing, establishing correspondence in the process.

e) The technique of restatement is especially evident in the **epigrams**, where Catullus often states an idea and then restates it in a slightly different form, the difference containing the necessary sting, e.g. in *Poems* 86, 92, 113, 114 and 115. Both verbal and thematic links feature in the restatement of the idea.[dd]

f) In some, if not all, of Catullus' poems one may posit a **confluence between the form and content** of the poems. A few examples are given from the poems discussed and from those dealt with in Appendix A.

[cc] See also Traill (1988:366) on framing in *Poems* 63 and 68b.

[dd] Elder (1951:104): 'Turning to the epigrams, one finds that their very form in itself encouraged obvious structural patterns which are immediately apparent. The alternation of the hexameter and the pentameter, the poet's habit of closing the thought with the shorter line, the inherent use of antithesis, and the general tendency to anticipate the thought of the last line in the opening one - all these elements contributed heavily toward a more obvious structure.'

In *Poem* 6 the structure of **inverse parallelism** reflects the situation of apparent **deadlock** or **non-progression** in the poem: the poet pretends that the situation is the same at the end of the poem as at the beginning. There is real non-progression in *Poem* 8 and *Poem* 63, reflected by the structures of inverse parallelism, but in the latter poem the non-progression occurs despite a **reversal** in the centre of the structure. In *Poem* 76 there is **both non-progression and progression**, so that one may speak of a **circle as a spiral**: at the end the poet is still where he was at the beginning of the poem, but on a higher level.

In *Poem 13* the **inverse parallelism** reflects the **balance** between what the guest and the poet will contribute to the party respectively.

In *Poem* 45 the **inverse parallelism** serves to underscore the idea of an **enclosed, self-contained** world.

One may also detect a **reversal** reflected by the structure of inverse parallelism in *Poem* 99, when the sweet kiss turns into a bitter one, and the poet promises never to steal kisses again (see Appendix A).

In *Poem* 101 the poet moves **full-circle** from arrival at his brother's tomb to departure from it. The structure reflects this movement (see Appendix A). Similarly the sense of **completion** at the end of *Poem* 4 is iconically reflected by the poem's structure of inverse parallelism (see Appendix A).

4 TIBULLUS

4.1 Previous structural studies done on Tibullus

Several studies have been conducted on the structure of Tibullus' first book of elegies (see below 4.4 (l)), i.e. on the pattern in the arrangement of the poems of the book, which is a related but different concern from our present one. A number of scholars have worked on the structure of individual poems and their findings will be referred to in the course of the discussions. Others have gone on to cover the wider field of the whole Tibullan corpus (Gilmartin 1975), or a section of it, such as the first book (Rohrer 1974) or the second (Murgatroyd 1994).

Rohrer (1974) does not seek to establish the pattern of individual poems, but divides each of the poems of the first book into sections and relates the parts to one another in a systematic way. Our respective methods are bound to yield different results, even though we do naturally notice the same correspondences on many occasions.

Gilmartin (1975) discusses all the poems of the Tibullan corpus and focuses her attention on how Tibullus effected appropriate transitions in his poems, as he glided from theme to theme. She is concerned to show how he fashioned 'his complex material into a coherent whole' (Gilmartin 1975:8). Again, like Rohrer, she notes many correspondences which also draw my attention, but she does not attempt to demonstrate patterns in the poems. Her introductory chapter on the now discredited efforts of earlier scholars to rearrange the text is pertinent to this study too, in that it demonstrates their failure to understand his structural principles (see below 4.4 (k)).

Cairns (1979) gives structural analyses of several poems in the Tibullan corpus, the analyses invariably being along inverse parallel lines. His chapter on 'Ordering' in Tibullus was intended to stimulate further research into Tibullus' structural practices. I refer to his analyses in the ensuing discussions. We often differ in our findings, because I give greater weight to verbal correspondences when establishing the related sections.

Ball (1983) prefaces his discussions of Tibullus' poems with brief, occasionally more extended, structural diagrams. On the whole he sees far less intricacy in Tibullus' structural patterns than I do, but on occasion we have come to very similar conclusions.

Murgatroyd (1994) proposes perfect structures of inverse parallelism for all the poems in Book 2 of the *Elegies*. He adduces impressive evidence, mostly consisting of verbal correspondences, to substantiate his analyses. I briefly refer to his findings on each occasion during the discussion of the individual poems, indicating where I differ (our results are never quite in agreement, although I have benefited from his observations). Unlike Murgatroyd I do not always argue for perfect structures of inverse parallelism: sometimes the combination of verbal and thematic correspondences suggests a less than perfect, yet still recognizable, structure of inverse parallelism.

4.2 Procedure

Although all of Tibullus' poems yield interesting structures of inverse parallelism and parallelism, I have chosen to discuss, because of limited space, only *Elegies* 1.3, 1.4, 1.5, 1.7, 1.10, 2.2, 2.3, 2.4 and 2.6. The structures of the other poems are given in Appendix B. Sometimes I enter into the debate about the interpretation of a poem on the basis of my structural analysis, and sometimes I confine myself to drawing a few conclusions from the structure.

As Tibullus' poems are very long I have included neither the Latin texts nor translations of the poems.

4.3 Analyses of individual poems

Elegy 1.3

In *Elegy* 1.3 the poet regrets his going away on a military campaign, from which he now fears he will not return, owing to illness. He foresees death in a strange land, far away from his loved ones, especially Delia, who had opposed his departure. He prays to Isis for a safe return, laments the introduction of warfare into the world, and has visions of the afterlife, alternately good and bad, before he finally foresees his own almost epiphanic reunion with Delia.

Apart from the exhaustive discussion of this poem by Wimmel (1968:175-240), it has been well analysed by Hanslik (1970:138-45) and Campbell (1973:147-57). Campbell objected strongly to Hanslik's analysis, accusing him of an extremist insistence on imposing at all costs a 'Chinese-box structure' on the material. Hanslik saw a pattern of **inverse parallelism** in the structure, hence the accusation. There are, however, valuable and valid points in Hanslik's analysis, which will be taken up in my own proposal, leading again to a 'Chinese-box structure'.

Campbell's analysis is highly illuminating, being based to a large extent on the **time framework** of Tibullus' poem. It is, after all, a feature of Tibullus' poetry that he shifts his focus all the time between the present, past and future (see Musurillo 1967:253-68; Wimmel 1968:197; Cilliers 1972:67). Within the outer framework of a **gloomy present** (ll.1-10), in which the poet faces death in a foreign land, far removed from his beloved Delia, and a **bright future** (ll.83-94), in which he foresees a reunion with Delia, lie **two cycles** in which the poet moves from **past to present to future** twice (ll.11-34 and ll.35-82). The second cycle represents a deepening as compared with the first, and provides a solution to the question which the first failed to answer, of how the poet is to face up to the possibility of dying far away from Delia (and his family).

In the **first cycle** the poet moves about in his thoughts in what Campbell calls the 'elegiac world', the world of Delia and himself (cf. *illa* - l. 1, *ipse ego* - l.15, *mea...Delia* - l.29, and *at mihi* - l.33). He moves from the **past** (ll.11-22) in which he regrets his fateful decision to depart on the expedition, to the **present** (ll.23-28), in which he seeks Isis' assistance to undo the harmful effects of his decision, and finally to the **future** (ll.29-34), in which he foresees a restoration of the condition before his departure. This first cycle can be seen as the poet's attempt to 'encompass this problem in the familiar terms of the elegiac world' (Campbell 1973:152).

The **second cycle** (ll.35-82) 'commences with an attempt to break that circle by a retreat to an even more **distant past**, the Saturnian Age [illegible] when journeys were not possible' (ll.35-56) (Campbell 1973:153). The elegiac world before the journey is compared to the Golden Age before any journey (cf. *ante* - l.10 and *priusquam* - l.35, and *vias* - ll.14 and 36). The realisation that the **present** is no longer the Age of Saturn but of Jupiter (ll.49-56) leads to an acceptance of death, albeit reluctantly As Campbell (1973:154) puts it: '*Immiti morte* (l.55) is now seen as the result of *immiti arte* (l.48), a fundamental aspect of the present era. Following Messalla has become, not an error of choice, but an act of inevitable necessity. *nunc mare* (l.50) and *nauri* (l.56)'. I suspect Campbell means that whilst Tibullus does not wish to live in the Age of Jupiter, he nevertheless has to and in this age it is almost inevitable that one should go on sea voyages and long campaigns. She overstates her case slightly by stating it in such absolute terms. After all, Tibullus often argues that it is possible to swim upstream, against the prevailing culture of making money in foreign wars.

Next the poet's thoughts move again to the **future**, the future of the afterlife (ll.57-82). For the poet the afterlife will be in the Elysian Fields, which turn out to be reminiscent of the Saturnian Age. Death now becomes, instead of a menace threatening to remove the poet from the elegiac world of love, the very gateway to an ideal elegiac world, so that Venus can even replace Hermes as the *psychopompos*.

Whereas death now proves to be a dreamworld and wonderland for the lover, the anti-lover is met with a nightmarish existence in Tartarus.

One could schematize Campbell's analysis in terms of an A B B^1 A^1 pattern, with both B elements consisting of a - b - c constituent parts. I consider it to be a valid and highly elucidating analysis. But there are other features of the poem which can be highlighted by the following structure:

A	The poet's disastrous departure		1-10
	- prayer that **black** death may be absent (1-5)	*precor* (5)	
	- several women (5-10)		
B	Predictions concerning the poet's fate		11-22
	- positive (11-13)	*omina certa*[a] (12)	
	- negative (13-22)	*omina dira* (17)	
		tristia.../... signa (19f.)	
C	Prayer to Isis, based on Delia's piety	*pie* (25)	23-8
	- tribute to the god if the prayer is answered		29-34
D	Saturn's reign (Golden Age)		35-48
D^1	Jupiter's reign (Iron Age)		49f.
C^1	Prayer to Jupiter, based on the poet's piety	*non...impia* (52)	51f.
	- tribute to the poet if the prayer is **not** answered		53-6
B^1	Predictions concerning the fates of the poet and his enemy		57-82
	- positive (poet) (57-66)		
	- negative (enemy) (67-82)		
A^1	- several women (83-8)		33-94
	The poet's joyful return (89-92)		
	- prayer that **bright** Aurora may bring the **shining** Morning Star (93f.)	*precor* (93)	

[a] I follow Murgatroyd (1980:305) who prefers the reading *omina certa* to *omnia certa* of the *OCT*.

The beginning (A) and end (A^1) of the poem are connected by the obvious contrast between a disastrous departure and separation from Delia, and the prospect of a sudden, joyful return. The poem's **inverse parallel** structure echoes this **reversal** in the poet's fortune. He comes full circle back to Delia, or so he foresees it.

The beginning and end of the poem are not the only parts where **prayers** occur - there are also prayers in C and C^1 - but here they are connected in a special way, by recurring motifs, such as the word *precor* (ll.5 and 93) and the play on **darkness** and **light** (see Cilliers 1972:66f.).

Strangely, three of the four prayer sections are related to references to women with **loose hair**. In ll.4ff. (A) the poet bases his prayer on, amongst other things, the fact that it would be inappropriate to die when his sister is not there to weep beside his grave with streaming hair (*effusis...comis* - l.8). In the prayer to Isis (C) he substantiates his request with the prospect of Delia's thankfulness, when she will sing Isis' praises *resoluta comas* (l.31). And at the end (A^1) the vision of Delia running out *longos turbata capillos* (l.91) at the poet's unexpected return inspires his final prayer. In the other C element (C^1) there can be no loose hair, neither for sorrow nor for joy, because the poet foresees his death in a strange land, the very thing he feared at the beginning of the poem. There is no one to weep, and he has said so already. The references to hair and coiffure are instead transposed to the afterlife, where in the Elysian Fields a lover who met with an untimely death, such as the poet, will wear a garland of myrtle on *insigni...coma* (l.66), whereas the impious crowd who desecrated love in life will have to contend with the Fury Tisiphone with her unusual hairdo of wild snakes (l.69), *impexa* indeed.[b] Thus one finds four references to unkempt hair, alternately in negative and positive contexts, the final being positive,

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[b] Murgatroyd (1980:122-4) shows that all the mythological characters mentioned as being punished in ll.73-80 had violations of love on their records, although some scholars consider Tantalus' abduction of Ganymede as not sufficiently serious to warrant his punishment in Tartarus (see Cilliers 1972:60). Bright (1971:203f.) says that by not specifying the nature of Tantalus' guilt the poet allows him to be associated with the love crimes of the others.

in keeping with the positive conclusion of the poem. Such sustained motifs serve, in a small way, to bind the poem together (see Cilliers 1972:66).

The beginning and end of the poem are further connected by the dutiful actions of **several women** in each. At the beginning (A) we find the funeral observances the women would want to but could not perform, were he to die in a strange land, and at the end (A^1) the observances of faithful love which he prays they will perform in anticipation of his return. In A the mention of Delia forms the climax of the list of women - of the others it is said that they are *non hic*, but she is *non usquam* (Wimmel 1968:181) - so that it is not surprising that she should head the list and be the addressee in A^1 (ll.83ff.).

From ll.11ff. (B) the **predictions** are concerned with Tibullus' chances of a safe journey, with the negative expectation predominating: a well-founded premonition, as it turns out.

Because his **prayers** (C and C^1) move from a positive expectation of healing (C) to a negative expectation (C^1) that Jupiter will be powerless to grant his request against the dictates of Fate, the **predictions** (B^1) following upon the latter are necessarily couched in terms of an afterlife. Ironically, his predictions are now positive on the whole, now that he has made his peace with death. Even the negative prediction in ll.67-82 does not cause the poet concern, for it is, after all, intended for his rival.

In the prayers to **Isis** and **Jupiter** (C and C^1) we find a structural feature common in Tibullus' poetry, in the balancing of the **female** aspect of an issue by the **male** (in *Elegies* 2.1 and 2.5 the same balance can be found). In ll.23-34 (C) a **goddess** is addressed on the basis of a **woman's** piety, and if the prayer is answered, the goddess will be honoured by the same woman. In ll.51-6 (C^1) a **god** is appealed to, on the basis of a **man's** piety, and because there is doubt whether the prayer will be heard, the man asks to be honoured for his faithful service to another man, Messalla, in a seemingly self-pitying epitaph.

In the centre of the poem **Saturn's benevolent reign in the past** (D) is contrasted to **Jupiter's grim sway in the present** (D^1). Hanslik observed that Saturn's Age foreshadows the pleasant age to be experienced by the poet in the Elysian Fields, so that in his proposed structure ll.35-48 are balanced by ll.57-66 (Hanslik 1970:144f.; Wimmel 1968:207).[c] There is indeed a close correspondence between the two sections: in each the earth spontaneously yields pleasant produce (ll.45f. and ll.61f.), and the absence of war and battles (ll.47f.) is matched by the innocuous battles of love (*proelia miscet amor* - l.64). It is striking that the poet, so soon after he has despaired at the passing of the Age of Saturn, should find a similar situation, even though he has to imagine it and place it in the afterlife.

Be that as it may, the Saturn section's natural counterpart is still the Jupiter section. Campbell (1973:153f.) noted that in Saturn's reign there were as yet no long journeys (*vias* - l.36) - for commerce and war, one supposes - whereas in Jupiter's time there are a thousand ways (*viae* - l.50), shortcuts, so to speak, to sudden death! Both sections also deal with navigation (ll.37-40, 50). One can even detect a structure of **inverse parallelism** in D and D^1:

a	no *viae*	36
b	no seafaring	37-40
c	no warfare	47f.
c^1	warfare	49
b^1	seafaring	50
a^1	*viae leti*	50

(Geiger 1978:8f.)

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[c] Cilliers (1972:62) sees the following interesting pattern:

A	The era of Saturn (35-48): 14 lines
B	The era of Jupiter (49f. + 51-6): 8 lines
A^1	Elysium (59-66): 8 lines
B^1	Tartarus (67-80): 14 lines.

The missing element from the Age of Saturn, that of agriculture and food production (ll.41-6), is picked up in the Age of Saturn's other counterpart, the Elysian Fields, as has been shown.

Even in the Saturn section the poet alternates between statements expressed in negative terms (*nondum.../ nec...../...non.../ non.../ non* - ll.37-43) and statements expressed in positive terms (ll.45f.) and yet again negative terms (*non...non...non... nec* - l.47), thus creating further inverse parallelism.

It is the beauty of this poem that whereas all seems to be lost for the poet by l.56, with his health and the Age of Saturn gone and the Age of Jupiter so bleak in outlook, he can still find a way out and return, in a way, to the Golden Age of Saturn, albeit by imagining himself in the Elysian Fields. By the end of the poem Tibullus can even foresee his reunion with Delia, and he prays for a bright new dawn. The darkness of death has been dispelled.

Elegy 1.4

In *Elegy* 1.4 the poet asks Priapus for advice on how to win over beautiful boys. In the main section of the poem Priapus gives the advice asked for, as well as warnings, not only to the poet, but also to the boys who value gifts more than the immortal honour which the love of a poet can bestow on them. The poet then surprises the reader by saying that he was asking the advice on behalf of a certain Titius. While Titius cannot follow the advice, because his wife forbids him to do so, the poet at least has the consolation that he has established himself as a *magister amoris*. The final surprise comes when the poet reveals in despair that it was really for himself that he had asked the advice, to win over Marathus, and that his knowledge as a *magister amoris* was to no avail in this particular case. He can only beg for mercy from Marathus, so as not to be made a fool.

The poem has a structure of **inverse parallelism**. Ball's analysis (1983:66) points to the same, but except for the beginning and end our findings are different. My analysis is as follows:

A	A request to be taught how to win over boys		1-6
B	Warning about boys; the attractiveness of boys	*teneraе* (9)	7-14
C	The role of time (positive) - a gradual process	*colla* (16)	15-20
D	Advice: use (false) oaths		21-6
E	The hair of a goddess	*crines* (26)	26

F	The passage of time (negative)		27-38
	- a swift process		
	a	*transiet aetas* (27)	
		dies (28)	
	b	*quam cito* (28)	
	b^1	*quam cito* (29)	
	b^2	*quam cito* (30)	
	b^3	*quam iacet* (31)	
	a^1	*aetas* (33)	
		praeteritisse dies (3^4)	
E^1	The hair of two gods	*crinis* (38)	37f.
D^1	Advice: comply with boy's whims		39-52
C^1	The role of time (positive)	*collo* (56)	53-6
	- a gradual process		
B^1	Warnings to boys;	*tener* (58)	57-72
	the attractiveness of the poet		
A^1	The poet is taught, to no avail		73-84

The poem starts with a request to Priapus that the poet **be taught the necessary skills** to win the love of beautiful boys (ll.1-6) (A). At the end of the poem the poet claims **to have been taught** those very skills, so much so that he is now a *magister amoris* himself (ll.73-84) (A^1). However, he finally confesses that this knowledge is useless in the case of Marathus.

The poem's structure of **inverse parallelism** can thus be seen as reflecting the apparent **deadlock** in the content of the poem. After the long excursion in which he is taught by Priapus the poet finally finds himself back at square one.

Priapus' response, which covers ll.7-72, starts with an **exclamation** of **warning** to the poet not to entrust himself to the tender troop of boys, followed by a catalogue of their different **attractions** (ll.7-14) (B), whether it be athletic prowess, winsome ways or beauty. The poet uses **anaphora** (*hic... hic... hic* - ll.11-13) to list their various attributes.

In the corresponding section at the end of Priapus' response the **attractiveness** of the poet for the boys is discussed, by way of contrast (ll.57-72) (B^1). The Muses, i.e. the poet's poetic talent, can bestow immortality on them. There is an **exclamation** of dismay by Priapus about the tendency of boys to prefer material gifts to the gift of the poet (ll.57f.) and a **warning** in the form of a curse on those boys who behave so unsatisfactorily (ll.59f., 67-70).

Ll.15-20 (C) contain further introductory comments, before the advice proper is given. Priapus stresses that the whole endeavour requires patience, that it is a **matter of time**. The boy must be won over **gradually** (*paulatim* - l.16). This idea is developed by remarks about such gradual processes in nature, with **anaphora** (*longa dies... longa dies.... annus... annus* - ll.17-20) contributing to the idea of progress by repeated effort.

The same thought occurs in ll.53-6 (C^1), but now it is applied specifically to progress in the matter of kissing. Again **repetition** (*rapias... ...rapta dabit. rapta dabit* - ll.53-5) and **anaphora** (*post... post* - ll.55f.) emphasize that it is a step by step approach that is required. Progress is **gradual**.

In ll.21-6 (D) Priapus gives specific **advice** on how to win over boys. He mentions only one method, **swearing**, and gives the assurance that it is in order to swear falsely.

After the central section, in which Priapus speaks about the passage of time and the need to use it while one may, he reverts to the giving of **advice** in ll.39-56 (D^1).[d] This time the emphasis is on **indulgence** and **compliance** with every whim of the boy. Some of the whims the lover may have to assent to are quite exacting, such as going on harrowing journeys, sea voyages and hunting expeditions in the mountains. The central section is neatly surrounded by references to the **hair** of the **gods**. In ll.26 (E) the hair of a **female** deity features, and in ll.37f. (E^1) the hair of two **male** gods.

The central section (ll.27-38) (F) is notable for the **anaphoric** use of *quam* (ll.28-31) - notice the minor structure of **inverse parallelism**, as indicated in the diagram. As often in Tibullus the central section is **impersonal**, i.e. a general statement is made, not related to the immediate personal concerns of the poet.[e]

As stated above, the central section is concerned with the **passage of time** and the need to make full use of it. Now time is a **negative factor**, whereas in C and C^1 it was a **positive factor**. It takes time to win over boys, therefore one has to use fully whatever time one has, according to Priapus. The pederast is therefore pressed by time on all sides: the time it takes to achieve his goal, his own advancing years, and the fact that the object of his quest does not remain *tener* (cf. ll.9, 14 and 58) in the long run. The essentially **temporary** nature of such relationships stands in contrast to the poet's ideal of enduring love (cf. *Elegies* 1.6.86, 1.10.39f., 2.2.19f.).

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[d] Günther (1997:502-9) sees ll.15-20 as dealing with 'The need for patience' (C in my diagram) and ll.39-56 as dealing with 'The services of a lover and a patient lover's reward' (D^1 and C^1 in my diagram). He rightly sees the connection between the two passages, but, because he fails to observe the poem's structure of inverse parallelism, he argues for the transposition of ll.39-56 to a position following l.20. Günther's proposal leads to a logical, linear argument on the part of Priapus, but also to the removal of the typically Tibullan anaphoric centre-piece (F in my diagram) from its prominent position. A structure of inverse parallelism has a logic of its own, even at the cost sometimes, as in this poem, of some abrupt transitions.

[e] Cf. especially *Elegy* 1.8, where the same sentiment as in this poem occurs, again in the centre of the poem, and *Elegies* 1.2 (F) and 1.7 (D), where the central elements at first sight look like digressions.

Time is also a factor in the warning given by Priapus to the boys, in the concept of the **immortal** fame bestowed on the beloved by the Muses (cf. *vivet, dum... dum...dum* - ll.65f.).

The poet foresees a **time** (*tempus erit* - l.79) when he will be **old**, but honoured, in contrast to the **middle-aged** man in ll.33f. who is full of regrets. However, he cannot enjoy this thought for long, for suddenly he is overwhelmed by the **slow** torture of being in love with Marathus (*Marathus lento me torquet amore* - l.81).[f] As predicted in C and C[1] it was only a question of **time** before love would wear one down, in this case the lover rather than the beloved.

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[f] The words *lento...amore* could also be taken to mean that progress in this love affair is slow: Marathus is hard to get.

Elegy 1.5

The poet discovers that separation from Delia is hurtful after all, and, outside her closed door, he tries to re-establish their love, by reminding her of his service to her when she was ill. He recollects his past dreams for the two of them and how they were shattered, and reveals that her love for a rich rival's gifts is the root of the problem. In the end he appears to give up on her and, instead, warns his rival that he too may be dumped for another.

Cairns (1979:213) proposes the following structure for *Elegy* 1.5:

A^1	Tibullus' pangs of unrequited love	1-8
B^1	Tibullus' past unsuccessful services to Delia	9-18
C^1	Tibullus' past unfulfilled wishes about life with Delia	19-36
D	Delia's beauty makes a substitute impossible	37-46
C^2	Tibullus' future, and to-be-fulfilled, wishes for the *lena*	47-58
B^2	The *pauper*'s (i.e. Tibullus') future services to Delia, which Tibullus hopes will be successful	59-66
A^2	Tibullus is excluded, while his rival is admitted; but there is hope	67-76

Kriel (1977:1-7) gives an analysis which is very much in agreement with the above, but also shows an awareness of similar **images** in the first and last elements, the spinning top at the beginning and the wheel of fortune at the end. He also draws attention to the role of **transitional couplets** in the poem.[8]

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[8] On which also see Vretska (1963:128). His structural analysis has much in common with the analyses given here.

There are, however, structural markers, i.e. verbal echoes, that suggest a modification of the above, to the following:

A	The poet was taught a lesson	*celer...versat* (4)	1-8
	when he lost his love	*furtivi...lecti* (7)	
	- image of spinning top	*quaeso* (8)	
B	The poet used **witchcraft** with	*ne...nocere* (13)	9-16
	success to save Delia;	*Triviae* (16)	
	interlude: in vain - other lover		17-20
	- a god says no	*renuente deo* (20)	
		at mihi...fingebam (19f.)	
C	Past fantasy: Delia would assist		21-34
	him on the farm;		
	interlude: in vain	*haec mihi fingebam* (35)	35f.
D	The poet tried wine and women to		37-46
	save himself, in vain, because		
	Delia's beauty has **bewitched** him;		
	interlude: the rich lover and the *lena*	*nocuere* (47)	47f.
B^1	The poet uses **witchcraft** with	*e triviis* (56)	49-56
	success to curse the *lena*;		
	interlude: success - a god says yes	*dat signa deus* (57)	57f.
C^1	Present fantasy: he would assist		59-66
	Delia in the city;		
	- reference to the rich		
	lover and the *lena* (59f.)		
	interlude: in vain - riches		67f.
A^1	The rich lover will be taught	*versatur celeri* (70)	69-76
	a lesson when he loses his love	*furtivus amor* (75)	
	- image of swift wheel of fate	*quaeso* (75)	

Instead of employing perfect **inverse parallelism** Tibullus has arranged the B and C elements along **parallel** lines, the same phenomenon that occurs in *Elegies* 1.8, 2.2, 2.3, 2.4 and 2.6. The present poem requires this arrangement: he first has to fend off problems and fiends by means of **witchcraft** before he can indulge his **fantasies**.

Apart from the verbal correspondences which connect ll.1-8 (A) and ll.69-76 (A^1) (see the diagram) - A and A^1 are also connected by the experience of disillusionment shared by the poet and the rich lover: both think that a particular situation will last, only to be proved wrong. The poet thought he could bear separation from Delia, but he finds that he cannot. The rich lover may think that his position as Delia's current favourite is safe, only to be warned by the poet that there is already another aspirant, possibly the poet himself again (Kriel 1977:2, 7; cf. Musurillo 1970:396).[h]

Kriel draws attention to a verbal echo, viz. the words *versatur celeri* in l.70 which recall *celer...versat* in l.4. By means of this echo the **image of the poet being driven like a spinning top** is connected to the **image of the swift wheel of fate**. As Kriel puts it: '...the idea of a spinning top or wheel is used to warn the rival that the spinning wheel of fate will bring him the same *fata* that befell the poet, viz. to be spun like a top by Delia' (Kriel 1977:2). Once that happens the character who spoke of his *furtivi foedera lecti* (l.7), the poet himself, may get his second chance (*nescio quid furtivus amor parat* - l.75).

The image of the **wheel** of fate can perhaps be seen as being reflected by the structure of **inverse parallelism**: when the wheel, like the poem, has come **full circle**, the poet's fortunes may be restored. In the meantime, however, he experiences frustration and a lack of success (ll.67f.), so that the idea of **non-progression** also appears to be reflected by the structure of the poem.

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[h] The verbal and thematic correspondences between A and A^1 militate against the transposition of ll.71-6 to a position after 1.6.32, as argued for by Günther (1997:501f.).

In ll.7f. the poet begs for mercy from Delia on the basis of their love in the past. He then proceeds to recall his beneficial service to her, when he used **witchcraft** with success to save a very sick Delia (ll.9-16) (B). He describes in **detail** the magical actions which he and the old witch performed. At the end of this performance a **god determines the eventual outcome**, when the now healthy Delia does not become his. Despite the success of the magic, ultimate success evaded the poet.

Similarly, in ll.49-56 (B^1) the poet curses the *lena*, whom he now regards as the source of all his trouble.[i] The curses, i.e. a form of **witchcraft**, are now used for the downfall of a person, as opposed to the benefit of an individual in B. He describes the desired effects in great **detail**. Again a **god determines the outcome**, when signs are given that the curses are **successful**.

C (ll.21-34) and C^1 (ll.59-66) are notable for the splendid *variatio*: past - present; Delia assists him - he assists Delia; on the farm - in the city. As in *Elegy* 1.1, and implicitly in *Elegy* 2.3, there are two possible settings for love, the country and the city. The poet's most optimistic dream is for love in the country (C),[j] but in the end he settles for a fantasy about himself as a poor attendant on Delia in the crowds of the city (C^1).

The central element (ll.37-46) (D) of the structure could also have been conceived of as a B element, because of the presence of real (l.43) and metaphorical **witchcraft** (ll.43f.). At any rate, the presence of metaphorical witchcraft in the central element lends depth to this element in the poem, and is in pointed contrast to the poet's own efforts. It is silent and subtle, whereas his is loud and crude.

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[i] For an illuminating discussion of the role of the *lena* in the Tibullan corpus and elegy in general, see Myers (1996:1-21, esp. 6-10).

[j] Gaisser (1983:68f.) points out that *amor* takes on a more traditional, non-elegiac sense in ll.25f. The *domina* is now not the poet's mistress, but mistress of the household, i.e. his wife. 'Such a transformation is presented as both desirable and unattainable, its impossibility demonstrated by its appearance in a fantasy which is in ironic contrast to the rest of the elegy' (p.69).

With regard to the **interludes**, it is striking how the poet steps back every time to assess his situation, as to the success or failure of an action. There is some development in these interludes. At first (l.17) we are told simply that there is 'another man', with just a hint that he may be prosperous (*felix* - l.18). In the second interlude (ll.35f.) there is another hint that the poet's lack of success may be due to his rival's wealth: *odoratos...Armenios* may allude to the costly perfumes the rival can offer, apart from its reference to 'faraway places'. In the third interlude (ll.47f.) the 'other' is properly identified as a *dives amator*, and his agent, the *lena*, is unmasked too. In the fourth interlude (ll.57f.) the poet meets with some success, at last, and there is hope, for the moment, only for it to be smashed in the last interlude. The interludes are our only glimpses of present reality, in between Tibullus' flights of memory and fantasy (see Cairns 1979:212; Musurillo 1967:262). Immediately after this last return to reality in ll.67f., the poet reverts to fantasy and hopes for success, as we have seen.

Elegy 1.7

On the occasion of Messalla's birthday, Tibullus sings of Messalla's military triumph, by describing the triumph briefly and listing the regions where Messalla operated. He moves from West (Gaul) to East (Asia Minor), and then down to Egypt, where the river Nile is equated with Osiris, whom the poet proceeds to extol as the pioneer agriculturalist. Once Osiris is associated with wine and merriment, he is invited to the birthday party. The poem is concluded with birthday wishes, in which, amongst other things, the hope is expressed that Messalla's road-building project will be appreciated.

The structure set forth below is similar to that proposed by Ball (1983:107), but there are important differences. I also give different headings to most of the sections.

A	The poet reaches back in time to the day of Messalla's birth when he was destined for a future triumph		1-4
B	The *honos* of Messalla, on the occasion of the triumph	*gerentem* (7) *nitidis* (8) *honos* (9)	5-22
C	The Nile addressed - lamentation for Osiris	*occultuisse* (24)	23-8
D	Osiris as benefactor or pioneer agriculturalist		29-42
C^1	Osiris addressed - joy associated with Osiris	*occultis* (48)	43-8
B^1	*Honores* bestowed on Messalla's Birthday Spirit and on himself on the occasion of his birthday	*nitido* (51) *gerat* (52) *honores* (53)	49-62
A^1	The poet reaches forward in time to future birthdays of Messalla		63f.

Two problems with regard to the poem will receive attention in the discussion of the structure. The first concerns the poet's attitude towards the military triumph, given his strong objections to warfare elsewhere. The second is the question whether the lines on Osiris are well integrated with the rest of the poem or not.

In ll.1-4 (A) the poet reaches **back in time** to the **day on which Messalla was born**, to recall the singing of the Fates which told of a future rout of the Aquitanians.[k] The emphasis is clearly meant to be on Messalla's victory and triumph ... there is little reason to suspect that a birthday celebration will feature later in the poem.

In ll.63f. (A^1) the poet reaches **forward in time** to future **birthdays** of Messalla and the hope is expressed that his future will be ever brighter. The poet's wish is, therefore, the equivalent of the Fates' prophetic song: both envisage a glorious future for Messalla.

The **inverse parallelism** in the structure of the poem can be viewed as a suitable vehicle to convey the idea of **cyclical return** inherent in the concept of a birthday: the poem returns to Messalla's birthday, just as every year one revisits the date on which one was born.

Ll.5-22 (B) tell of the *honos* (l.9) accorded to Messalla at his triumph, following the fulfilment of the Fates' prophetic song. Similarly, ll.49-62 (B^1) tell of the *honores* (l.53) accorded to Messalla's Birthday Spirit on the occasion of his birthday. As the occasions differ, so do the *honores*.

In ll.7f. it is said of the *triumphator* that he **wore** (*gerentem* - l.7) the **laurel wreath** of victory, and that he rode in a chariot drawn by **shining** (*nitidis* - l.8) steeds. So too for Messalla's Birthday Spirit there must be **shining hair** (*nitido* - l.51) and he must

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[k] The notion that the Fates spin out the thread of one's life at one's birth first appears in Homer (*Il.*20.127f., 24.209f., *Od.* 7.196-8). See also Ovid, *Met.* 8.451-5.

wear (*gerat* - l.52) soft **garlands**. The triumph is a very public occasion portrayed on a large canvas with a few broad strokes, whereas the birthday celebration is private and portrayed in intimate terms, with an emphasis on merriment and things luxuriant, soft and sweet.

The triumph and the birthday celebration may be considered merely as two aspects of Messalla, the public and the private, presented in turn by the poet. If one bears in mind, however, that there is a 'problem' with respect to Tibullus's attitude to warfare,[1] it may be significant that he moves from the triumph to the birthday celebration, and not the other way round.

A close inspection of the *honos* (ll.5ff.) and the *honores* (ll 49ff.) accorded on the respective occasions reveals a similar move to de-emphasize the military aspect in favour of other concerns.

In ll.9-12 geographical features in the **West** testify (*testis... testis* - ll.10f.) to Messalla's *honos*, with rivers being especially prominent. Murgatroyd (1980:214) points out that Roman poets often identified a region by its chief river, that they portrayed military operations as taking place against the river, and that representations of the conquered rivers featured in the triumphs. One can imagine such representations passing by in front of the poet's eyes in ll.9-12. The mention of rivers prepares us for the extended reference to the Nile (Bright 1975:33-5).

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[1] On the one hand Tibullus is opposed to warfare (*Elegies* 1.1.1-6; 1.2.65-70; 1.3.47-50; 1.10.1-4, 33; 2.5.71,105) and on the other he either says that warfare is a suitable occupation for Messalla (*Elegy* 1.1.53f.) or he celebrates the past triumph of Messalla (*Elegies* 1.7.3-12; 2.1.31-4) or the future triumph of Messalla's son, Messallinus (*Elegy* 2.5.115-20). Moore (1984:423-30) argues that Tibullus uses a juxtaposition of opposites in *Elegy* 1.7 to suggest that apparent incongruities can be resolved, that 'Messalla belongs in the poet's pastoral world of love, poetry, and peace in spite of his apparent opposition to that world' (p.425). This can happen because Messalla is a benefactor of those who dwell in the world which Tibullus idealizes. Moore's thesis does not, however, exclude the idea that Tibullus may show his preference for unwarlike activities.

The geographical features in the West are either merely mentioned or described in far less detail than those of the East. The description is confined to physical appearance. No verbs are used. The effect is to create the impression of wild areas inhabited by wild people, as yet incapable of any achievement

Althoug the triumph clearly concerned achievements in the West (cf. ll.3f.), Tibullus also mentions regions in the East, presumably because Messalla travelled in the East too (see *Elegy* 1.3.1-3), where he dealt with gladiators who had sided with Antony and Cleopatra.[m] It is striking that the geographical features in the East are described in muc' greater detail than those in the West, and the impression created is one of civilization and cultivation.[n]

Bright (1978:56f.) accounts fc he difference in the description of the West and the East by saying that the poet wishes to show that the areas in the West have been rendered ready by Messalla's conquest for the same processes of civilization which the East had already undergone.

But perhaps there is something mischievous in the poet's question, '*An te, Cydne, canam...?*' (l.13), as if he is saying: 'Should I not sing of more interesting and exotic places than the wild areas of the West?'. Although the areas in the East follow upon those in the West as if they too were *testes* to Messalla's achievements, the opposite is true. They are engrossed in their own activities. They a.e not *testes* to Messalla, rather the poet and Messalla are *testes* to them and to their civilized existences. Ever so subtly the poet has shifted attention away from things military to things civilized.

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[m] These gladiators eventually renounced this allegiance and retired to Daphne, a suburb of Antioch (Dio 51.7.6-7). Perhaps Messalla encountered them in Syria, which seems to have been part of his itinerary (*Elegy* 1.7.16-20)..

[n] Certainly the description of the areas in the East prepares the ground for the section on the Nile, also in the East and highly cultivated (see Klingner 1955:132).

The *honores* bestowed on the Birthday Spirit of Messalla (ll.49-54) consist of games and dances, wine and perfume, incense and meal-cake sweetened with honey, i.e. they are quite different from the *honos* mentioned earlier. As part of the *honores*, the hope is expressed that Messalla's children will add to his achievements. However, it is not specified what these *facta* (l.55) will be, and one is left with the picture of an old man surrounded by his remarkable children. It is a Tibullan concern that one should be surrounded by one's children in old age (cf. *Elegy* 1.10.39-44).

The public work for which Messalla now deserves *honos* is road-building (ll.57-62), a peaceable work. Tibullus introduces into the picture elements close to his heart by making the first two road-users linger in the **country** (*Tuscula tellus* - l.57) and in a place with connotations of **traditional piety** (*antiquo...Alba Lare* - l.58), while the road-user of ll.61ff. is an *agricola*, who is - significantly - leaving Rome for his farm. Thus, although Tibullus is speaking of Messalla's achievements and those of his children, he does it in such a way that his own concerns are brought to the fore.

The last item in the list of geographical features, the Nile, is addressed in ll.23-8 (C). The Nile is identified with Osiris, who is also addressed in a long six-line sentence in ll 43-8 (C^1). Rohrer (1974:191f.) pointed out that in l.28 Osiris is associated with **lamentation**, whereas the **joyful** aspect of Osiris is shown in ll.43ff., and he is expressly **removed from grief** in l.43. Because Osiris was a god of fertility, whose death and resurrection corresponded to the annual 'death' (the dropping of the level of the Nile) and 'resurrection' (the rise in the level of the Nile) in Nature, sorrow (*plangere* - l.28) and joy (ll.43f.) always alternated in his worship. Here the two aspects are placed in neat balance on either side of the central section.

It is, admittedly, not immediately apparent that the merriment and joy of ll.43ff. are connected to Osiris' resurrection, because the figures of Osiris and Bacchus are conflated by the poet and the result is an Osiris that looks very much like Bacchus (cf. *frons redimita corymbis* - l.45). However, the word *cista* in l.48 could be a

reference to the winnowing basket in which Isis collected the scattered limbs of the dead Osiris. The collection of Osiris' limbs precedes his coming to life, which is, of course, cause for joy. This basket was carried in processions of Isis (Baring & Cashford 1991:238). *Occuluisse* (l.24) and *occultis* (l.48) also contribute to linking the two sections.

It comes as a surprise to the reader that the Nile becomes the subject in a poem which at first seemed to aim at the celebration of Messalla's military triumph. But the Nile functions as an intermediary subject so that the poet can arrive at agriculture and the role of Osiris as pioneer agriculturalist. In *Elegies* 1.10 and 2.1 the poet also considers the role of gods in making agriculture possible. Both ll.21f. and ll.25f. highlight the benefits bestowed on agriculture by the Nile (cf. *arentes...agros* - l.21 and *arida...herba* - l.26). Sirius in Roman poetry often indicates the heat of high summer (cf. *Elegies* 1.1.27 and 1.4.6) and is therefore the cause of drought, but in ll.21f. Sirius may have a more positive connotation, in that the rising of Sirius in the East coincides with the inundation of the Nile, which also means the bringing to life of Osiris. Sirius was also identified with Isis (as Sothis) and the rising waters of the Nile were seen as her tears for Osiris (Baring & Cashford 1991:233).

In the central section, ll.29-42 (D), the poet sings as in *Elegy* 2.1 of *rura* and *rurisque deos* (Cairns 1979:131f.), except that here it is a single god, Osiris. The question arises whether the subject of this central section is well integrated with the rest of the poem, whether there is a connection between Messalla the *triumphator* and Osiris the teacher of agriculture. Scholars have shown that the poet establishes a link between Messalla and Osiris in that both wear **garlands** (ll.7 and 45), both are **admired by *pubes*** (ll.5 and 27), both are **celebrated in song** (ll.27 and 61) and like Osiris with his benefits to mankind, Messalla benefits mankind by his road-building project (Gaisser 1971b:227).

Bright sees Messalla as an Osiris-like figure, in that he performs the same civilising function for the Western territories which those in the East had already undergone, in the same way that Osiris had cultivated the soil. Pursuing points raised by Putnam he shows that even Osiris' cultivating activities involve violence of a sort (cf. the use of *teneram* in ll.30 and 33, and *caedere* in l.34). Bright concludes: '...thus the shift from war to peace is at one level merely superficial. The martial and the agricultural are parallel activities, with different victims and m[illegible]ted effects...Each is carrying out his part of a simple task, the in[illegible]on ..Osiris bestowed his gifts upon man long ago; Rome has had th[illegible]ation; and Gaul, by being conquered and brought into the civilize[illegible]oman..[illegible]ypt of long ago, at the brink of a great advance' (Bright 1978:59f.; see also Bright 1977:36-9).

Bright's interpretation is attractive and coherent, but there is another way of looking at the problem. If one bears in mind that Osiris is essentially a fertility god, one can be on the lookout for sexual symbolism in ll.29ff. Lee (1982:127) pointed out that *sollicitavit* (l.30) can have a sexual connotation, especially in conjunction with *aratra* (l.29) and *teneram* (l.30). *Tener* is usually employed by Tibullus to describe a lover or parts of the beloved's body (although he does use the word in connection with *humus* in *Elegy* 1.7.30 and with *vitis* in *Elegy* 1.1.7). L.31 is obviously susceptible to an interpretation along sexual lines, and one can also read l.32 in this manner (cf. Song of Solomon 4:16; 7:7ff.). *Palus* (cf. *palis* - l.33) (see *OLD* s.v.1) and especially *falx* (cf. *dura...falce* - l.34) (see *OLD* s.v.1c) can be associated with Priapus.

If there is sexual symbolism in these lines, the earth is then presented as 'virgin soil', as Lee (1982:55) translates *teneram...humum* in l.30 (cf. *inexpertae...[illegible]...non notis...[illegible]...viridem* - ll.31-4).

If agriculture is then both 'violent' and 'sexual',[o] is it not then a type of *proelium amoris militia amoris*, i.e. an alternative to real warfare? The question is, therefore, whether the 'violence' of cultivation/deflowering is presented as **parallel** to that of military conquest or as an **alternative** thereto. Is the emphasis on the **similarity** or the **difference despite the similarity**? I suggest that there is in this poem the beginnings of a '*militia cultoris*' (*et ar*) in the same way that *militia amoris* acts as an alternative to real *militia*.

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[o] Van Nortwick (1990:118) too comments on the overtones of both sex and violence in ll.29-34.

Elegy 1.10

In *Elegy* 1.10 a most unwilling soldier reveals his fear of death. The exceptional vehemence with which Tibullus rejects war in this poem can be accounted for by the fact that he presents himself as being dragged off to war and that he may die in that war. He escapes from reality by taking recourse to his idealized pastoral world of *pietas*, *paupertas* and *amor*. As in *Elegies* 1.1, 1.3, 2.5 and 2.6 he develops a contrast between real wars and the 'wars' of love. The structure of the poem is as follows:

A	The poet inquires about the causes of war; he prefers a simple pastoral life to this wa. which may lead to his untimely death	*mortis* (4) *bella* (7) *dux* (10)	1-14
B	He calls on the Lares to save him - based on a consideration of the past		15-24
B^1	He calls on the Lares to save him - based on the offering he intends to bring		25-9
A^1	War leads to death; the poet prefers a simple pastoral life which leads to a ripe old age	*duces* (30) *bellis...Mortem* (33)	29-44
a	*dicere facta*		31
b	*Mortem*		33
c	*non seges...non vinea*		35
d	*aquae*		36
e	*ustoque capillo*		37
b^1	*senecta*		40
c^1	*oves...agnos*		41
d^1	*aquam*		42
e^1	*caput candescere canis*		43
a^1	*facta referre*		44

C	The benefits of Peace in the past/present		45-50
D	Love wars		51-8
	f	*veneris*	53
	g	*bella*	53
	h	*scissosque capillos*	53
	i	*flet... flet*	55f.
	j	*verba ministrat*	57
D^1	Love wars		59-66
	j^1	*verberat*	60
	h^1	*rescindere vestem ...ornatus dissoluisse comae*	61f.
	i^1	*lacrimas... ...flere*	63f.
	g^1	*scutumque sudemque*	65
	f^1	*Venere*	66
C^1	The wished-for benefits of Peace		67f.

There are two large structures of **inverse parallelism** in the poem (A B B^1 A^1 and C D D^1 C^1). The first concerns the poet's preoccupation with war and death (A and A^1) and his attempt to survive by appealing to the Lares (B and B^1). In the second the poet extols the benefits of Peace (C and C^1) and posits *veneris...bella* (i.e. *proelia amoris*) as an alternative to real war (D and D^1).

A is structured to some degree (see below), A^1 to a high degree, as is also the combination of D and D^1. Both **parallelism** (A^1) and **inverse parallelism** (D and D^1) occur in the smaller structures. In the latter there is, admittedly, not perfect inverse parallelism, but it is certainly not uncommon for structures of inverse parallelism to have some elements (h i and h^1 i^1) in parallel order. Conversely, in A^1 the position of a^1 is suggestive of inverse parallelism rather than parallelism.

The first section (A) can be analysed further along the following lines:

k	the invention of the sword as the cause of slaughter, war and untimely death	1-4
l	actually, greed for gold causes the wrong use of the sword; when gold was not in use there was no war, only carefree sleep	5-10
k^1	a specific concern with weapons and war as the cause of the poet's own possible death	11-14

In the ll.1-4) (k) the poet indignantly asks who the inventor of the sword was, the sword being the cause of slaughter, war and early death.

In ll.5-10 (l), however, the inventor of the sword is exonerated and humanity in general held accountable, because of its greed for gold. There was a time, before gold came into use, when one could lead a peaceful pastoral existence. Then the *dux gregis* (l.10) was able to 'attack' or 'march to' sleep in safety (see Murgatroyd (1980:284) on the military use of *petere*), i.e. with no fear of that permanent sleep called death. The *dux gregis* stands in contrast to the *duces* of real warfare (l.30). He is engaged in what we may call '***militia pastoris***'.[p] In ll.49f. we find an instance of *militia cultoris*, the term I proposed in the discussion of *Elegy* 1.7: the farmer's implements shine like weapons, while rust 'attacks' the soldier's arms.

In ll.11-14 (k^1) the poet returns to the topic of weapons and shows why he is so concerned about them: he is being dragged off to war where a weapon may pierce his side.

The poet's concern about an untimely death in war plays a big part in the first half of the poem, and is one aspect in which this poem differs significantly from *Elegy*

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[p] The shepherd's 'attack' on sleep reminds us of the poor farmer in *Elegy* 1.1.48, who is in hot pursuit of the secure position of sleep, with the cosy fire as his auxiliary.

1.1, with which it is often compared.[q] In *Elegy* 1.10 death is a **real** possibility. So in this poem his rejection of war takes on a greater urgency than usual because of his existential involvement, his pounding heart. In the face of the threat to his life the poet's call on the Lares to save him makes perfect sense (ll.15-29), a subject to which I shall return after considering ll.29-44 (A^1).

In ll.29-44 the poet is again very much concerned with death. The basic contrast, developed along **parallel lines**, is between an **untimely death** due to warfare (l.33) (b) and a **ripe old age** due to the preference for a peaceful pastoral existence (ll.39f.) (b^1). Murgatroyd (1980:290) points out that words with military connotations are used in ll.39f., to underline the contrast with the preceding section. So even though old age may seize (*occupat* - l.40) the pastoral hero, it is a harmless occupation.

In death there is **no agriculture** (l.35) (c), but the old man and his son shepherd the **flocks** (l.41) (c^1). Murgatroyd (1980:290) also sees a contrast between Cerberus (l.36) and the animals of l.41.

In death the dead have to face the grim ferryman at the **waters** of the Styx (l.36) (d), whereas the tired old man has warm **water** brought to him by his wife (l.42) (d^1).

So too the dead are at best a **pallid** crowd with burnt **hair** (l.37) (e), whilst the old man **shines** with his white **hair** (l.43) (e^1).

This set of contrasts is surrounded by the contrasting pictures of the **soldier recounting his exploits** (ll.29-32) (a) and **the old man recounting deeds** done long ago (l.44) (a^1). Murgatroyd (1980:288) shows that the sketch of the soldier telling of his glorious deeds is mock-heroic. One is reminded of the boastful soldiers of New Comedy.

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[q] In *Elegy* 1.1 the possibility of death is mentioned too, but it is tied up with the poet's relationship with Delia (see Boyd 1984:277f.), and it is used for manipulative purposes.

To return to ll.15-29, a comparison of ll.15-24 (B) with ll.25-9 (B^1) is hampered by the fact that there are obviously lines missing after l.25. But on the whole ll.15-24 are concerned with the **past**, both that of the poet and days gone by when people served the Lares with *paupere cultu* (l.19), simple, pious and yet sufficient, whilst ll. 25-9 are concerned with the poet's intention to bring sacrifices himself, in the **future**. In this way the poet associates himself with the idealized pastoral past, a subject introduced on purpose in ll.17ff.[r] He will be wearing a **garland of myrtle** (l.28), just as the Lares wore a **garland** consisting **of spikes of corn** (l.22). (Details from ll.15-24 also resurface later, in ll.39-44: the **small shrine** of the Lares (*exigua...aede* - l.20) is echoed by the **small house** of the old man (*parva...casa* - l.40), and the **old man and his daughter** (ll.23f.) are matched by the **man and his son** (l.41).)

The sections on **Peace**, ll.45-50 (C) and ll.67f. (C^1), tie in naturally with the flashbacks to the pastoral past (ll.9f., 18-24) and the dreamworld of ll.39-44, in that the pioneering role of Peace with respect to agriculture is considered. Peace can ensure the kind of world the poet wishes to live in, because it was responsible for the development of that world (ll.45-50). *Primum* in l.45 recalls *primus* in l.1, marking off two very different innovations (see Putnam 1973:151).

On the other hand Peace is strongly contrasted with war: whereas war leads to death, peace is life-giving (cf. *aluit* - l.47, *alma* - l.67), and whereas the weapons of war send one to the *obscuros...lacus* (l.38), those weapons themselves are *in tenebris* (l.50), in time of peace.

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[r] Whitaker (1983:77) comes to a similar conclusion about these two sections: 'Clearly, the poet has here shaped the details of the myth and of his own situation so that they dovetail perfectly. By associating rustic simplicity of a very similar kind with the mythic past and with his own circumstances, he shows that his spiritual home lies in that past.' He also notes the correspondence between the two sections: 'And then, because he has included the words *hic* (i.e. the god) *placatus erat* (21) in his depiction of offerings in the mythic past, he is now able, after describing the humble offering he will make, to say to the Lares, *sic placeam vobis* (29).'

Apart from the word *pax*, the words *candida* (l.45) and *candidus* (l.68), and *aluit* (l.47) and *alma* (l.67) serve to connect ll.45-50 (C) and ll.67f. (C^1) (Murgatroyd 1980:291).

Within the embrace of Peace, so to speak, the 'wars' of love (*veneris...bella* - l.53), instead of real wars, take place, in ll.51-66 (D and D^1) (Gaisser 1983:70-2). The 'wars' of love sometimes get out of hand (ll.53f.) (f and g), so that soldiers of love can just about be equated with real soldiers (ll.65f.) (g^1 and f^1). Ll.53-6 (h and i) show the results of love wars that are too violent: torn hair, broken doors and bruised cheeks, but ll.61-4 (h^1 and i^1) show the limits of permissible violence: to rip off thin dresses and undo hairdos, and to move to tears. In l.56 the violent lover weeps at his violence and the tears he caused, but in l.63 he rejoices in his ability to draw tears by his anger.

There seems to be sound play between *verba ministrat* (l.57) (j) and *verberat* (l.60) (j^1). The former is the contribution of the god of love to the wars of love, and appears to be a relatively harmless addition to the situation, but the latter is unacceptable behaviour, amounting to sacrilege. *Ferrum* in l.59 picks up *ferreus* in l.2: the same mentality that produces swords for war can also occur in the lover and cause hurt (Gaisser 1983:71).

Therefore the poet not only posits love (and peace) as the alternative to war and violence, but also, within the realm of love, teaches the use of psychological pressure rather than physical abuse for the achievement of amatory ends. The range of alternative forms of warfare is thus quite broad in this poem: *militia pastoris, militia cultoris* as well as *militia amoris/veneris bella*.

Both structures of **inverse parallelism** can be said to suggest **enclosure**: the poet's prayers to the Lares (B and B^1) come from the **midst** of a situation where he is pressed upon by war (A and A^1), and the 'wars' of love (D and D^1) are to take place within the enabling **embrace** of peace (C and C^1).

Elegy 2.2

This pleasant little birthday poem[8] for Cornutus has been analysed by Cairns (1979:204) along the following lines:[9]

A	A well-omened and honorific reception for Natalis	1-4
B	Invocation of the Genius	5-8
C	May he grant Cornutus' birthday wish	9f.
D	The actual wish: the faithful love of Cornutus' wife for him	11-16
C^1	Cornutus' birthday wish will be fulfilled	17
B^1	Invocation of Amor	17-20
A^1	Prayer to Natalis	21f.

I wish, however, to discuss the poem on the basis of the following structural analysis, in which the opposition between **love** and **wealth** is brought to the fore:

A	The reception for Natalis		1-4
B	The presence and appearance of the Genius	*comes* (6)	5-8
C	May he grant Cornutus' birthday wish		9f.
D	Likely wish: a faithful wife	*fidos...amores* (11)	11f.
E	Prediction: Cornutus will not ask for estates	*nec tibi* (13)	13f.
E^1	Prediction: Cornutus will not ask for jewels	*nec tibi* (15)	15f.
C^1	The wish is granted		17
D^1	Amor will secure faithful love	*Amor* (18)	17f.
B^1	The continuation of Love and appearance of the aged couple	*comes* (20)	19f.
A^1	A prayer to Natalis		21f.

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[8] For a discussion of Roman birthday poems, see Argetsinger (1992:175-93).

[9] Murgatroyd's analysis (1994:284f.) is essentially the same as Cairns', despite modifications.

The rejection of excessive wealth in favour of love is clearly a key idea in this poem. Tibullus often rejects or **attacks wealth** in his poems, sometimes the wealth associated with **war**, *praeda*, and sometimes the money involved in **winning love**, *dona*. In both cases the situation is that wealth is preferred to love, the soldier going off to war in search of wealth rather than staying at home in pursuit of love, and the beloved preferring the gifts of the *dives amator* to the love offered by the poet. In *Elegies* 1.1, 1.2, 1.10 and 2.3 Tibullus disapproves of *praeda*, whilst in *Elegies* 1.4, 1.5, 1.9, 2.3 and 2.4 he expresses his dismay at the role of *dona*. In *Elegies* 2.3 and 2.4 he succumbs to the demands of the situation and expresses his willingness to employ *dona* himself in his pursuit of love, even though he finds the idea of buying love offensive. In *Elegy* 2.3, then, both *praeda* and *dona* occur.

In the present poem the opposition between love and wealth is dealt with afresh and in a novel way. Not only is Cornutus portrayed as choosing long-lasting love above great wealth, but wealth is put in the service of love in a different way from the discredited practice of giving *dona*, which actually did love a disservice.

It happens in the following way: Natalis/the Genius[a] is duly honoured with costly gifts (ll.1-8) and is then asked to assent to the birthday wish for long-lasting love, which he then proceeds to do.

In A and B, then, Natalis/the Genius is honoured on the occasion of Cornutus' birthday, i.e. the emphasis is on what people do to honour the spirit, but in A^1 where Natalis is explicitly named again, the emphasis is on what Natalis can do for people, for Cornutus and his wife, viz. give them grandchildren.

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[a] Natalis, the Birthday Spirit, was probably identical with the Genius, which was a man's guardian spirit and which was often identified with the Lar (Lee 1982:127f.). Argetsinger (1992:185f.), after surveying the evidence, concludes with regard to the Genius that it is 'his essential nature to be both part of a man as well as an external deity; he is neither entirely a "self" nor a "patron", but a bit of both at once'

5 and 7 have an exotic flavour similar to ll.15f. The perfumes in ll.3f. are said to have come *e terra divite*, which must be *Arabia felix*, as *Arabs* (l.4) indicates (Cairns 1979:96). The allusion to *Arabia felix* in turn foreshadows *felicibus Indis* with its pearls (ll.15f.). Although incense, perfumes and spikenard do not fall into quite the same price range as pearls,[v] they do nevertheless represent products of the fabulously wealthy East, which are now **put in the service of love**, as explained above, even as the more costly products of the East are **not preferred to love**. For once, or rather twice, love is more important than wealth.

The pearls of the East (E^1) represent one example of wealth in the central section, in which the poet predicts that Cornutus will not choose wealth above love. The other thing which Cornutus will not prefer to love is the ownership of numberless fields for cultivation (E).[w]

The central section on what the poet expects Cornutus **not** to ask for in his birthday wish is surrounded by sections in which Cornutus' likely wish is discussed, as well as the likelihood of that wish being granted (C and D, and C^1 and D^1 - yet another case of minor **parallelism** within the larger structure of **inverse parallelism**).

The prediction that Cornutus will wish for **faithful love** on his wife's part as his birthday wish, is made in ll.11f. (D), to which ll.17f. correspond (D^1). The request for *fidos...amores* is met by the approach of *Amor* with his golden chains to effect

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[v] According to Pliny (*nat.* 37.16) pearls were second only to diamonds in value.

[w] Ll.13f. (E) are noteworthy in that they may appear at first sight to contain a negative statement about rustic life, usually a very positive concept in Tibullus, when coupled with *paupertas*. In fact l.14 is not negative at all, it is only the association with l.13 which creates the negative picture of a rich land-grabber striving to acquire the countless individual plots of land cultivated by what may well be Tibullus' usual poor but self-sufficient *rusticus*. In *Elegy* 1.1.1-6 this acquisitiveness with regard to land is disapproved of, even as the life of the *rusticus* is praised.

that very faithfulness. Cairns (1979:95) suspects that there is an etymological wordplay on *vincula* (ll.18f.), which can be connected to Venus (= Amor) by means of *vincere*. It would suggest the triumph of love.

One may also consider whether the etymological root of the word *auguror* (l.11) is not activated by the words *strepitantibus advolet alis* (l.17). *Amor* is viewed as a bird whose flight the *augur* observes in order to make his prediction. The role of *augur* which the poet assumes for the moment is in keeping with that of quasi-priest, which is especially evident in ll.1-8.[x]

That it should be a **golden** link (*flavaque...vincula* - l.18) that *Amor* is carrying in its mouth/beak, like a bird about to build a nest, is perhaps not accidental. Apart from being a comment on the value of long-lasting love, it could be yet another instance of **wealth in the service of love**. In *Elegy* 1.10.7 gold was seen as the root of all evil. Here it serves to cement love, and possibly bring back for a moment the Golden Age, when love was still held in honour (cf. *Elegies* 2.3.29f., 69-74; 2.5.35-8).

Sections B and B^1 are linked in an oblique but interesting way. In ll.5-8 (B) the figurine of Cornutus' Genius is decorated and regaled, to cut the fine figure of a party-goer. The **appearance of his hair** receives particular attention in ll.6f. In ll.19f. (B^1) the **appearance of the aged couple's hair** is envisaged, by way of contrast. The Genius represents Cornutus, being his guardian spirit, so that, in a way, Cornutus is present in both sections. The discoloration of the hair brought on by old age is not seen in a negative light, but as a sign of the very triumph of love. In the poet's wish both Cornutus and his wife will have wrinkles and white hair and they will still be together.

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x On the poet as quasi-priest here see Smith (1913:411f.), Putnam (1973:163f.), Ball (1983:164f.).

In *Elegies* 1.6.86 and 1.10.39f. there are similar visions of growing old gracefully in simplicity of life and long-lasting love. Those who are faithful in love need not fear the onset of whitening hair, unlike the woman in *Elegy* 1.8.41-6 who has to resort to desperate cosmetic measures to try and keep up appearances. Clearly Tibullus' vision of elegiac love includes the aspect of faithfulness and continuity.

Although the picture of the aged couple is not negative, the poet still felt the need to soften it by the addition of a playful troop of little ones. Part of the birthday wish, put to the Birthday Spirit, is the wish for the **birth** of others, presumably grandchildren, again as a sign of the triumph of love and as an expression of it. It also completes the ideal set in *Elegy* 1.10.39f., where *proles* is part of the picture (cf. also *Elegy* 2.5.91-4). Faithful love does not necessarily end in old age and death, but may be prolonged beyond death.[y]

The structure of **inverse parallelism** in the poem can be seen as reinforcing the idea of **completion** inherent in the poem: the likely wish is expressed (D) and **fulfilled** (D^1), and the couple is envisaged as remaining faithful to one another from the time of writing to the end of their lives. They **end** where they have **started** off.

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[y] In *Elegy* 2.4.47-50 love also reaches beyond death, when an old man returns to the tomb of his beloved every year and places on it a garland of flowers (see esp. 1.47: *veteres veneratus amores*).

Elegy 1.3

The poet's mistress has followed his rich rival to a country estate and so he imagines himself going there as a literal slave of love, in the manner of Apollo. The poet deplores the role of money in love affairs, and considers succumbing to this harsh reality, before realising that he cannot compete against the rich rival. So he curses the soil and fondly recalls former times when love was freely available. Finally he grimly renews his resolve to become a literal slave of love.

There is agreement amongst scholars that this poem has a structure of **inverse parallelism**, although the various scholars at first sight seem to detect various levels of complexity. A careful reading of the different analyses, however, leads one to believe that few would object to the structure set out by Cairns (1979:210f.):

A	Tibullus will go off and work in the country since Nemesis is there	1-10
B	Apollo became a rustic for love	11-28
C	Golden Age/Iron Age	29-32
D	Attack on *praeda*	33-48
E	Girls are won by wealth - Tibullus will become wealthy	49f.
D^1	and give Nemesis luxurious goods	51-60
B^1	Rejection of countryside/ Invocation of Bacchus	61-7
C^1	Golden Age/Iron Age	68-76
A^1	But Tibullus must go to hard labour and slavery in the country since his mistress is there	77-80

My own analysis is largely in agreement with the above, with some additional details which are, I believe, significant.

A	The poet will go to the country			*heu heu* (2)	1-10
	for the sake of love			*agros* (3)	
a	he will plough (5-8)			*dominum* (5)	
b	he will not complain			*nec quererer* (9)	
	about bodily suffering (9-10)				
B	Apollo accepted country life			*formosus* (11)	11-28
	for the sake of love				
c	cattle (11)	c^1	cattle (14a-18)		
d	song (12)	d^1	song (19-22)		
e	hair (12)	e^1	hair (23-6)		
f	love (14)	f^1	love (28f.)		
g	god (14a)	g^1	gods (30)		
C	Love in former times			*Amor* (28)	29f.
				Veneri...aperte (29)	
D	Love and wealth				31-42
h	the man for whom love is all			*cui...cura...est* (31)	31f.
i	wish/warning for rival (?)			*at tu* (33)	33f.
j	attack on *praeda*			*venerem...praedam* (35)	35-42
D^1	Love and wealth				43-58
h^1	the man for whom wealth is all			*cui...curae est* (43)	43-6
i^1	wish for self (?)			*at mihi* (47)	47f.
j^1	acceptance of *praeda*			*praedae...Venus* (50)	49-58
B^1	Curses on agriculture			*formosus* (65)	61-7
C^1	Love in former times			*Amor...aperte* (71)	68-74
				Venus (72)	
A^1	The poet will go to the country			*heu* (78)	77-80
	for the sake of love			*agros* (79)	
a^1	he will plough			*dominae* (79)	
b^1	he will not refrain			*non ego...nego* (80)	
	from bodily suffering				

See also Murgatroyd (1994:285f.), who produces a perfect A B C D C^1 B^1 A^1 structure. He acknowledges the parallelism between ll.31 and 43 (p.105), but it is not reflected in his structural analysis (D and D^1 in the structure set out above). He connects *Venus* and *Amor* (ll.3f.) with *Amor* and *Venus* in ll.71f., but the latter corresponds better with *Amor* and *Veneri* in ll.28f. (in both instances *aperte* features, and thematically the two sections are related, both containing wistful recollections of love in former times). I am nevertheless indebted to Murgatroyd for pointing out several correspondences.

It has been said that Tibullus displays a very different attitude to the countryside (*rura*) in this poem, as compared to *Elegies* 1.1 and 2.1 (Bright 1978:192ff.). In this regard his realistic awareness of the hardships involved in farm labour has been noted, whereas the curses heaped on the produce of the fields and the vines are in striking contrast to his positive attitude towards the same phenomena in *Elegies* 1.1 and 2.1. The realistic picture drawn of the hardships involved in farm labour serves to underscore the depth of the poet's devotion to Nemesis: the harder the work in the service of love, the greater his love.

These changes occur because the countryside is now not associated with *paupertas*, as in *Elegy* 1.1, but with wealth, as is shown by the fact that it contains *villae* (l.1), and secondly because the countryside is now not the retreat for true lovers (as the poet imagines himself and Delia to be in *Elegy* 1.1), but has become hostile to love, by keeping Nemesis in those very *villae* (cf. *tenent* in l.1, *abducis* in l.61). Tibullus is not negative towards the country as such, as is shown by his belief even in this poem that in former times love was possible there, but only towards a countryside that is hostile to his love. The curses heaped on *dura seges* (l.61) and the wine vats of Bacchus (l.64) are uttered only because the country has aligned itself with his wealthy rival and has hidden Nemesis from him, her real lover. Or to put it in another way, wealth or the wealthy rival has not been content to occupy the city (ll.43f.), but has invaded the country too (cf. ll.41f.), which used to be a safe haven for love (Neumeister 1986:54). Hence it is possible to say that the fundamental

opposition is still between (the pursuit of) love and (the pursuit of) wealth, the same basic set of opposites that operated in *Elegy* 1.1.

In *Elegy* 1.1 love had the country as its ally, so to speak, along with *paupertas*, but now the country has switched sides to align itself with wealth against love, that is, the poet's love. It leads to disenchantment with the country, which is now removed from one sphere of the romantic to another, from the blissful ideal haven for love to the scene of love's servitude - hence the poet's awareness of the hardships involved in his proposed labour. Both notions are ultimately unrealistic dreams.

Of course, the country's corruption and allegiance to wealth are merely a reflection of the fact that love itself has been corrupted, to desire wealth (*Venus optat opes* - 1.50). If love is true to itself and not influenced by monetary concerns, the country coupled with *paupertas* still forms the ideal haven for lovers (cf. ll.68-74, esp. 1.74: *si fas est, mos precor, ille redi*), but once love is corrupted, the *rura* coupled with *opes* become a threat to the real lover and hence inimical.

This fundamental opposition between love and wealth occurs in the very centre of the poem, in ll.31-58 (D and D^1). In this centre two contrasting figures are set against each other, the **man for whom love is dear** (ll.31f.) (h), whom we may call the *amator* (in this case Apollo), as opposed to the **man for whom wealth is dear** (ll.41-6) (h^1), the *praedator* (l.41) - to be specific the man for whom *lapis externus* is dear (l.43) (Gilmartin 1975:296). The poet presents quite a contrast in preferences, a warm human being and a cold stone. I shall return to this central section (D and D^1) in the discussion of the structure.

The problem is stated in the first line: the country holds the poet's girlfriend, and keeps her away from him, the traditional role attributed to the *ianua*, the door, in the city. In olden times the countryside was hospitable to love (ll.68-74) and *nullus erat custos, nulla exclusura dolentes / ianua* (ll.73f.). Although the *ianua* usually refers to a situation in the streets of the city, Tibullus now relates it to a situation in the

country. Notice too that the *seges* in l.61 is called *dura*, the conventional epithet of the *ianua* (cf. *Elegy* 1.2.6).

Therefore, now that his girlfriend is no longer detained in the city by a door, but by the *rura*, he must leave the city, and instead of making a fool of himself in front of the door, in the customary posture of the elegiac lover, he must now make a fool of himself in the country, for the sake of love.

Whereas *Venus* in l.3 would appear to refer to Nemesis' move to the country, *Amor* in l.4 must be a personification of the poet's love.[z] There is quite a marked development from l.3 to l.4, an intensification, as it becomes clear that *Amor* is in for a much tougher time than *Venus*.

The normal labour of the *exclusus amator* may involve crowbars and such implements to break down the stubborn door;[aa] here it involves the **plough**. Normally too the *exclusus amator*'s labour of love involves weathering cold nights outside the obdurate door, in the wind and the rain. Now it involves exposure to the other extreme, heat. The typical lover **would** complain outside the door, to evoke pity. Although the poet denies that he will complain, he recounts his prospective sufferings in such detail that it does amount to a virtual complaint.

In the corresponding section at the end of the poem (ll.79f.), **ploughing** and suffering are envisaged yet again, but now with an air of resignation (Whitaker 1979:140) Now it is not only that the sun will beat down upon him, although that may be implied by the admission that he may just as well get rid of his *laxam...togam* (l.78)

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[z] 'Venus steht dabei, wie auch sonst, in engerer Beziehung zur Geliebten, Amor zum Liebhaber' (Neumeister 1986:36).

[aa] Copley (1956:40-2, 71-3) points out that the *exclusus amator* at times tries to persuade the door to open, and at times attempts to break it down. Tibullus mentions the latter possibility in *Elegies* 1.1.73 and 1.10.54. See Horace, *Odes* 3.26.6-8, Propertius 2.5.22, 3.25.10 and Ovid, *Amores* 1.9.20.

and presumably exchange it for the scanty outfit of the labourer, but also that the chains will chafe him and the blows of the overseer. The sound play in the last line is remarkable, a typically Tibullan resounding conclusion. Notice too how exclamations (*heu heu* - l.2, *heu* - l.78) herald his decision to forsake the city for the country. In each case *agros* appears in the following line, in the final position.

The feature of the **scorching sun**, explicit in ll.9f. and perhaps implicit in l.78, reappears in ll.55f. Nemesis, it seems, cannot but be attended by sunburnt servants, whether in the city or in the country, the only difference being that the Indians are naturally swarthy (*fusci* - l.55) or at least tanned ever since the dawn of time, whereas for the *gracilles...artus* and *teneras...manus* (ll.9f.) of the poet it is an altogether strange experience to be out in the midday sun, and quite harrowing. These lines are gently self-mocking, as Putnam (1973:168) suggests.

Tibullus envisages this labour as *servitium amoris* (cf. *dominam* - l.5, *dominae* - l.79, and *servire* - l.30), that particular propensity of the elegiac poets to glory in the apparently not-so-glorious (Copley 1947:292, Whitaker 1979:134f.). If the pursuit of love is of much greater importance than the pursuit of wealth, one can understand that the elegiac poet would not shrink from assuming a posture that entails a complete loss of status and wealth. But, of course, the poet does not embrace slavery to make an anti-wealth statement; it is a pro-love stance, so as to emphasize his devotion and subservience to Nemesis.

In A and A^1, therefore, the poet employs the *servitium amoris* theme, but by allusions to the *exclusus amator* theme he invites us to compare his slavery for the sake of love with the hardships normally endured by the excluded lover.

Apollo too embraced *servitium amoris*, in his infatuation for Admetus (ll.11-28) (B). From a structural point of view it is noticeable how Tibullus **introduces** at least five themes in ll. 11-14a, and then proceeds to **elaborate** on each in ll.14a-30 (Gilmartin 1975:287f.), not a unique occurrence of this compositional technique in Tibullus' poetry (cf. the structure of *Elegy* 2.1 in Appendix B).

With regard to the references to **cattle** (c and c^1), Tibullus first merely mentions the fact that Apollo fed Admetus' cattle (l.11), but from ll.14a he elaborates by mentioning various aspects of cattle farming, such as herding (l.14a), cheesemaking (ll.14b-16) and herding again (ll.17f.). In all these activities Apollo cuts a rather incongruous figure (see Bright's perceptive and entertaining comments in this regard (1978:195ff.)).[bb] On the one hand this description may be seen as casting doubt on the poet's own plans to work the fields, and on the other it may be intended to show, in Apollo's willingness to appear utterly ridiculous for the sake of love, how deep a commitment to another person in *servitium amoris* can be. To the world the slave of love may appear to be a fool, but he is aware of the paradoxical method in his madness, and is consequently not ashamed (*non puduisse* - 1.30) (see Copley 1947:295).

The reference to Apollo's *cithara* (l.12) (d) is picked up in ll.19-22 (d^1). In l.12 it turned out that Apollo's singing was not effective in his quest for Admetus,[cc] but in ll. 19f. the situation worsens when even the cattle prove to be unappreciative.[dd] Coupled with Apollo's failure at poetry is the failure of his oracles (ll.21f.).

With regard to Apollo's **hair** (ll.12 and 23-6) (e and e^1) the same intensification in the second treatment of the subject occurs. In l.12 his beautiful long hair (*intonsae...comae*) failed to win the heart of Admetus, but now in ll.23-6 his hair is said to bristle (*horrere* - l.23), and to be unadorned (*inornatum* - l.25) and loose (*solutos* - l.25), quite a marked deterioration. Even if Admetus were to look upon

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[bb] Admittedly, Apollo is also portrayed positively as a pioneer farmer in ll.17-20, putting him on a par with Osiris (1.7.29-36), Peace (1.10.45-50) and the country gods (2.1.37-46) (Gilmartin 1975:282; Schiebe 1981:118).

[cc] 'In prosecuting a love affair, it is service (cf. *sequitur* - 1.4.40) which avails; hence the god's intrinsic attractive qualities, his luxuriant locks, or skills as a musician and physician count for naught' (Gilmartin 1975:279).

[dd] Bright (1978:196) observes that this failure of Apollo's poetry may reflect the failure of Tibullus' own poetry with regard to Nemesis. In *Elegy* 2.4 the poet is quite explicit about the failure of his poetry.

him, he would hardly be impressed, except perhaps by the depth of his devotion, but Admetus is not even in the picture, only Apollo's mother and an unidentified 'anyone'. In fact, whereas Admetus was still in the picture in ll.11f. (c, d, e), he is totally absent in ll.14a-26 (c^1, d^1, e^1) and Apollo is seen by everyone but the one whom he wishes to impress by his labours! Which does not augur well for Tibullus' proposed 'field service'.

Finally, in ll.14f. (f and g) and ll.28-30 (f^1 and g^1) the effect of **love** (*amor*) on a **god** (*deus*) is dealt with twice, with love being very much in the driving seat in both. Again there is intensification. In ll.13f. Apollo the divine healer could not find a cure for love, but in ll.29ff. his position is no longer that of an ineffective doctor but of a slave (*servire* - l.30). But, as argued already, slaves of love can paradoxically be *felices* (l.29), even in abject failure.

Whereas the poet sees himself and Apollo as embracing the countryside for the sake of love in ll.1-28 (A and B) and as participating in the activities on the farm, he rejects and curses the produce of the farm in ll.61-7 (B^1), presumably because these provide the rival lover with the necessary wealth to build the *villae* of l.1, and so to abduct Nemesis from her real lover. Even in *Elegy* 1.1.43 Tibullus has said that *parva seges satis est*, anything beyond a sufficient harvest affords wealth an opportunity to intrude upon love. Hence the curses heaped on the crops and the wine vats. His rejection of the countryside is therefore determined by particular circumstances, and is not absolute.

In the diagram I have also isolated ll.29f. as a separate element (C), because it is echoed by ll.68-74 (C^1). Both sections deal with **love in former times**. In ll.29f. we have seen that Tibullus ultimately interprets Apollo's unsuccessful endeavours in a favourable light, not because failure is desirable, but because of what his attempts stood for, the willingness to endure all for love. A god openly (*aperte* - l.29) served Venus/love.

In ll.68-74 human beings of former days, as opposed to a god, enter the picture and experience success in love (*passim semper amarunt* - l.69). Now it was the turn of Venus openly (*aperte* - l.71) to offer them joys in the shady valleys, a pleasant reversal of fortune and roles. The only constant factor is the sad fact that this too was in the distant past. In the **most distant** past Venus openly offered love (C^1), whereas in **mythical times** a god openly served love (C). The mythical time was better than the present, but there was a more distant past which was even more favourable for love, although it had other drawbacks, such as primitive food and clothing. The most distant past was a pre-cultural time, as opposed to the time of incipient culture when Apollo operated (Schiebe 1981:116-18; Neumeister 1986:56).

In the centre of the poem (ll.31-58) **parallelism** occurs, as the diagram shows. On one level ll.31f. should not be separated from ll.29f., as Apollo is still in the picture (cf. *deus* - l.32), but on the other level a generic figure emerges (*cui sua cura puella est* - l.31) who can be compared with another generic type found in ll.43ff. (*cui lapis externus curae est* - l.43).

The man for whom foreign stone, presumably marble, is all-important (ll.42ff.) provides an interesting contrast to Apollo and the poet for whom love is more important. His interest in the countryside and stock-farming lies in the **numbers** involved therein (cf. *immensos* - l.41, and *nulla* and *innumera* - l.42), unlike the poet and Apollo whose interest in farm life, in this situation at any rate, is determined by their need to be close to their respective beloveds. The poet foresees putting the cattle to work in l.8, and so does the *praedator* in l.44, but for a quite different reason.

Ll.45f. might simply be read as a conventional description of the unnatural and superfluous projects of the wealthy (Smith 1913:423), but it is also suggestive of the motive behind the *praedator*'s interest in numbers and building projects. He may imagine that it is necessary to fortify himself against the threatening storms of life (cf. *hibernas...minas* - l.46), not realising that he, like a fish in water, should be quite at home on earth, and that the earth can provide for his needs (cf. ll.67-70). The unnatural life of the fish in the *piscina* may be an image of the unnatural life of the wealthy man, who wishes to insure himself against all eventualities by hoarding.

I am persuaded that there are lines missing after l.34, and that the *tu* addressed in l.33 is the rich rival lover, who is occupying territory that should rightfully belong to the poet (see Whitaker 1979:136; Neumeister 1986:43). The use of a military metaphor prepares the ground for the attack on *praeda* in ll.35-42. One may assume that the poet was not wishing his rival well. He may have made a reference to the rival's wealth or luxurious lifestyle, if it is indeed true that ll.47f. form the complement in the structure.

On l.47 I agree with the school of thought that prefers the reading *mihi* to *tibi*.[cc] Tibullus would have preferred *paupertas*, but the needs of women (ll.49f.) force him to make his peace with wealth. Ideally love should not desire wealth - the lower side of love, or Nemesis' conception of love, ignores this principle - but seeing that it does, the higher side of love, i.e. the poet's conception thereof, can allow a tactical concession to wealth, for the sake of love. Having been abandoned by his true allies, love itself and the countryside, he makes his opponent, i.e. wealth, his ally to win back love (l.50) (see also Neumeister 1986:53f.). In *Elegy* 2.4 the poet draws the same conclusion, that he must use his enemy, wealth, to win love.

Once the poet has admitted, albeit reluctantly, the need for gifts to win back Nemesis, he nevertheless uses words which may be read as containing a number of stings. He deliberately stresses the fact that Venus' need for *opes* will require *praeda* (l.50): people will have to shed blood and even die (l.38) so that Nemesis' fancies may be fulfilled. The picture of Nemesis floating in or dripping/overflowing (*fluat* - l.51) with *luxuria* is not entirely flattering. In l.56 it is foreseen that she will be *donis conspicienda meis*. In *Elegy* 1.2.70 Tibullus uses the word *conspiciendus* of the man who preferred the spoils and glory of war to love. It is perhaps not without intention that the same word is used of Nemesis, because in a sense, this is precisely what she

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[cc] See Gaisser (1977:140f.): 'Most of the manuscripts read *tibi*, but *mihi* is also found, and has been defended with some eloquence by Schuster...As Schuster observes, Tibullus is fond of contrasting his own experience with those of others in this way.'

is guilty of now - of the foolish soldier in *Elegy* 1.2 it is specifically said that he abandoned love *praedas...sequi* (l.66) and he, like Nemesis, has a splendid outfit to show as a result, *totus et argento contectus, totus et auro* (l.69). Nemesis is the perfect match for this man. She too wears gold (*auratas...vias* - l.54). Bright (1978:202) has seen in the golden stripes on Nemesis' dress the streets of the city, as a symbol of the poet's surrender to the lure of the city (see also Putnam 1973:173). But *viae* in Tibullus is also used of the long campaign trails of soldiers (cf. *Elegies* 1.1.26, 52 and 2.6.3). And in *Elegy* 1.10.7 gold is mentioned as the goal of all warfare, so that the *auratae viae* woven on to Nemesis' dress can be seen as a reminder of the very campaigns necessitated by her needs. The word *dispono* too (cf. *disposuit* - l.54) has a very strong military connotation, so that one may translate: '(the clothes on which) she stationed trails of gold.'

Apart from the military undertones in ll.53f., this couplet and the next two (all part of j[1]) are also **anaphoric**, as are their counterpart, ll.35-42 (j): *praedam... praeda... praeda... praeda... praedator*, and *illa... illi... illi... illi*. All three couplets in ll.53-8 contain references to exotic places and colours, with the first and the last referring to **clothes**, enveloping, as it were, the central couplet, where appropriately the emphasis is on the swarthy **skins** of the Indian attendants, the complement to the clothes.

Having visualised Nemesis in the company of exotic servants, the poet undercuts the fine figure she strikes by mentioning in ll.59f. that her present companion is himself a former slave of barbarian stock! This slave was often sold (*saepe* - l.59), i.e. he was a rather disappointing servant. The poet thus creates a contrast between the **real but dishonourable former slave**, and himself, the **metaphorical but honourable slave of love**. There is nothing in the hexameter line (l.59) that prepares one for the casual dropping of the bombshell in the pentameter line (l.60) (see Bright's perceptive comments (1978:203)). The poet's disappointment at his failure is matched only by his disgust over Nemesis' choice of a substitute.

That the realisation of defeat should be followed by curses (ll.61-7) is understandable. I have argued that the *rura* take the place of the *ianua* in this poem, therefore *dura seges* (l.61) for *dura ianua* (*Elegy* 1.2.6). In *Elegy* 1.2 the realisation of defeat in front of the *dura ianua* (ll.1-6) is also followed by curses raining upon the door (ll.7f.).

The suspicion that 'the door' is at the back of the poet's mind is corroborated by the mention of *custos* and *ianua* in ll.73f., when he contrasts the situation of freely available love in the countryside with the situation of frustrated love in the city. By a strange twist frustrated love has now moved from the city to the country, so that even in the country Nemesis can be said to be *clausa* (l.77), i.e. shut in, as if by a door (cf. *Elegy* 1.2.6: *clauditur et dura ianua firma sera*). It is as if the country has become the city. The present poem cannot be called a *paraclausithyron* proper, but the poet uses terminology from that complex of ideas to suggest that he is an *exclusus amator* in the country.[ii]

In such a situation where the outlook in both country and city is bleak, what else can the poet do but head for the country, simply because Nemesis is there, even without any hope of success? This **deadlock** is reflected by the structure of **inverse parallelism** in the poem.

[ii] The country is certainly not the normal setting for *paraclausithyra* (see Propertius 2.19.3-6), but occasionally such variations on the theme do occur (Theocritus, *Idylls*, 3.1-6; Aelian, *Varia Historia*, 13.1 - see Copley 1956:16, 24).

Elegy 2.4

The poet sees himself as a slave of love in the service of Nemesis, as in the previous elegy. He bemoans the failure of his poetry to win her favour, and decides on desperate measures to achieve success. He also curses those who corrupted women by making them aware of luxury items and expresses his dismay that a god has bestowed beauty on them.

For *Elegy* 2.4 I propose an overall structure of **inverse parallelism** which nevertheless contains several deviations from a strict inverse parallel order. It must be compared to the structures suggested by Cairns (1979:209-12) and Murgatroyd (1994:286). Murgatroyd proposes a perfect structure of inverse parallelism, whereas for Cairns the B and C elements are in parallel order - otherwise they are in more or less complete agreement. Murgatroyd connects ll.45-50 to ll.21-6 on the basis of a striking verbal echo (*flebilis ante* - l.22, *flebitur ante* - l.46) and some contrasts between the two couples, the poet and Nemesis, and the old man and the kind girl. However, ll.45-50 first and foremost answer ll.39-44 (E and E^1 in the structure set out below).

A	Subjection to Nemesis and slavery - desire to escape	*video dominam* (1) *Amor* (4)		1-12
B	Failure of poetry	*prosunt* (13) *prodestis* (15) *valent* (20)	 *ite procul, Musae* (15) *ite procul, Musae* (20)	13-20
C	Get money: plunder temple	 *Venus* (24)	*at mihi* (21) *dat mihi* (26)	21-6
D	Collectors of luxury items cursed - *exclusus amator* motif (31-4)	*o...quicumque legit* (27) *avaritiae* (29) *haec...hinc* (31)		27-34

D^1	Giver of beauty blamed	*heu quicumque dedit* (35)		35-8
		avarae (35)		
	- *proelium amoris* motif (37)	*hinc...haec* (37)		
E	Greedy woman's downfall and death		*at tibi* (39)	39-44
a	fire	*ignis...'...incendia...'...flammae* (40-2)		
b	young men	*iuvenes* (41)		
c	gladness	*laeti* (41)		
	no sorrow	*nec...lugeat* (43)	*tibi* (43)	
d	no gift	*nec...munus* (44)		
E^1	Good/not greedy woman's death		*at bona* (45)	45-50
a^1	fire	*ardentem...rogum* (46)		
c^1	sorrow	*flebitur* (46)		
b^1	old man	*senior* (47)		
d^1	gift	*annua...serta* (48)		
			et 'bene' (49)	
B^1	Failure of truth	*prosunt* (51)		51
C^1	Get money: sell home	*amor* (52)		51-4
			ite (54)	
A^1	Subjection to Nemesis	*indomitis* (57)		55-60
	- acceptance of whatever	*Venus* (57)		
	is necessary.	*videat* (59)		

A novel feature in the structure of this poem is the frequent repetition of the same or similar words near the beginning and end of the different elements (the words on the extreme right in the diagram). This happens at least four times in the poem. Its function may be to mark off the sections, i.e. to **frame** them.

The poem begins with a description of the poet's *servitium amoris* (see Cilliers 1972:70-3) and his response to that condition (ll.1-12) (A). He is the slave and Nemesis is the *domina*, and this relationship is due to the powerful influence of Amor. Initially the poet's wish is to **escape** from this situation (ll.7-12).

At the end of the poem (ll.55-60) (A^3) the poet finally **accepts** the inevitability of his subjection to Nemesis, by way of **contrast**. It is the acceptance of a desperately frustrated man. He expresses this by saying that he would be willing to drink any potion she might care to mix. This foul potion (ll.55-60) is prefigured in ll.11f. (Murgatroyd 1994:287). Perhaps he now contemplates the ultimate form of **escape**, or of manipulation, i.e. suicide by drinking poison.[22]

The structure of **inverse parallelism** can here be thought of as repesenting a **spiral/vortex**, where the poet reaches the same point at the end as at the beginning, but at a **higher/lower level**: the poet is still in subjection at the end of the poem, even as he was at the beginning, but now he accepts it, i.e. his feelings of desperation have **intensified** to the extent that he will do anything that is required to achieve his goal. One may also consider whether the feeling of **enclosure**, of being a slave in chains (l.3), is echoed by the structure of inverse parallelism. In a powerful way, thus, the structure of inverse parallelism reinforces the content of the poem.

A possible verbal echo of *dominam(que)* in l.1 is the word *indomitis* in *indomitis gregibus* (l.57). The horses may be untamed by men, but soon Venus, at least, will subdue them so as to desire one another, and so to share the fate of the poet. Another possible echo lies in *video* (l.1) being recalled by *videat* (l.59).

In ll.13-20 (B) the poet complains about the **failure of poetry** to win him access to Nemesis, as a result of which he has to resort to desperate measures **to get the money** needed to buy gifts (ll.21-6) (C), including crime, bloodshed and sacrilege. For it is gifts that Nemesis wants above all else - see ll.14 and 21. The words *cava...manu* in l.14 are answered by *sacrilegas...manus* in l.26, the first situation being the cause of the second.

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[22] *Venenum* (l.55) is suitably ambiguous, since it can refer to both poison and a love-potion.

A **parallel** sequence of events occurs at the end of the poem, when the poet complains about the **failure of his warnings, i.e. his poetry** (l.51) (B^1),[hh] and expresses his willingness to sell his ancestral home (ll.53f.) (C^1), presumably **to get money** to buy gifts for Nemesis. By now it has become clear what those gifts would have to consist of (see ll.27-34 (D)).

The poet **curses collectors of costly gifts** in ll.27-34 (D),[ii] just after his 'decision' to plunder the temple. Similarly he **blames the god who gave beauty to grasping women** (ll.35-8) (D^1). As the diagram shows, there is a high degree of **parallelism** between D and D^1. In D typical features of the *exclusus amator* motif surface, viz. the closed door, the guard and the dog,[ij] and in D^1 typical features of the *proelium amoris* motif, viz. weeping and quarrels, even though the concept of *proelium amoris* is not made explicit.

The **parallelism** between D and D^1 is balanced by the **parallelism**[kk] between E and E^1. D^1 is the **complement** of D, but between E and E^1 there is the highest degree of **contrast.**

The **greedy woman's downfall and death** is described in ll.39-44 (E): the **burning** down of her property (a), the **young men** (b) who experience **gladness** (c), the **absence of sorrow** (c) at her funeral, and the **absence of a funeral gift** (d).

[hh] The correspondence between B and B^1 is also noted by Cilliers (1972:94).

[ii] Cilliers (1972:83) points out that there is inverse parallelism in the enumeration of the luxury items: precious stones (l.27), precious fabric (l.28), precious fabric (ll.29f.) and precious pearl (l.30).

[ij] Apart from these Veremans (1985:179-86) argues for further allusions to the *exclusus amator* motif in *teneorque catenis* (l.3), *amara dies et noctis amarior umbra est* (l.11), *ad dominam faciles aditus per carmina quaero* (l.19), and in the threats of incendiary violence towards the woman who excludes lovers because of money (ll.40-2). See also Cilliers (1972:84f.).

[kk] Double parallelism (D and D^1, and E and E^1) in the centre of the poem also occurs in *Elegy* 2.5 (see Appendix B).

For the greedy woman death is the end, there is no mention of anything beyond that. But for the **woman who is not greedy**, not only the **sorrow** (c^1) at her **funeral pyre** (a^1) is described, but also the continued commemoration of her by an **old man** (b^1). Every year he brings a **gift of flowers** (d^1) to her tomb, and kind words (ll.45-50) (E^1).

We find here a continuation of the sentiments expressed in *Elegy* 2.2, that love can be lasting (cf. *veteres veneratus amores* - l.47), and should ideally be so. But seeing that Nemesis is so unlike this ideal woman, the poet has to play according to her rules, hence the swift descent into desperate thoughts (ll.51-60).

Elegy 2.6

The poet briefly considers joining Macer on a military campaign, abandoning love in the process,[11] only to realise that he cannot. He vents his frustration on Amor, considers the role of Spes in keeping him alive, makes an appeal to Nemesis on the basis of her dead sister, and finally blames the *lena* for his lack of success with Nemesis.

The poem has a modified tructure of **inverse parallelism**:

A	Appeal to Amor not to spare Macer	*Castra...Amori* (1)	1-10
	- the consequences if the appeal	*parces* (7)	
	goes unheeded (7-10)	*castra...Venus* (9)	
B	The poet abandons his line of speech	*loquor...locuto* (11)	11-18
	and blames Amor for his troubles		
	- frustration at Nemesis' door (11-16)	*ad limina* (13)	
	- he curses himself (17f.)	*dira precari* (17)	
		nefanda loqui (18)	
C	The rol o.'*spes*		19-28
A¹	Appeal to Nemesis to spare the poet	*parce* (29)	29-40
	- the consequences if the appeal		
	goes unheeded (37-40)		
B¹	The poe ndons his line of speech	*loquaces* (43)	41-54
	and b¹... *a* for his troubles		
	- frustration ... Nemesis' door (47-50)	*a limine* (47)	
	- he curses the *lena* (53f.)	*precor diras* (53)	

[11] Or perhaps writing epic poetry rather than love poetry (see Bright 1978:217ff.).

Veremans (1987:72), on the basis of formal considerations, proposes a numerically symmetrical A B C D C^1 B^1 A^1 pattern, which agrees partially with my proposal as far as B and B^1 are concerned (he has 'Tibulle se voit obligé de modérer le ton' for ll.11-14 and ll.41-4). He does not, however, demonstrate thematic correspondence for the other elements in his structure.

Murgatroyd (1994:290f.) posits an A B C B^1 A^1 structure for the poem, on the basis of several verbal correspondences. From a thematic point of view he does not, in my opinion, succeed in establishing convincing correspondence, and the verbal correspondences he adduces are not the most striking, e.g. he posits correspondence between *precari* (l.17) and *precor* (l.29), whereas the same *dira precari* (l.17) more strikingly corresponds with *precor diras* (l.53). Hence my somewhat different analysis. We do, however, agree on the centre of the structure.

The poem starts on a light-hearted note, as the poet points out in a humorous way the incompatibility of war and love. Amor cannot accompany Macer on his campaign, being *tener* (l.1) and used to *otia* (l.5), and must therefore rather recall Macer back to his standards. Macer must become a soldier of love again, not a real soldier. If not, the poet will become a real soldier and abandon love. There is thus an **appeal not to have pity** (*si parces* - l.7) on the deserter, and a **warning as to the consequences** (ll.7-10) if the appeal goes unheeded (A): the poet will become a deserter from Cupid's camp, and ironically, in becoming a deserter he will become a soldier, a real soldier!

Tibullus makes it clear that real soldiering is the softer option. In *Elegy* 1.1 he created the impression that to be a soldier of love was the softer option (the *vita iners*); let others (e.g. Messalla) undertake real warfare, while he will be satisfied with the alternative form of warfare. Now, in *Elegy* 2.6, the alternative form of warfare has proved to be so exacting that real warfare can be seen as an escape: to be a real soldier is to be spared by Amor (l.7), which is the relief the poet longs for. The *otium* of Amor (*tua...otia* - l.5) (the *vita iners* of *Elegy* 1.1?) was not so pleasant after all. *Castra...Amori* (l.1) and *castra...Venus* (l.9) frame the first section (A), and *magna loquor* (l.11) and *nefanda loqui* (l.18) the second (B).

Ll.11-18 (B) finally establish the ascendancy of love over war: to speak great things (*magna loquor...magnifice...magna locuto* - l.11) is to think that one can choose real warfare in the face of the claims of love (*excutiunt clausae fortia verba fores* - l.12). The closed door of the beloved banishes the thought of the closed gates of cities-to-be-conquered, it seems. Real warfare is an exacting choice in that it involves real bravery, and yet at the same time the softer option, the escape from the even sterner command of love.

Love's effect is so strong that the poet's response to it is entirely involuntary: despite his oaths not to return to the doorstep, his feet involuntarily return (ll.13f.). It is not a question of resolve, but of spontaneous obedience. He is the helpless target of Love's arrows (cf. l.15). Amor is in fact *acer* (l.15), not merely *tener* (l.1). He has weapons of his own (ll.15f.), he does not need the *arma* of l.2. Love is not just another soldier (cf. *comes* - l.2), but is in command (cf. *tua signa* - l.6).

Although the poet complains about the torture experienced at the hands of Amor, he stops short of cursing Amor. Instead, he **curses himself**, and thinks desperate thoughts of death, which is, however, averted by Hope/*spes* (ll.19-28) (C).

This central section (C) is highly **anaphoric**, as is often the case in these central sections in Tibullus (cf. *Elegies* 1.2, 1.7, 2.3). As often it is also impersonal; only in ll.27f is the subject, *spes*, applied to the poet's immediate concerns, although, as Bright (1978:221) observes, the poet is fond of thinking of himself as a farmer (ll.21f.) and a 'slave' (ll.25f.). Even as the poet sings about Hope and how it keeps various people going, he shows an awareness that in the case of Nemesis reality is different from the promise of Hope (l.27).

Ll.29-40 (A^1) are structurally the equivalent of ll.1-10 (A) in that these lines too contain **an appeal**, this time **for pity** (*parce* - l.29) (in A there was an appeal not to show pity). And the poet **warns** too **of the consequences** should the appeal not be heeded (ll.37-40), the same phenomenon we saw in ll.7-10.

As before the excursion on Hope, the poet's thoughts are still rather morbid at ll.29ff. One may wonder whether the 'dead sister' is not perhaps a projection of the poet's fantasies for himself and whether he is not again (cf. l.19) considering the ultimate form of manipulation: 'I will die and you will be sorry' (cf. *Elegy* 1.1.59-70). As in *Elegy* 1.6 there is a great deal of **intimidation** present in this poem, as is also evident in the **warning** contained in ll.37-40.

As at the beginning of section B, the poet **dismisses his train of thought** at the beginning of ll.41-54 (B^1), and proceeds to find **someone to blame**. This time it is the *lena* (ll.44ff.), as opposed to Amor in B. As in B (ll.13f.) the **frustration** experienced **at the doorstep of Nemesis** features (ll.47-50). And again the poet is driven to distraction, cf. ll.17-19 and ll.51f. But this time he curses the *lena* (ll.53f.), not himself (ll.17f.). In the person of the *lena* he finds the lightning rod to turn his destructive thoughts away from Nemesis and himself (see Cairns 1979:186). But the poet probably does not expect us to believe him when he says in l.44: *lena nocet nobis, ipsa puella bona est*. Rather he portrays how an infatuation can make one believe such an unlikely idea, that Nemesis is not to blame.

The structure of **inverse parallelism** iconically reinforces the **deadlock** in the situation of the poet: he remains frustrated despite the momentary promise of a **reversal** offered by Hope.

4.4 Conclusions

The following observations can be made about Tibullus' use of parallelism and inverse parallelism:

a) There is an **even greater prevalence of structures of parallelism and inverse parallelism** in Tibullus than in Catullus and Horace. Not all poems of the latter two poets can be said to contain such structures, but all sixteen poems of Tibullus appear to have such structures.

b) All Tibullus' poems have structures of **inverse parallelism** for the poems as a whole (the major structures), while some also have structures of **parallelism** and **inverse parallelism** for sections of the poems (the minor structures). In the other poets the majority of the structured poems have structures of inverse parallelism, but some have structures of parallelism.

c) Tibullus' elegies display a great **variety of structures**, even though all the major structures are structures of inverse parallelism. In this regard the most striking feature is the occurrence of **double** and even **triple structures of inverse parallelism**. *Elegy* 1.1 contains **three** more or less **identical structures of inverse parallelism**, in parallel order, and *Elegies* 1.6, 1.9 and 1.10 have **double structures of inverse parallelism**. In *Elegy* 1.9 there is a high degree of similarity and interrelatedness between the two structures, while in *Elegies* 1.6 and 1.10 the two structures are not interrelated, although there are points of contact.

All the other poems have **single structures of inverse parallelism** as their major structure, with yet again great variety in these structures.

d) Of those poems with **single structures** *Elegies* 1.2, 1.3, 1.4, 1.5, 1.7, 2.2, 2.4, 2.5 and 2.6 have **simple** structures, in that the elements (i.e. A or B or C etc.) do not contain extensive minor structures of parallelism or inverse parallelism. Conversely *Elegies* 1.8, 2.1 and 2.3 have elements which contain extensive minor structures of inverse parallelism (*Elegies* 1.8 and 2.1) or parallelism (*Elegy* 2.3).

e) Of those with **double structures** of inverse parallelism, *Elegy* 1.6 has a minor structure of inverse parallelism in its first major structure, and *Elegy* 1.10 has minor structures of both parallelism (in the first major structure) and inverse parallelism (in the second major structure). There is often a remarkable degree of intricacy in minor structures such as these.

f) Many of Tibullus' poems do **not** contain **perfect structures of inverse parallelism.** Often some elements at the beginning are in **parallel order** to elements at the end, e.g. in *Elegy* 1.5 the elements B^1 and C^1 are in parallel order to B and C. The same phenomenon can be found in *Elegies* 1.2, 1.8, 2.2, 2.3, 2.4 and 2.6.

Similarly two poems contain **double parallelism** in the central elements, *Elegies* 2.4 and 2.5, which have the elements D D^1 E E^1 in the centre of their structures.

g) Another phenomenon related to the **centre of the structures** is the fact that the central elements may be highly **anaphoric**; see e.g. the use of *haec (hanc), iam, cum libet* and *sola* in G in *Elegy* 1.2, the prevalence of *quam* in E in *Elegy* 1.4, the use of *primus, hic, ille (illi)* and *Bacchus* in D in *Elegy* 1.7, the use of *nec tibi* in E and E^1 in *Elegy* 2.2, the frequent use of *praeda* in D (and D^1) in *Elegy* 2.3, and the high frequency of *spes* in C in *Elegy* 2.6. Anaphora does not occur only in these central elements, but often the centre of a poem of Tibullus can be detected by the particularly intensive prevalence of anaphora.

h) In a few poems the **central elements** are **impersonal**, i.e. the poet speaks in general terms about a topic, not about his most immediate feelings.

In *Elegy* 1.2 the central element (G) in ll.43-52 about the capabilities of the witch **in general** seems almost like a **digression** from the **immediate concern** that the witch should help him (ll.41f. and 53f.).

So too in *Elegy* 1.4 the central element (F) in ll.27-38 about the swift passage of time is somewhat removed from the subject of more immediate concern, the advice given by Priapus. *Elegy* 1.8 has a very similar impersonal central element (D) in ll.39-48 on the swift passage of time and the need to enjoy youth while one may.

In the central element (D) of *Elegy* 1.7 Osiris and the origins of agriculture become the subject instead of the immediate addressee, Messalla.

Elegy 2.6 is again an excellent example, where the central element (C) in ll.19-28 is occupied by thoughts on the role of Hope (*spes*) in general in human affairs.

In several other poems there is a tendency for the centre to be devoted to thoughts of a less personal nature, e.g. *Elegies* 1.3 (D D^1), 2.3 (D D^1), 2.4 (D D^1 E E^1), 2.5 (C D D^1 E E^1 C^1).

i) Like Horace[mm] and others Tibullus frequently uses the opposition between **war** and **love**, and **real wars** and the '**wars of love**' in his poems. The opposition between war and love occurs in *Elegy* 1.1, at the beginning and end of the third section (A^4 and A^5), but it is only at the end (A^5) that we find the *proelium militiae amoris* theme.

[mm] See the section on Horace, *Odes*, 1.6 and 2.12.

The opposition between love and war plays an even greater structural role in *Elegy* 1.2, where the exploits of the lover (D) can be compared to the exploits of the military hero (D^1). I say 'can be compared' because the poet does not make the comparison explicit, although it is implicit in the structure.

In *Elegy* 1.10 the opposition functions again, in A and A^1, and D and D^1, with the latter pair containing the concept of *proelium amoris*, made explicit in *veneris...bella* (1.53).

j) Tibullus often balances the **male** aspect of an issue with the **female** aspect, and he uses this balance in the structure of his poems. In *Elegy* 1.2 the element C is devoted mainly to how Venus teaches young **girls** to deceive their husbands, whereas in C^1 it is the old **men** who make displays of their love, again under the influence of Venus.

So too in *Elegy* 1.3 the elements C and C^1 represent the **male** and **female** aspects of the religious interaction between humans and gods. In C there is a prayer to a **goddess** based on a **woman's piety**, and in C^1 a prayer to a **male god** based on a **man's piety**.

The **hair** of a **goddess** (E) is balanced by the **hair** of **gods** (E^1) in *Elegy* 1.4.

In *Elegy* 1.6 the catalogue of **Delia's tricks** to deceive her husband (e in B) is followed by a catalogue of the **poet's tricks** (e^1 in B^1). In the same poem the mention of **'female on male' violence** (F) is immediately answered by thoughts on the possibility of **'male on female' violence** (F^1).

In *Elegy* 1.8 observations on **Marathus' hair and make-up** (b and c in A) are balanced by observations on **Pholoe's make-up and hair** (c^1 and b^1 in A^1), and so too C and C^1 give the female and male aspects of an issue: both a **woman** (C) and a **man** (C^1) can conduct **secret love affairs**.

In *Elegy* 2.1 the gods' role in the origin of **male tasks** (g in B) is balanced by the country's role in the origin of **female tasks** (g^1 in B), and the **effect of Cupid on women** (m and m^1 in B^1) and **men** respectively (n and n^1 in B^1) is considered.

One may perhaps regard B and B^1 in *Elegy* 2.5 as an instance of the phenomenon under discussion, where **Apollo** and **Nemesis** respectively serve as **sources of inspiration**, but certainly the contrast is not as apparent as those in *Elegy* 2.1, for example. The same applies to B and B^1 in *Elegy* 2.6, where ***Amor*** and the ***lena*** are seen as **sources of trouble**.

k) The patterns observed in the structure of "[illegible]" poems constitute a strong argument in favour of the **integrity of the transmitted text**. In his critical survey of the scholarly work done on Tibullus Ball (1983; 1976:192) often refers to proposals to transpose parts of the text. Günther (1997:501-9) proposes some transpositions, but his arguments do not take into account the logic of structures of inverse parallelism, whereby parts of a poem can correspond at a distance. My findings corroborate Ball's general scepticism about such attempts at transposition.

l) Several scholars[m] have paid attention to the **structure** of Tibullus' **first book** of poems, and in this regard the kind of symmetry noted in individual poems seems to occur on a larger scale in the collection of poems as a whole. Ball suggests that Tibullus may be 'converting organizational devices used to compose elegies into organizational devices which connect elegies' (Ball 1979:5). Certainly Ball's structural diagram for the book of poems as a whole shows a resemblance to the typical patterns of individual poems established by my own investigations (see Ball 1979:6).

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[m] See Ball (1977-1978:113-17; 1979:1-6), Littlewood (1970:661-9), Leach (1978:79-105; 1980:79-96), Powell (1974:107-12).

m) Despite my finding that all sixteen elegies of Tibullus are structured along lines of inverse parallelism, it need not follow that there is a **meaningful relation between the form and content** of the poems on every occasion. Rather, it would appear that the form of inverse parallelism was going to be used whether the content suggested it or not. Nevertheless, in most cases I do posit such a relation between form and content.

In *Elegy* 1.2 (see Appendix B) the **static situation** of the frustrated lover is reflected by the structure of **inverse parallelism**: at the end the lover is still where he was at the beginning of the poem, in front of the closed door. So too the structure of inverse parallelism in *Elegy* 1.4 can be seen as related to the **static situation** or **deadlock** in the content of the poem: despite the fact that the poet is taught by Priapus how to capture handsome boys, as he requests at the beginning of the poem, he has to confess at the end that it is to no avail in the case of Marathus. In *Elegy* 1.5 the poet again experiences frustration or **non-progression/deadlock** in his quest for Delia, which is reflected by the structure of inverse parallelism. And yet again, in *Elegy* 2.3 and also in *Elegy* 2.6 the lack of any real progress by the poet in his pursuit of Nemesis, i.e. **deadlock**, is echoed by the structure of inverse parallelism. The same is true in the case of *Elegy* 2.4, except that I argue that one should view the circle as **spiral or vortex** in this case, because at the end the poet arrives at the same point as at the beginning of the poem, but at a higher/lower level. His desperation has increased dramatically, to the point of his being willing to drink poison.

In *Elegy* 1.5 the image of the swift **wheel** of Fate (l.70) can also be seen as reflected by the structure of **inverse parallelism**: the respective fortunes of the rival and the poet may be **reversed**, once the wheel of Fate has come **full circle**. So too the structure of inverse parallelism in *Elegy* 1.3 echoes the **reversal** in the poet's fortune and outlook: he moves from his sickness and disastrous departure from Delia at the beginning of the poem to an envisaged reunion with her at the end of the poem. One can also argue that the structure of inverse parallelism in *Elegy* 1.8 (see Appendix B) is related to the content of the poem: the poet conducts the boy **full circle** from an

acknowledgement of his love for Pholoe to a virtual renunciation of it, in the hope that he, the poet, may benefit (see Bulloch 1973:71-89; Booth 1996:232-40). Again one can see a **reversal** in both form and content. In *Elegy* 1.9 (see Appendix B) the **reversal** inherent in the concept of the uncovering of and freedom from deceit (see the A and B elements) as well as the **reversal** implied by the idea of punishment (see the C elements) can be seen as reflected by the two structures of inverse parallelism.

In *Elegy* 1.7 the idea of **cyclical return**, implicit in the concept of a birthday celebration, can be seen as related to the structure of **inverse parallelism** in the poem.

A structure of **inverse parallelism** can also suggest **enclosure**: in *Elegy* 1.10 the poet's prayers to the Lares to save him (B and B^1) come from **within** a situation where he is concerned about the dangers of war (A and A^1), and thoughts on the 'wars' of love (D and D^1) are entertained within the **embrace** of calls for the advent of peace (C and C^1). I also mention the possibility that the **enclosure** inherent in the idea of being chained as a slave may be reflected by the structure of inverse parallelism in *Elegy* 2.4.

In *Elegy* 2.1 (see Appendix B) the structure of **inverse parallelism** is related to the idea of **completion** found in the content of the poem: the beginning of the poem represents the **beginning** of the lustration ceremony, whereas the end of the poem represents the **end** of the feast day. The day has come full circle. I argue for the same in my discussion of *Elegy* 2.2, that the structure of inverse parallelism iconically reinforces the idea of **completion or fulfilment** that is found in the poem.

5 HORACE

5.1 Previous structural studies done on Horace

A number of scholars have seen parallelism and inverse parallelism in the sequential arrangement of Horace's *Odes*. Santirocco (1986:3) mentions the work of Von Christ and Kiessling, done a century ago. Since then Ludwig (1957), Collinge (1961), Dettmer (1976), Santirocco (1986) himself and Porter (1987) have done studies along the same lines. To give but two examples, Santirocco (1986:150f.) proposes that Odes 1-7 of Book 1 are balanced by *Odes* 24-30 of Book 3 in inverse parallel order, and Ludwig (1957:336-45) suggests a structure of inverse parallelism for the first twelve odes of Book 2.

Collinge (1961:43-6), while not quite unappreciative of Ludwig's proposal, is nonetheless sceptical, considering it more likely that such patterns would operate **inside individual** poems, rather than **among groups** of poems. Collinge (1961:36) sees in Horace a compositional technique of 'balance and contrast at the levels of phrase, stanza, and the whole poem', which he calls 'responsion'. He divides the *Odes* into those that show responsion and those that do not. Those that do show responsion are further divided into the categories of strophic, patterned, symmetrical and interwoven (pp.70-82). It is in the category of symmetrical responsion (pp.80-2, 112-14) that he finds a number of poems where the thought pattern is arranged in inverse parallel order. He detects mostly simple A B B^1 A^1 patterns.

Cordray (1956:113-16) writes about simple A B structures, where the first part states the situation or a general observation, and the second expresses a contrasting aspect of the same thought (see 5.3.2), and also about A B A^1 B^1 patterns, wherein 'A^1 and B^1 always develop the same aspect of the main thought which is in A and B' (Cordray 1956:115), i.e. she sees patterns of parallelism.

Both Blangez (1964:262-72) and Moritz (1968:116-31) stress the important role played by the numerical centre in Horace's poems, but Moritz (p.117) warns against the hope of finding a universal recipe which can be applied to every ode. Sometimes the numerical centre is also the structural centre (e.g. in *Ode* 1.4 - see Blangez 1964:269), but not always, in my view. Blangez (1964:271f.) also makes valuable observations about the relation between the beginning, centre and end of some of Horace's odes.

A major contribution to the study of parallelism and inverse parallelism in Horace's *Odes* was made by Nadeau. In a series of articles (see bibliography), Nadeau investigated all the odes of Book 2 and most of the odes of Book 3. Nadeau's method is similar to my own, except that he is on the whole somewhat readier to posit a correspondence than I tend to be - some of his correspondences are too subtle or tenuous to warrant credence. Also, he does not confine himself to straightforward structures of parallelism and inverse parallelism, but is often concerned only to list all the correspondences in a poem, or those between the first and second halves of the poem in general. He sees structures of parallelism and inverse parallelism in several poems, but occasionally fails to make the structure of inverse parallelism explicit, even though the correspondences which he notes point to it. He often argues for parallelism between the first and third parts of the poem, grouped round a central stanza or two. On a number of occasions our findings are almost identical, on other occasions his analyses are plausible but different from my own, and sometimes we differ substantially. Occasionally my own analyses are informed by his findings, i.e. he provides the clues without which I would have been left in the dark.

Syndikus (1995:28-31), in an illuminating article dealing with several features of Horace's structural strategies, draws attention to his use of 'ring-composition', i.e. A B A^1 patterns, in at least ten odes, seven of which fall within the scope of this study. I will refer to his findings in the course of this chapter. In his two commentaries on the *Odes* (1972 and 1973) Syndikus anticipates some of the findings of his later study.

Similarly Tarrant (1995:32-49) argues for A B A^1 structures in at least twelve odes. Three odes falling within the scope of this study, *Odes* 2.7, 2.10 and 3.9, are discussed in full. I often argue for more complex patterns than those suggested by Syndikus and Tarrant, but this does not necessarily invalidate their results, in that it merely represents a refinement of their findings.

One can, it seems, speak of a growing awareness of Horace's use of inverse parallelism. I will argue that Horace's handling of parallelism and inverse parallelism yields patterns as intricate as any produced by Catullus or Tibullus.

5.2 Procedure

Seeing that Nadeau has covered so many of the poems from Books 2 and 3 of the *Odes*, I have taken most of my examples from Book 1, whilst using poems from the other Books for comparative purposes. Only once have I taken a poem from Book 4. It will be noticed that I proceed from *Ode* 1.3 up to *Ode* 1.7 (5.3.1). As all these poems yield structures of inverse parallelism, I have added a section on poems structured along parallel lines (5.3.2), as well as a section containing poems in which both structural devices occur (5.3.3). Some of the more intricately structured poems are not discussed, but they do feature in Appendix C, resulting in the complete coverage of the poems in *Odes* 1-3 which display structures of parallelism and inverse parallelism.

5.3 Analyses of individual poems

5.3.1 Poems in which structures of inverse parallelism occur

Ode 1.3 and another *propempticon*, *Ode* 3.27

Ode 1.3

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi creditum 5
debes Vergilium, finibus Atticis
reddas incolumem precor,
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci 10
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem Aquilonibus
nec tristis Hyadas nec rabiem Noti,
quo non arbiter Hadriae 15
maior, tollere seu ponere vult freta.
quem mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos Acroceraunia? 20
nequiquam deus abscidit
prudens Oceano dissociabili

terras, si tamen impiae
non tangenda rates transiliunt vada.
audax omnia perpeti
gens humana ruit per vetitum nefas.
audax Iapeti genus
ignem fraude mala gentibus intulit.
post ignem aetheria domo
subductum macies et nova febrium
terris incubuit cohors,
semotique prius tarda necessitas
leti corripuit gradum.
expertus vacuum Daedalus aera
pennis non homini datis:
perrupit Acheronta Herculeus labor.
nil mortalibus ardui est:
caelum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina.

So may the goddess ruling Cyprus,
so may the brothers of Helen, the gleaming stars,
and the father of the winds guide you,
with all except the Iapyx confined,
o ship, who owe to us Vergil
entrusted to you; to Attic borders
deliver him safely, I pray,
and preserve him who is half of my soul.
He had oak and triple bronze
around his heart, who first committed
his frail boat to the grim sea,
and did not fear the Africus hurtling down,

as it struggles with the Aquilones
nor the gloomy Hyades nor the rage of Notus,
than whom there is no greater ruler of the Adriatic,
whether he chooses to swell or calm the waves.
What approach of death did he fear,
who with dry eyes looked on monsters swimming,
who looked on the troubled sea and
the infamous cliffs of Acroceraunia?
In vain did the far-seeing god cut off
the earth from the incompatible
Ocean, if impious boats nevertheless leap across
the shallows not to be touched.
Daring to endure all things,
the human race rushes through forbidden wrong.
The daring offspring of Iapetus
by wicked deceit brought fire to the tribes.
After fire was taken down from its heavenly
home, wasting disease and a new throng
of fevers threw itself upon the earth
and the previously slow inevitability of
distant death hastened its approach.
Daedalus tried out the empty air
on wings denied to man;
Herculean toil burst through Acheron.
Nothing is too steep for mortals;
heaven itself we strive for in our folly, and
through our sin we do not allow Jupiter
to lay down his angry bolts.

Both *Ode* 1.3 and *Ode* 3.27 have puzzled scholars, especially the question whether the poems display unity or structural cohesion. With regard to *Ode* 1.3 it has been considered odd that a prayer for a safe voyage for Vergil (ll.1-8) should be followed by such strong words about the first seafarer and other pioneers (ll.9-40). It has even been suggested that the two parts represent two poems (Prodinger 1907:165-72). And with regard to *Ode* 3.27 scholars have expressed doubts whether the story of Europa (ll.25-76) is well integrated with the introductory ll.1-24 (see the text and discussion of *Ode* 3.27 below).

I believe it can be shown that *Ode* 1.3 contains a single structure of **inverse parallelism**, which would certainly strengthen the case for the unity of the poem, whilst *Ode* 3.27 contains **two** structures of **inverse parallelism**, with the dividing line being exactly where the introductory twenty four lines meet the start of the mythological story. Yet I will argue for the unity of the latter poem too.

The main point to be made in the ensuing discussion will be that the sea voyages in both poems are of a metaphorical nature. The metaphorical nature of both voyages has been argued for separately by scholars, more so in the case of *Ode* 1.3, but to my knowledge the two poems have not been considered together. It is appropriate that they be considered in conjunction, occurring as they do close to the beginning and end of the collection of three books of poetry that was published as a unit. *Ode* 1.3 is, in my view, a poem about 'daring to write', and *Ode* 3.27 a poem about 'daring to publish', the latter being the natural corollary of the first.

Apart from Prodinger's approach to *Ode* 1.3, mentioned above, attempts have been made to explain the relation between the introductory prayer in ll.1-8 and the ensuing discussion on the pioneer seafarer, pyrotechnic, aviator and visitor to the Underworld. Hendrickson (1908:100-4) argued that the second part (ll.9ff.) is expressed in such strong terms because the poet's love for his departing friend Vergil is so strong (cf. *serves animae dimidium meae* - 1.8), an argument towards which I am quite sympathetic. It has also been argued that the second half is a study in man's tragic heroism, an indirect way of expressing admiration towards Vergil for undertaking such a dangerous journey (Elder 1952:140-58, esp. 144, 148-52).

Another way of tackling the problem is to see it as a metaphorical sea voyage upon which Vergil embarks, his taking up of epic as a genre, i.e. the writing of the *Aeneid*.[a] Such an approach can account for the epic touches in the poem (Basto 1982:30-3) and the poem can be seen as the counterpart of *Ode* 3.27, where a case for a metaphorical journey can also be made.

The question could be settled if we knew whether Vergil undertook such a journey. If he did not - and there is no knowledge of such a journey during the period when Books 1 to 3 of the *Odes* were written - it would be a natural conclusion to draw that this is a metaphorical journey. It could, of course, be both.

Be that as it may, Basto made a long and impressive list of possible literary allusions to the *Aeneid* in this poem, which would mean that *Ode* 1.3 was a late poem in the collection and that Horace had knowledge of Vergil's work as it progressed (Basto 1982:34-7; see also Zumwalt 1970:32-5). Basto himself does not discount a literal reading of the poem, but is more inclined to the view that it is a metaphorical journey, that Vergil's 'voyage to Greece symbolizes his progress at writing the *Aeneid*, an effort to cross the high seas of epic poetry' (Basto 1982:38). Horace's poem is meant to encourage Vergil to complete his 'voyage'.

Basto points out that the use of sailing as a metaphor for the composition of poetry extends back as far as Pindar (e.g. *Pythian* 10.51f.) and that the metaphor had become almost a cliché among Augustan writers (Basto 1982:38).

In *Ode* 4.15.3f. Horace says that Apollo forbade him to spread his tiny sails on the Tuscan Sea. He was not meant to attempt epic accounts of fights and conquered cities. So we see that Horace does make use of this metaphor on another occasion. And his addressee in this poem certainly used the metaphor too.

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[a] See Commager (1962:120), Lockyear (1967:42-5), Zumwalt (1970:22-108), Basto (1982:38-40), Lyne (1995:79f.).

The first possible use of this metaphor in Vergil occurs at *Georgics* 1.40 where the poet asks Caesar for an easy course (*da facilem cursum*). At *Georgics* 2.39 Vergil asks Maecenas to traverse with him the toilsome task he has undertaken and in 1.41 he uses the seafaring image to describe the poetic enterprise, when he tells Maecenas "pread his sails to speed over an open sea, and yet, despite the reference to the open sea, Vergil indicates in ll.44f. that he will stay close to shore in writing the *Georgics*. The 'open sea' is a symbol for the writing of epic, as we shall see. At *Georgics* 4.116f. the image of writing as a sea voyage occurs again. Here the words *extremo...fine laborum* and *terris* indicate that he is near the end of his poetic task. The words *finibus Atticis* in Horace *Odes* 1.3.6 may in the light of the above be taken as a reference to the end of the poetic task. *Atticis* may allude to the fact that epic was originally a Greek literary form.[b]

Propertius also has instructive examples of the use of this image. In Propertius 3.3.22-4 Apollo likens the writing of epic to venturing into the open sea where it is roughest. Propertius had better stay close to shore (like Vergil in the *Georgics*). In Propertius 3.9.3f., 35f., the same equivalence between epic poetry and voyages on the open sea is made. Again Propertius prefers to stay close to shore.[c]

In *Ode* 1.3 Horace says that Vergil is voyaging on the open sea, and it seems justified in the light of the above to consider it as a possible metaphor for the writing of epic.

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[b] Zumwalt (1970:49), after a lengthy discussion of *finibus Atticis*, concludes: 'Vergil's destination is *fines Attici*, the center of classical Greek culture; the *exemplar Graecum* of epic was Homer. *Fines Attici* may also symbolize Atticism, the rhetorical counterpart of Callimachean literary values.'

[c] Cody also surveys the poems in question and comes to the same conclusion: 'The ship of poetry, as it appears in Propertius Elegies 3.3, thus denotes the Callimachean stylistic distinction between the *genus tenue* and the *genus grande* of epic. Various conventional elements appear such as the vast and stormy sea, the large ship, and the large, billowing sails, all of which represent the epic genre and are opposed, respectively, by the coastline (or shallow waters), the small ship, and small or furled sails, all of which represent the *genus tenue*' (Cody 1976:85). See also Zumwalt (1970:76-8).

Cody argues that the words *fragilem...*/*...ratem* in ll.10f. of *Ode* 1.3 possibly refer to the Callimachean poetic ideal of the *genus tenue*. 'If Horace exploits the ship of poetry in C.1.3, his characterization of the *ratem* (11) as *fragilem* (10) may signify that Vergil's poetic ship, hitherto *tenuis*, is now launching into the higher stylistic realms of the *truci...pelago* (10-11) and *mare turbidum*, whose dangerous waters were conventionally braved only by grand epic ships...The *impiae rates* (23-24) which 'leap over' (24) *non tangenda vada* (24) may symbolize the boldness of poets who exchange *tenue* themes for formally *grande* themes of epic. By employing the Callimachean ship of poetry, Horace praises Vergil's fearless audacity (25-26) in undertaking the elevated Aeneid' (Cody 1976:89).

The 'audacity' mentioned by Cody may be yet another clue that Horace has a literary undertaking in mind in *Ode* 1.3. The word *audax* (ll.25, 27) occurs in the very centre of the poem's structure, as we shall see, and is stressed by repetition. Although it is applied here to the human race in general and to Prometheus, the word was used by Vergil himself in the *Georgics* to describe his pioneering literary labours in writing the *Georgics*[d] and the *Eclogues*.[e] Catullus also uses the word *audeo* to describe Cornelius Nepos' pioneering literary work, in his first poem.[f] Ennius too appears to be using the word *audeo* in the context of breaking new ground for Latin literature.[g] It thus appears to be used often when a Latin writer attempts to follow in the literary footsteps of his Greek predecessors (see Buchheit 1972:22f.). Horace may be alluding to this use of the word in this poem, for as Jones (1963:86-90) has shown Horace most often (13 out of 24 occurrences) uses the word *audeo* in his works to describe those who 'dare' to write, an act sometimes approved by him and sometimes not. At least twice (*epist.* 2.1.166 and *sat.* 2.1.62f.) the word refers to those who attempt to emulate Greek models in Latin.

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[d] *georg.* 1.40: *atque audacibus adnue coeptis*:
georg. 2.175: *sanctos ausus recludere fontis.*

[e] *georg.* 4.565f.: *audaxque iuventa,/ Tityre, te...cecini.*

[f] Catullus 1.5-7: *ausus es unus Italorum/ omne aevum tribus explicare cartis/ doctis, Iuppiter, et laboriosis.*

[g] Ennius, fr.210: *nos ausi reserare*. See Skutsch (1968:119f.).

As far as the structure of the poem is concerned, the contribution of Carrubba (1984:166-73) needs to be mentioned. He saw in the poem three main sections (ll.1-8, 9-24, and 25-40) which are primarily linked to one another by the four basic elements, earth, fire, air and water. In the first section the elements occur as follows:

Cypri	= earth	1
lucida sidera	= fire	2
ventorum	= air	3
navis	= water	5

He observes that each of the divinities (Venus, Castor and Pollux, Aeolus) are referred to by the introduction of one of the four basic elements. And he proceeds to point out that these four basic elements also feature in the second and third sections, in the following pattern:

Earth Fire Air Water / Water / Fire Air Earth
Section 1 Section 2 Section 3

Although Section 2 is primarily concerned with water, the other elements also occur:

Africum ...Aquilonibus ...Noti	= air
Hyades	= fire (and water)
scopulos, Acroceraunia	= earth (and fire)[h]

In Section 3 the elements are linked to the following individuals:

Prometheus	: fire	27f.
Daedalus	: air	34f.
Hercules	: earth	36

[h] *Hyades* has an etymological link with rain, and *Acroceraunia* with fire (Carrubba 1984:169).

However, Carrubba (1984:173) himself sees in the *iracunda...fulmina* of Jupiter (l.40) a correspondence to the fire of Prometheus, when he demonstrates the high degree of parallelism between the beginning (ll.25-8) and end (ll.37-40) of Section

see also Jones (1963:128f.), who points out that water (*Acheronta* - l.36) is actually the ele ent in question in Hercules' case. Thus, whereas the poet may well have played with the elements as suggested by Carrubba, the pattern proposed by him breaks down in the light of the above objections.

I propose the following structure for the poem:

A	The gods' help requested - Venus (1) - Di scuri (2) - Aeolus (3)		1-8
B	The pioneer sailor		9-12
C	Dangers the sailor did not fear,		13-20
	including the approach of death	*mortis...gradum* (17)	
D	The sea was forbidden territory	*terras* (23)	21-4
E	*audax omnia perpeti gens*		25f.
E^1	*audax Iapeti genus ...gentibus*		27f.
D^1	Fire was forbidden		28
C^1	New dangers introduced owing to	*terris* (31)	29-33
	the theft of fire, including the		
	more rapid approach of death	*leti...gradum* (33)	
B^1	The pioneer air traveller		34-6
	and the pioneer Underworld traveller		
A^1	A god's anger provoked - Jupiter (40)		37-40

It is ironic, in the light of ll.37-40 (A^1), and also of ll.21-4 (D), that the gods' help can be invoked at all in ll.1-8 (A). The gods are asked to aid a project in which they can take little delight, as the rest of the poem makes clear.

In ll.21-4 (D) it is specifically stated that the ships are *impiae* (l.23) in crossing the sea and that the god (*deus* - l.21) would have wanted to have it otherwise. And the

attempted journey to heaven of ll.37-40 (A^1), the ultimate frontier, is met with Jupiter's *iracunda...fulmina* (l.40), most unfavourable atmospheric phenomena as opposed to the favourable ones requested in ll.1-8. Jones has dealt at length with the apparent inconsistency of the poet's admiration and prayers for an undertaking which is forbidden. She writes that 'what is impious daring, severely condemned, for most men, is, for the poet, not only permitted but divinely sanctioned. In this, poets are like gods or heroes who not only can, but must do what the ordinary man cannot and should not do' (Jones 1963:74f., cf. 118f.).

Although Horace says in ll.38f. that it is *stultitia* to seek heaven, that is precisely what he, as poet, strives for in *Ode* 1.1.36, and what is also permissible for other exceptional people (cf. *Odes* 3.2.21-4, 3.3.9f.).

One may consider the possibility that this distinction between ordinary mortals and heroes is made in the very centre of the structure (E and E^1): the *audax... gens humana* merely rushes on through forbidden wrong (to their ruin?), whereas the *audax Iapeti genus* actually achieves something for the *gentes*, albeit by deceit, and with all kinds of consequences.

The mention of the pioneer sailor in ll.9-12 (B) is balanced by that of the pioneer air and Underworld travellers in ll.34-6 (B^1). B and C actually belong together, but are separated in the analysis to show the correspondence between C and C^1, where I have highlighted the repetitious references to the **approach of death**.

The striking thing about the sailor is his fearlessness (*nec timuit* - l.12, *timuit* - l.17): he does not fear the winds, the sea monsters, the sea itself, nor the rocks, and he does not fear the **approach of death**. Ironically it is precisely the sort of fearless and audacious transgression of [illegible] the sailor (ll.21-6) (D and E) is guilty, and especially Prometheus (ll.27f.) (D^1 and E^1), which increases the likelihood of an untimely death or hastens that very **approach of death** (ll.32f.).[i]

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[i] Paschalis (1995:188-90), with reference to *Georgics* 1.328-33, highlights the connection between *Acroceraunia* ('the Mountains of Thunder') (l.20) and *iracunda Iovem ponere fulmina* (l.40): the sailor's *impietas* (cf. l.23) exposes

The references to death are rather frequent towards the end of the poem: *macies* and *nova febrium ...cohors* (ll.30f.) could bring it on, the above-mentioned ll.32f. are all about death, Daedalus lost his son Icarus in his experimental flight,[j] Hercules visited the world of the dead (l.35) and in l.37 we are reminded that we are *mortales*. And yet the pioneers overcame death by achieving immortal fame or immortality itself, of which Hercules' bursting through Acheron can be seen as a symbol.

Concerning Daedalus, in *Ode* 2.20, which is entirely devoted to Horace's immortal fame as a poet, Horace uses Icarus as an example of a person who achieved renown (l.13), which may well be the connotation Daedalus has in *Ode* 1.3, apart from his transgression. In *Ode* 2.20 the poet predicts his own soaring aloft, upborne by wings of literary fame - it is clear that his flight of fame is compared to Icarus' flight. Vergil would have understood the desire for fame (cf. *georg.* 3.284-93) and the image of flying to express that desire (cf. *georg.* 2.475-7; 3.8f.). Icarus' fate reminds us that a safe arrival is not guaranteed, hence the poet's prayer at the beginning of this poem.

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him to the same risk as that of the man who attempts to storm heaven.

j Jones (1963:125f.) says: 'It is particularly significant that in most of Horace's references to this myth, Icarus has the more important role, yet in "Sic te diva", where Icarus would seem to offer the best possible example of the destruction which awaits the impious daring, the poet has chosen instead Daedalus whose flight was successful. Such a choice seems to imply that the artificer can devise the means which enable him to escape the labyrinth, but the accomplishment cannot be given to, or shared with, any one else. Each man must create his own escape from his earthbound condition, and of all men it is the artist who is best able to do so.' Zumwalt (1970:86) sees both Daedalus and Icarus as possible models for Vergil. 'If Vergil is to be like Daedalus, he will be able...to venture into an alien realm, epic, and will succeed in reaching his poetic destination. But if Vergil is to be like Icarus, he will be impervious to the dangers of his undertaking, and through excessive boldness, will bring poetic ruin upon himself. The difference between poetic success and poetic failure for Vergil may be discretion. Go out of your element, if you must, Horace implies, but proceed with caution; exercise judgment and artistic restraint.' See also Bonfante (1992:36f.).

Ode 3.27

Impios parrae recinentis omen
ducat et praegnas canis aut ab agro
rava decurrens lupa Lanuvino
fetaque vulpes:
rumpat et serpens iter institutum
si per obliquum similis sagittae
terruit mannos: ego cui timebo
providus auspex,
antequam stantis repetat paludes
imbrium divina avis imminentum,
oscinem corvum prece suscitabo
solis ab ortu.
sis licet felix ubicumque mavis,
et memor nostri, Galatea, vivas,
teque nec laevus vetet ire picus
nec vaga cornix.
sed vides quanto trepidet tumultu
pronus Orion. ego quid sit ater
Hadriae novi sinus et quid albus
peccet Iapyx.
hostium uxores puerique caecos
sentiant motus orientis Austri et
aequoris nigri fremitum et trementis
verbere ripas.
sic et Europe niveum doloso
credidit tauro latus et scatentem
beluis pontum mediasque fraudes
palluit audax.

nuper in pratis studiosa florum et
debitae Nymphis opifex coronae,
nocte sublustri nihil astra praeter
vidit et undas.
quae simul centum tetigit potentem
oppidis Creten, 'pater, o relictum
filiae nomen, pietasque' dixit
'victa furore!
unde quo veni? levis una mors est
virginum culpae. vigilansne ploro
turpe commissum, an vitiis carentem
ludit imago
vana, quae porta fugiens eburna
somnium ducit? meliusne fluctus
ire per longos fuit, an recentis
carpere flores?
si quis infamem mihi nunc iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstri.
impudens liqui patrios Penatis,
impudens Orcum moror. o deorum
si quis haec audis, utinam inter errem
nuda leones!
antequam turpis macies decentis
occupet malas teneraeque sucus
defluat praedae, speciosa quaero
pascere tigris.
"vilis Europe," pater urget absens:
"quid mori cessas? potes hac ab orno
pendulum zona bene te secuta
laedere collum.

sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi erile mavis
carpere pensum
regius sanguis dominaeque tradi 65
barbarae paelex."' aderat querenti
perfidum ridens Venus et remisso
filius arcu.
mox, ubi lusit satis: 'abstineto'
dixit 'irarum calidaeque rixae, 70
cum tibi [illegible]as laceranda reddet
cornua taurus
uxor invicti Iovis esse nescis:
mitte singultus, bene ferre [illegible]iam
disce fortunam; tua sectus orbis 75
nomina ducet.'

May the omen of a hooting owl's refrain conduct
the wicked and a pregnant dog or a tawny wolf
running down from a Lanuvian field
or a newly delivered fox;
and may a snake interrupt the journey begun, 5
when like an arrow across the road it terrifies
the ponies: but for him for whom I shall fear,
as a prophetic augur,
before the bird that forebodes impending
rain revisits the stagnant swamps, 10
the omen-singing raven I shall rouse
with prayer from the rising sun.
May you be favourable, wherever you prefer,
and live mindful of us, Galatea;
And as for you, may neither a woodpecker on the left 15
nor a roving rook forbid you to go.

But you see with what great tumult rages
tilting Orion. I know what the dark gulf
of the Adriatic is and how the clear
    Iapyx misbehaves.
May the wives and children of our foes feel
the blind motions of the rising Auster and
the roar of the dark sea and the shores trembling
    under the crashing wave.
So too did Europa entrust her snowy side
to the treacherous bull and grew pale at the sea
teeming with beasts and deceptions in mid-ocean,
    the daring one.
Shortly before among the meadows, absorbed in flowers
and weaving a garland due to the Nymphs,
in the glimmering night nothing except stars
    she saw and the waves.
As soon as she touched Crete, ruling a hundred
towns, 'O father, o forsaken name
of daughter, and filial duty,' she said,
    'I am overcome by frenzy.
Whence, whither have I come? A single death
is too light for maidens' fault. Am I awake, deploring
a hideous deed or am I free from fault
    and does a phantom tease me,
which, fleeing idly from the ivory gate,
brings but a dream? Was it better
to go over the long waves or
    to pluck fresh flowers?
If anyone now were to deliver that infamous bullock
to me in my anger, I would strive to mangle him
with iron and break the horns of the lately
    much-loved monster.

Impudently I forsook the paternal Penates,
impudently I delay Orcus. O if any
of the gods hear these things, would that I wander
naked among lions!
Before hideous wasting disease seize my
comely cheeks and the sap drains
from the tender prey, while beautiful I wish
to be fed to tigers.
"Worthless Europa," my absent father urges,
"why do you delay to die? On this ash tree you
can hang yourself with the girdle which has
fortunately followed you.
Or if the cliffs and the rocks keen for death
delight you, come entrust yourself to the
rushing gale, unless you wish to pluck
a mistress' wool,
though of royal blood, and to be handed over to
a barbarian mistress, a concubine."' To the complaining one
approached Venus, smiling treacherously, and her son
with slackened bow.
Presently, when she had teased enough, she said,
'Abstain from angers and heated quarrel,
when the hated bull gives you his horns
to be mangled.
You do not know how to be the wife of invincible
Jupiter. Cease your sobbing, learn to bear well
your great destiny; a region of the earth
will take your name.'

Quinn (1963:253-65) reviews the literature on the poem and observes that scholars have difficulty in relating the first-twenty four lines to the mythological story (see also Zehnacker 1995:69-71). Some see the poem as a *propemptikon* for Galatea (ll.1-24) with the mythological story (ll.25-76) dragged in as a cautionary tale. But then they are puzzled by the happy ending. Another approach is to see the Europa story as a tale told for its own sake with the *propemptic* [illegible] it only to get the poem going (Fraenkel 1957:193f.).

Quinn himself gives a most illuminating discussion of how the two [illegible]een as related, the Europa story having a backward-working informative fu[illegible] with regard to Galatea's situation. According to this view we must deduce from the Europa myth that Galatea is also eloping with another man (see also Zehnacker 1995:72). The cautionary tale, i.e. Europa's story, is meant to show that she will come to regret her action, but unlike Europa she will not have the consolation that a continent is named after her. Quinn also shows how the introductory twenty-four lines can be read as an ironical statement, i.e. the poet warns the girl even as he ostensibly reassures her. In Quinn's words, 'we can detect playful malice in Horace's innocent-sounding valediction' (Quinn 1963:259). Zehnacker (1995:76-81) sees a more magnanimous attitude in the poet when he wishes Galatea well. He sees the poet as taking leave of love and love poetry here near the end of *Odes* 3.

This notion, that the poem is also about Horace's poetry, is expounded by Kilpatrick (1975:195-7), who points out that there is a problem with regard to the name Galatea. He shows that the name Galatea sometimes occurs in *propemptica*, in prayers that the nymph with that name might accompany the voyager (e.g. Propertius 1.8.17-20

and Ovid, *Amores* 2.11.33ff.). Kilpatrick argues that Horace could hardly have used the name in any other sense; therefore, he is addressing the nymph, not a girl.

Kilpatrick argues that the real voyager, the unspecified *ego cui timebo* of l.7, is Horace's book of poetry, the first three books of *Odes*, for which he fears as he publishes it. He adduces as support for his t' *Epistles* 1.20, in which a book of Horace also goes on a hazardous journey, this time in the person of a faithless boy. In the latter case it is made explicit that it is a book which is venturing out into the world.

According to this theory the *impii* (l.1) and *hostes* (l.21) are the poet's rivals and detractors. 'The perils and rewards facing the poet in letting his dearest creation face the world are suggested by the *exemplum* of Europe: her temerity, her fear, her self-reproach, and her promise from Venus of immortal fame, divinely ordained' (Kilpatrick 1975:203). In l.28 Europa is specifically described as *audax*, the word so often applied to pioneers and poets engaging in innovative poetic enterprises (see the discussion of *Ode* 1.3 above). The fact that Europa **crossed the sea** (ll.25-8) lends support to the view that she is used as a symbol for the innovative poet, the almost superhuman figure who may attempt what is forbidden for others, and who can pull it off and gain immortal fame (ll.74-6).

Further corroboration for this theory may be found in ll.29f. and ll.43f., with the references to the **picking of flowers** for weaving a **garland**. Apart from the surface level meaning in the myth itself, the words may well refer to the poetic activity of writing verse. In *Ode* 1.7.7 *decerpo* is used in a literary context (*undique decerptam....olivam*), with regard to which Nisbet and Hubbard (1970:97f.) refer to

Lucretius 1.928-30: *invatque novos decerpere flores / insignemque meo capiti petere inde coronam, / unde prius nulli velarint tempora musae*. It is possible that Horace's *recentis / carpere flores* (ll.43f.) is meant to recall Lucretius' *novos decerpere flores*, in which case ll.42-4 would have the secondary sense: 'Should I publish my poems with all the dangers attached to such an enterprise or should I just have continued writing poetry?'[k] Europa's concern whether she has done the right thing in entrusting herself to the bull may signify the poet's doubts as to the wisdom of entrusting his book to the eye of the public. The public, like the bull, can be said to be *dolosus* (l.25), so one would not be surprised if the poet had ambivalent feelings about it (cf. ll.47f.: *frangere enitar modo multum amati / cornua monstri*).

I find a **double** structure of **inverse parallelism** in this poem. In the second structure the elements D and D[1] are loosely connected by a number of correspondences, not in parallel or inverse parallel order.

1

A	Ill omens wished for the impious		1-7
B	Auspices	*oscinem corvum* (11)	8-12
C	*... licet felix ubicumque mavis*		13
C[1]	*et memor nostri, Galatea, vivas*		14
B[1]	Auspices	*picus ... cornix* (15f.)	15f.
A[1]	A stormy voyage wished for enemies		17-24

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[k] In *Ode* 3.25.7 the word *recens* is used by Horace in connection with the subject-matter of his poetry, and in *Ode* 3.30.8 he uses the word of himself as an ever-famous poet. In *Ode* 3.27 the word may refer to the newness of his poetic enterprise (cf. *Ode* 3.30.13f.), as in the case of the passage from Lucretius.

2

D	Europa's story and self-address		25-44
a	the name Europa	*Europe* (25)	
b	she **entrusted herself**	*credidit* (26)	
c	the **treacherous** bull and **deceptions** in mid-ocean (25-7)		
d	she addresses her **father**	*pater* (34)	
e	and her lost **name**	*relictum /...nomen* (34f.)	
f	talk of **death**	*mors* (37)	
g	does a phantom **tease** her?	*ludit* (40)	
h	she used to **pluck** flowers	*carpere* (44)	
E	Self-address continued:		
	she would mangle the bull	*si quis* (45) ***iratae, lacerare*** (46) ***cornua*** (48)	45-8
F	*impudens*	*liqui patrios Penatis*	49
F^1	*impudens*	*Orcum moror*	50
E^1	She wants to be fed to lions	*si quis* (51)	51-6
D^1	She imagines her father's address and hears Venus' address		57-76
a^1	the name Europa	*Europe* (57)	
d^1	she imagines her **father's** address		
f^1	talk of **death**	*mori* (58), *leto* (61)	58-63
b^1	she must **entrust** herself	*crede* (63)	
h^1	she may **pluck** wool	*carpere* (64)	
c^1	Venus smiled **treacherously** (57)		
g^1	Venus **teased** her	*lusit* (69), ***irarum*** (70) ***laceranda.../ cornua*** (71f.)	
e^1	Europa's **name** is not lost	*nomina* (76)	

If we take the voyager as the poet's book of poetry, ll.1-7 (A) and ll.16-24 (A^1) already indicate who may be responsible for a rough passage or reception for the book, viz. the *impii* (l.1) and the poet's *hostes* (l.21), upon whose wives and children the very things which he fears for his book must fall: bad omens and stormy weather. If the poet is a *vates* and has a special relationship with the Muses, his detractors and critics could indeed be seen as *impii*. For the *impii* it would be wrong to undertake a journey; therefore such a journey has to be interrupted. But there are those who may (dare to) undertake voyages (ll.8ff.).

In both ll. 8-12 (B) and ll.15f. (B^1) the poet shows his belief in the need for favourable auspices before the voyage can be undertaken. Kilpatrick (1975:202) points out that Propertius assumes the mask of augur to prophesy his future greatness, in Propertius 3.1.36.

Appropriately the centre of the introduction is occupied by an appeal or prayer to the nymph Galatea to be kindly disposed towards (C) and mindful (C^1) of the poet, and, I assume, of his book soon to be launched.

The myth of Europa, as presented here, is the story of anxious self-doubt which is eventually assuaged. Europa addresses her father and herself in D, full of self-reproach, and imagines her father addressing her in the same vein in D^1, before Venus finally reassures her.[1] She fears that she is guilty of *impietas* in forsaking her father's house (see l.35), little realising that she is destined for fame. There are several interesting correspondences between D and D^1. It is said that she **entrusted herself** to the bull (b) (*credidit* - l.26), but her father is imagined as saying that she should now **entrust herself** to the rushing gale (b^1) (*crede* - l.63), as a punishment for her former credulity. To the **treacherous** bull and **deceptions** in mid-ocean (c) (ll.25-7) corresponds Venus smiling **treacherously** (c^1) (l.67), the one who had been

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[1] The elements of D^1 clearly do not appear in parallel or inverse parallel order to those of D. Nevertheless D^1 corresponds with D on the basis of the common elements

leading her on all along. In Europa's world things turn out to be different from first appearances, but nevertheless the outcome is favourable: her apparent mistake turns out to bring her renown. She hoped that it was but a phantom **teasing** her with a bad dream (g) (*ludit* - l.40), but the experience was real and Venus was the one doing the **teasing** (g^1) (*lusit* - l.69). There was no need to be concerned about her lost **name** of daughter (e) (*nomen* - l.35), since half the world would be **named** after her (e^1) (*nomina* - l.76). She would not have to **pluck** wool (h^1) (*carpere* - l.64), she who used to **pluck** flowers (h) (*carpere* - l.44), and all the talk of death (f) (*mors* - l.37) and suicide (f^1) (*mori* - l.58, *leto* - l.61) was unnecessary.

Surrounding the central section are two conditional sentences, ll.45-8 (E) and ll.51f. (along with ll.53-6) (E^1), both introduced by *si quis*. In ll.45-8 (E) Europa expresses a need to attack the bull, but in ll.51-6 (E^1) she wishes to wander (*errem* - l.51) naked among lions and to be eaten by tigers. These needs may be a symbol of the poet's ambivalent attitude towards the reading public. He is hostile towards them because of their ability to undo him, but he also desires to be undone by them, because he considers himself *impudens* (ll.49f.) in striving for literary immortality.

In *Ode* 3.4.7 he also wanders (*errare*), and recalls (ll.16f.) how he slept safely among snakes and bears as a child, because of the protection of the Muses. That poem is certainly concerned with his status as a poet and the divine protection it brings. In *Ode* 1.22.9-16 it again emerges that certain people can wander unarmed among wolves and lions. Europa may have found to her surprise that the lions and tigers kept a respectful distance.

We saw how Europ.. ..as very much concerned that she had been guilty of *impietas* (l.35). She fears that she may have lost her **name** of daughter (*o relictum ... filiae nomen* - ll.34f.) when she was overcome by frenzy.[m] She considers **suicide** to be an appropriate response to her predicament. It is striking how the two major concerns

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[m] The *furor* can perhaps be seen as referring to the frenzy that inspires the poet, as in *Ode* 3.25.

of Europa, her *impietas* towards her father and her thoughts of **suicide** also resurface in the **centre** of the structure, in ll.49f. (F and F[1]) (again **anaphora** characterizes the centre). In l.49 (F) her *impietas* is the cause of her dismay (with *liqui* and *patrios* in l.49 picking up *relictum* and *pater* in l.34) and in l.50 she is ashamed of her delay in committing suicide. If one were to translate these two concerns into terms from the world of the poet, one could see them as referring to the poet's fears about whether he has overreached himself in striving for greatness despite a lowly background (cf. *Odes* 2.20.5f.; 3.30.12f.). He fears that he may gain *infamia*, instead of *fama*, which may account for the epithet *infamem* before *iuvencum* (l.45).[n] He may bring shame on the family, instead of honour. He wishes for literary immortality, but fears he may be committing poetic suicide by publishing, hence the concern with death. He realises he is *impudens* in striving for literary immortality (*Orcum moror* in l.50 is the equivalent of *vitabit Libitinam* in *Ode* 3.30.7 and *nec Stygia cohibebor unda* in *Ode* 2.20.8), but precisely because he is *impudens* he must strive. This impudence is the same as the **audacity** in *Ode* 1.3 towards which the poet had such mixed feelings of censure and admiration (cf. *audax* in 3.27.28). The words *impudens* and *audax* occur in exactly the same structural positions in the respective poems, with both being **repeated**.

Of course, it is not essential to interpret every detail of the myth as a symbol of something else. I hope to have shown that there is at least the possibility of seeing in Europa a figure similar to the mythological heroes of *Ode* 1.3 who dare to essay into unknown realms and succeed.

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[n] Cf. the *infames scopulos* in *Ode* 1.3.20. Vergil could have destroyed his reputation in writing the *Aeneid* (Zumwalt 1970:71). According to *TLL* 7.1339-41 *infamis* can mean *sine bona fama*, but also *causa malae famae*. The latter meaning suits *infamem...iuvencum* in l.45 of the present poem.

Ode 1.4 and another spring ode, *Ode* 4.7

Ode 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,
iunctaeque 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.

Keen winter dissolves through the welcome change to spring and the
Zephyr, and the windlasses are hauling down dry hulls,
and now neither the flock delights in stables nor the ploughman
in his fire, nor are the meadows white with hoary frost
Now Cytherean Venus leads the dances under a pendant moon,
and the comely Graces linked to the Nymphs
stamp the earth with alternate foot, while glowing Vulcan
visits the burdensome workshops of the Cyclopes.
Now 'tis fitting to entwine one's shiny head with green myrtle
or with flowers which the dissolved earth brings forth;
now 'tis fitting to sacrifice to Faunus in shady groves,
whether he demands a lamb or prefers a kid.
Pale Death with impartial foot thumps the hovels of the poor
and the towers of the rich. O blessed Sestius,
the brief span of life forbids us to undertake a distant dream.
Soon night will press upon you and the Shades of fable
and the insubstantial house of Pluto; as soon as you go there
you will not obtain by lots the lordships of the wine,
nor will you admire tender Lycidas, towards whom all the youths
are now inflamed, and for whom soon the maidens will glow.

It is customary to compare *Ode* 1.4 with *Ode* 4.7 because both poems take the onset of spring as a starting point for reflection on the topic of death. Very often scholars not only compare the two poems, but also state their preference for the one or the other. The purpose of the present exercise is to see whether there is also a similarity in structure.

Woodman, like Quinn preferring *Ode* 1.4 to *Ode* 4.7, considers the primary fault of *Ode* 4.7 to be a lack of structure (Woodman 1972:760-6). I will, however, propose a structure of inverse parallelism for *Ode* 4.7, although it is certainly less noticeable than the structure of inverse parallelism in *Ode* 1.4. In *Ode* 4.7 there are almost no verbal echoes to alert one's structural sensibilities, so that one has to rely on a high degree of abstraction to detect correspondences.

In *Ode* 1.4 the highly **anaphoric** central stanza immediately strikes the eye, and on either side of it the references to a **foot**: *alterno...pede* (l.7) and *aequo...pede* (l.13), pointing to a structure of **inverse parallelism**. Coetzee (1988:66-70) comes to very similar conclusions regarding the structure of the poem and I have found his observations most useful for the present proposal:[o]

A	Warmer weather	1f.
B	Things related to winter no longer done	3f.
C	The moon	5
D	*alterno...quatiunt pede*	7
E	*nunc decet...myrto aut flore*	9f.
E^1	*nunc...decet... seu..agna sive...haedo*	11f.
D^1	*aequo pulsat pede*	13
C^1	Night	16
B^1	Things related to youth no longer done	17-19
A^1	Warm feelings for Lycidas	19f.

The beginning (A) and end (A^1) of the poem correspond in that a change in nature from cold winter weather to **warmer** spring is matched by a change in Lycidas which will inspire **warm** feelings (*tepebunt* - l.20) towards him also on the part of maidens (l.20), so that they will share the **warm** feelings (*calet* - l.19) which the young men already have towards him (Babcock 1961:19; Corbeill 1994:97). Of course, Lycidas only moves from the stage of being the beloved of *iuventus* (l.19) to that of being the heart-throb of *virgines* (l.20), whereas Sestius will have moved from life to death. Lycidas is *tener* (l.19), i.e. he is in the springtime of his life (Coetzee 1988:70; Babcock 1961:19), the same season announced at the start of the poem.

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[o] Cf. also Lee's observations (1969:65-70) on the 'sonic circle' in this poem, in which he demonstrates a pattern that can be described as one of inverse parallelism, and Corbeill's remarks (1994:92-4) on ring-composition.

Corbeill (1994:95-8) argues that the poem ends on an optimistic note, in that Lycidas and his male and female admirers represent a new generation, to be seen as the equivalent of the annual rejuvenation of nature. Lycidas would soon become a father and so continue the cycle of human generations. From Sestius' point of view, however, the mention of the next generation and the role it would play to sideline him in the quest for Lycidas' affections would probably first and foremost serve to emphasize the march of time and his own mortality, and the consequent need to enjoy his brief span of life to the full, in line with the general argument of the poem. If he was magnanimous and capable of the larger view he could see the next generation as a consoling factor in the equation, but he certainly could also see them as the equivalent of the grasping heir of *Ode* 4.7, waiting in the wings to inherit that which is still being enjoyed by the present generation.

In ll.3f. (B) it is said that **certain activities related to winter are no longer enjoyed** (l.3) and certain conditions no longer exist (l.4). One may notice the use of *neque* (l.3) and *nec* (l.4), to which correspond *nec... nec* (ll.18f.) (B^1). The words *canis albicant pruinis* (l.4) may well be intended to call to mind images of old age, because *canus* is so often used in that context, in which case spring is to be seen as a rejuvenation, a movement from the old age of winter with its stiffness (*solvitur acris hiems* - l.1) back to youth.

In ll.17-19 (B^1), by contrast, **certain activities related to youth/life** (i.e the springtime of life) **are no longer pursued**, because Sestius will be dead. The movement is therefore in the opposite direction to that of B. Coetzee (1988:70) sees a further contrast between the wide open spaces of ll.3f. and the constriction of space in the *domus exilis Plutonia* (l.17).

The general effect, therefore, of a comparison between A - B and A^1 - B^1 is the awareness that in the former there is a movement from the unpleasant (cf. *acris hiems* - l.1) to the pleasant (cf. *grata vice veris* - l.1), whereas in the latter Sestius is being reminded of the unpleasant fact that the likes of Lycidas will soon be out of his reach

on two accounts: Lycidas will soon move from the stage of being a passive object of affection to that of being an active lover, and Sestius himself will soon be dead.

Similarly there is a marked contrast between the **moonlit** merriment of ll.5f. (C) and the **night** of l.16 (C^1), where all is gloom and ghostly death. If *imminente Luna* (l.5) is taken not merely as 'with the moon hanging overhead' but as 'with the moon threatening' (Babcock 1961:14; Woodman 1972:770f.), perhaps with reference to its imminent waning, the night of l.5 may be said to prepare us for the everlasting night of l.16. The repetition of *iam* (ll.5 and 16) is noteworthy with its variation in meaning, 'already/now' and 'soon'.

Death's beating the door with '**impartial foot**' (*aequo...pede* - l.13) (D^1) recalls the treading of the earth with '**alternate foot**' (*alterno...pede* - l.7) by the Graces and Nymphs (D). The dancing of the Graces and Nymphs makes for a happy occasion (although Woodman (1972:772) sees 'out of step' as a possible meaning), but the kick at the door by Death is meant to inspire fear. A further contrast is between Vulcan who is described as *ardens* (l.8) and Death who is *pallida* (l.13) (Coetzee 1988:69). The heat of the forges would cause the face of Vulcan to glow, to be on fire, so to speak. The ruddy glow of his face is an image of **life**, but fire also points to **death**, especially if one considers that the products being manufactured in the forges are Jupiter's bolts of lightning (Page 1883:146), for use in the summer. So, on the one hand, Vulcan's resumption of work is like the windlasses' hauling the dry hulls down to the beach (l.2), merely the resumption of work, but in both cases, on the other hand, **life-threatening** activities are taken up anew. Thus even the predominantly positive description of the onset of spring contains features which can prepare the reader for the extended reference to death in ll.13ff. This ambiguity in the nature of spring can also be seen in the contrasting actions of Venus and her husband Vulcan: she leads the dance, but he who cannot dance because he is lame settles down to his toilsome task (Woodman 1972:772f.).

Even after ll.1-8 one is ready to agree with the course of action proposed in ll.9-12, but this course of action is then given greater urgency by ll.13-20. Ll.9-12 (E and E^1) differ from the lines preceding and following them by being prescriptive and not descriptive. Thus the central injunction to make merry is buttressed by both positive (the first half) and negative (the second half) considerations. It is the logical **conclusion and climax** of the poem. Festivity is enjoined (ll.9f.) and sacrifice (ll.11f.), with alternatives offered in both couplets: either myrtle or flowers, and either a lamb or a kid. In the sacrifice of the lamb or the kid two themes of the poem, **new life** and **death**, are combined.

Finally, if there is an etymological connection between *Favoni* (l.1) and *Fauno* (l.11), as Babcock (1961:15) suggests, and if it is true that the merriment enjoined in ll.9f. is picked up in l.18 (Marcovich 1980:82), the central stanza can be said to be connected to both the beginning and the end of the poem.

A structure of **inverse parallelism** can be used to reflect a **balance** or **contrast** in ideas. In this poem the generally gloomy thoughts of the second half of the poem stand in contrast to the more optimistic, if not unambiguous, picture painted in the first half, and this contrast is then reflected by the structure of inverse parallelism. Furthermore, the **cycle** of the **seasons** as well as the **cycle** of **life** may be reflected by the structure of inverse parallelism.

Ode 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 almum
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 adiciant hodiernae crastina summae
tempora di superi?
cuncta manus avidas 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;
infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Perithoo.

The snow has fled, already the grass returns to the fields
and to the trees their tresses;
Earth undergoes changes and the rivers, their levels lowering,
pass by their banks;
The Grace with the Nymphs and her twin sisters dares
to lead naked the dances.
Not to hope for immortality warns the year, and the hour
which tears away the life-giving day.
The frosts are softened by the Zephyrs, summer tramples upon
spring, about to perish itself as soon as
fruitful autumn has poured forth her fruits, and soon
sluggish winter races back.
Yet the swift moons repair their celestial losses;
we, when we have sunk
to where father Aeneas is, and wealthy Tullus and Ancus,
are but dust and shadow.
Who knows whether they are adding to the sum of today
tomorrow's time, those gods above?
Everything will evade the avid hands of an heir, everything
which you bestow on your own dear soul.
When once you have died and on you Minos has made
his stately judgement,
neither descent, Torquatus, nor eloquence will restore you,
nor righteousness;
for neither does Diana from the darkness below
release chaste Hippolytus
nor has Theseus power to break for his dear
Pirithoos the Lethean chains.

Apart from the **anaphoric** use of *quo* in l.15 there are no verbal echoes in *Ode* 4.7 to alert one to its structure. Because anaphora frequently occurs in the structural centre of Horace's odes, I worked with the hypothesis that ll.14-16 formed the structural centre of the poem. The resulting analysis may contribute to an explanation of some of the puzzling transitions in the poem, to which Woodman (1972:756ff.) objects.

A	Movement and change in Nature - greenery	1-6
B	No hope of immortality (2nd person address)	7f.
C	The cycle of the seasons	9-12
D	Nature can repair its losses	13
E	*quo pater Aeneas*	15
E^1	*quo Tullus dives et Ancus*	15
D^1	Human beings cannot repair the ultimate loss	14-18
C^1	The cycle of generations	19f.
B^1	No hope of life, once dead (2nd person address)	21-4
A^1	Human beings tied up in death; static condition - darkness	25-8

A structure of **inverse parallelism** can suggest both **continuation** and **discontinuation**, i.e. the last element in such a structure can be seen as a springboard for another cycle (e.g. of seasons) or as a full stop (e.g. from dust to dust as in human life, a full circle). The present poem deals with this tension or contrast (see Rudd 1960:381-3).

The first six lines (A) of the ode describe the **departure of winter** and the **arrival of spring**, and possibly even the movement from spring towards summer (ll.3f.) (Quinn 1963:17f.). All the verbs in ll.1-4 suggest movement and change, *diffugere* and *redeunt* in l.1, *mutat* and *decrescentia* in l.3, and *praetereunt* in l.4. The word play on *redeunt* and *praetereunt* shows that these lines are not just about the arrival of spring, but also about its **passing**.

The fundamental contrast in the poem is about **continuation in nature, despite continual change**, and **discontinuation in human existence**. The last four lines (A^1) deal with discontinuation in human existence. In death there is no change, all is static, which is emphasized by the many negative particles in ll.23-8. Death is equal to captivity - cf. *neque...liberat* (ll.25f.), *nec...valet...abrumpere...vincula* (ll.27f.).

In *Ode* 1.4 the Graces and Nymphs are associated with Venus, so that one can perhaps assume that their naked dance here (ll.5f.) refers to the procreative aspect of nature. Hippolytus (l.26) and Pirithoos (l.28), two men with quite contrasting attitudes to the pursuit of women, can therefore be said to balance the reference to the Graces and Nymphs. Hippolytus and Pirithoos illustrate that in death the *pudicus* and *impudicus* share the same fate.

A further contrast between A and A^1 is that in ll.1f. one can imagine all to be **green** and **lush**, whilst in l.25 the **darkness** of death is emphasized.

It is not clear who is addressed in ll.7f.(B), whether the second person is 'everyman' or Torquatus who appears in the corresponding section (ll.21-4) (B^1). It hardly matters since Torquatus is no different from 'everyman' with regard to hopelessness in the face of death.[p] The introduction of the concept of immortality in l.7 is rather sudden and unexpected and even harsh, although the poet justifies it by references to the temporal nature of **years** or **days**, which in turn is linked to the change in **seasons** in ll.1-4. If everything changes continually and movement and flux are all-pervasive so that even a passing hour reminds us that the day will not last, then clearly human life will not last either. In short, the introduction of death comes as a surprise or shock, and perhaps it is intended to, as if the poet wishes to drive home his point that ll.1-6 do not merely celebrate spring, but that they also contain an awareness of the ever-shifting cycle of seasons, of the passage of time and life itself.

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[p] On Torquatus' eloquence (l.23) see Harrison (1996:285-7).

ll.21-4 contain a warning addressed to the second person too, but now the setting has shifted from an ***ante mortem*** view of the hopeless scheme of things to a ***post mortem*** view, from 'You will not live forever and you will not escape death' to 'Once you are dead, you will remain dead'. And once one is dead one's attributes or qualities, however impressive, make no difference. The examples mentioned in ll.25-8 are meant to illustrate the point made in ll.23f.

All in all ll.21-8 are again an illustration of the central thesis of the poem (ll.13-16), that whereas **nature** is **renewable** despite seasonal setbacks, human life's ultimate setback, **death**, is **final**, and hence all the more sad and difficult to come to terms with. Unlike *Ode* 1.4 the present poem is not a full-blown *carpe diem* poem; the poet merely states the dilemma, and when he offers advice in ll.19f. it is in the form of a statement, not an injunction. 'The vision of why it is necessary to pluck the day seems to have paralyzed his will to do so' (Commager 1962:280; see also Rudd 1960:383).

Having touched upon the topic of death in ll.7f., the poet reverts to the subject of the **seasonal cycle**, showing a complete cycle, from winter to winter in ll.9-12 (C). It is striking that the demise of each successive season is portrayed as the result of the following season's activities: the *frigora* (l.9) of winter become mild because of the Zephyrs of spring, spring itself is trampled underfoot (a rather violent expression) by summer, and summer's own death is linked to autumn's effusion of fruits, whereas autumn itself cannot last because winter hastens back (despite being *iners*!). The effect created is of 'season eats season'.[4] The positions of *simul* (l.10) and *et mox* (l.11) heighten this effect: the lines do not finish before an indication is given that the victorious season's success will be undermined by the rise of yet another season.

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4 Putnam (1986:136; cf. 137) writes: 'Seasonal nature, intensely vivid in her manifestations, oppresses herself unceasingly as she pursues her round.'

I suggest that the puzzling ll.19f. (C^1) can make sense if one sees them as on a par with the seasons' undermining of one another and being undermined themselves. The next generation, like the next season, grasps at the belongings of the outgoing generation (and will eventually experience the same fate itself). The only difference is that human freedom, as opposed to nature's lack of it, can foil the greedy clutches of the heir. One will eventually be trampled upon by the next generation, but one can spoil its fun by spoiling oneself instead.

If one merely reads the poem along linear lines, ll.19f. hardly follow logically upon the preceding lines, except perhaps for a faint conceptual link between *summae* (l.17) and *cuncta* (l.19), but if one reads the poem along inverse parallel lines, one can account for ll.19f. in the way suggested above, as corresponding to and commenting on ll.9-12, a *variatio* on a theme.

In the centre of the poem (ll.13-18 : D E E^1 D^1) the two fields of experience, nature's cycles and the single lifespan of human beings, are brought together and contrasted. That which was implicit in ll.9-12, that nature can renew itself (winter gives way but eventually returns), is made explicit in l.13. The moon can repair its losses by waxing after waning.

Human experience is different (cf. the juxtaposition of *lunae* and *nos* in ll.13f.). There is always doubt whether tomorrow will be added to the total to date (ll.17f.). There is thus a contrast between certainty and doubt, between repair and final breakdown, between loss and addition, and between self-sufficiency (the moon repairs its own losses) and dependency (being at the mercy of the gods above).

Ll. 14-16 form the **climax** and **centre** of the poem. The abundance of *u-* or *us-* sounds contributes to a solemn, lugubrious effect, a most striking and resounding statement. *Pulvis* and *umbra* in l.16, the essence and final residue of human existence, also recall the cycle of the seasons and so unite the two themes: in the hot dry season when the soil turns to **dust** one is thankful for the **shade**, ironically so in the light of the present meaning.

Ode 1.5 and some other short odes: _Odes_ 1.20, 1.29 and 1.33.

Ode 1.5

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
cui flavam religas comam,
simplex munditiis? heu quotiens fidem 5
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem 10
sperat, nescius aurae
fallacis! miseri, quibus
intemptata nites. me tabula sacer
votiva paries indicat uvida
suspendisse potenti 15
vestimenta maris deo.

What slender lad drenched with perfumes
presses upon you, Pyrrha, among many a rose
in the pleasant grotto?
For whom do you bind up your golden hair,
simple in elegance? Alas! How often will he lament 5
changed faith and gods, and unaccustomed
wonder at the seas roughened
by the black winds,

he who now enjoys you, believing you to be golden,
he who hopes that you will always be available, always
    lovable, ignorant of the treacherous
        breeze. Wretched are they whom
you dazzle, though untried. As for me, the sacred wall
with its votive tablet declares that I have hung up
    my sodden garments to the god
        who rules the sea.

Several excellent studies have been done on Horace's verbal artistry in *Ode* 1.5, on how words correspond to one another through placement or meaning or even sound.[1] It has not been noted, however, that the poem has a structure of **inverse parallelism**:

A	The *puer* is *perfusus liquidis...odoribus*	1f.
B	Pyrrha's appearance	4f.
C	Pity for the *puer*	5
D	Changeful faith, gods and sea	5-7
E	The winds	7
F	The *puer* is inexperienced	8
G	*qui...fruitur*	9
G'	*qui... spera*	10f.
F'	The *puer* is inexperienced	11
E'	The breeze	11
D'	Changeful (breeze)	12
C'	Pity for all Pyrrha's lovers	12
B'	Pyrrha's deceptive appearance	13
A'	The poet's *vestimenta* are *uvida*	14-16

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[1] Commager (1962:51-3), Henderson (1964:53-60), Fredericksmeyer (1965: 180-5), Brown (1981:17-22), Vessey (1984:457-69) and Hoppin (1984:54-68).

To the lad **drenched** with perfumes (A) corresponds the **soaking-wet** clothes of the poet (A^1), after his own chastening experience on the rough sea which is Pyrrha (*aspera ...aequora* - ll.6f.) (Fredericksmeyer 1965:181). In mythology Pyrrha is the wife of Deucalion, and they are the two **survivors** of the Flood, so that there is a certain correspondence between the figure of the poet as a shipwrecked sailor, a **survivor** of the storm, and (the name of) Pyrrha.

Clearly, the poet is thankful to the god (be it Neptune or Venus) that he has escaped '**death**' by drowning on the metaphorical sea which is Pyrrha. One is invited to think that this 'sailor' had made a vow to the god to dedicate a votive tablet in the temple, should he escape death by drowning. Putnam (1970:253) has shown that an oblique reference to **death** can also be seen at the beginning of the poem: the reference to roses and perfumes, coupled with the word *urget* in l.2, which often occurs in contexts of death,[5] may well be intended to remind one of the burning of a corpse on the funeral pyre. 'Hence Pyrrha, blonde seductress, becomes a beacon of fire that lures ignorant seafarers to their destruction and the pyre on which they suffer the *ardor* not of love, but of death' (p.253).

The lad is deeply **involved** in his effort to impress his person on Pyrrha, hence the *multa* in l.1 and the *per-* of *perfusus*, whereas the poet is thankful that it is all over (*suspendisse* - l.15): in hanging up and dedicating his wet clothes to the god he **detaches** himself from his past experience with Pyrrha. His wet clothes are no longer part of him, as opposed to the lad who himself is *perfusus*.

There is also a difference in tone in the descriptions of the boy's and the poet's situation. Both are pictured in slightly comical terms (the faintly ridiculous over-liberal application of perfumes by the boy and the poet's sodden clothes), but in the case of the poet there is also dignity. 'The *decorum* of the temple scene, underlined by the metrically massive effect of *suspendisse potenti ... vestimenta*, and the

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[5] Imminent death can be said to press on someone (*Ode* 1.15.23) and so too actual death (*Ode* 1.24.6 and *Ode* 4.9.27).

stateliness and symmetry of the structure of the sentence, lend to the statement of the poet an air of detached dignity. To this the frivolous atmosphere of the erotic scene in the grotto stands in marked contrast' (Fredericksmeyer 1965:184).

The poem (and the poet) moves from 'grotto to temple' (Vessey 1984:468), from love to religion, from deep involvement to detachment. To this point I have compared the situation of the boy with that of the poet, but ultimately the poem is about the poet and Pyrrha. In a sense the word *me* in l.13 may be said to answer the question of l.1: the *quis* is, or at least was, the poet, in that he too has gone through the experience of the lad [t]

With regard to B and B^1, Vessey's suggestion (1984:467) that *intemptata* (l.13) be taken in a **metallurgical** sense is attractive, especially if, as he suggests, one reads *nites* in conjunction with *flavam* (l.4)[u] and *aurea* (l.9): she shines as if she is gold, but if one assayed her she would prove to be base metal.

The description of Pyrrha's appearance in ll.4f. (B) may already contain a hint of the **deceptiveness** which is so explicit in ll.12f. (B^1), if one accepts Vessey's contention (1984:462) that *flavam* in l.4 in all likelihood refers to **dyed** hair.[v]

A second attractive interpretation is to take *intemptata* to mean 'untried', as in an 'untried route', with Pyrrha still being seen as the sea, a glittering sea (*nites* - l.13) that will turn out to be rough (*aspera* - l.6), owing to the black winds (*nigris...ventis* - l.7). And the 'black winds' seem to refer to her temperamental nature, with its unexpected changes in mood (cf. *aurae / fallacis* - ll.11f.) (E and E^1).

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[t] See Henderson (1964:55), Fredericksmeyer (1965:184), Brown (1981:18, 21) and Hoppin (1984:64-6).

[u] *Fulvus* is the regular word used to describe the colour of gold (*TLL* 6.1.1534.45ff.), but *flavus* is also used on occasion (*TLL* 6.1.889.40ff.), e.g. in Verg. *Aen.* 1.592f.

[v] Murgatroyd (1980:174) points out that blonde hair, not being common among the Greeks and Romans, was admired by them and often achieved by dyeing (Prop. 2.18D.27f.; Ov. *am. 1.14*).

In both B and B^1 Pyrrha's appearance is described in prominently placed two-word phrases: *simplex munditiis* (l.5) and *intemptata nites* (l.13), in exactly the same metrical position. In both cases there is a slight tension between the two words. Quinn (1964:69) speaks of a two-word paradox with reference to *simplex munditiis*. *Munditiae* suggests attention to detail, yet her aim is *simplicitas*. She achieves the latter by means of the first. The result is chic. Similarly there is tension between *intemptata* and *nites*. Closer inspection will reveal that all that glitters is not gold.

With regard to the expressions of pity (*heu* - l.5, and *miseri* - l.12) (C and C^1), the latter broadens the picture by being plural, so that the particular pitiful fate of the lad is shown to be the fate of all who are dazzled by Pyrrha's appearance. In this way the poet prepares the ground to introduce himself as one of the *miseri*, but one who has already gone through the experience of disillusionment.[v] This movement from singular to plural is also evident in the movement from *cui* (the interrogative pronoun in l.4) to *quibus* (the relative pronoun in l.12) (Brown 1981:20f.).

It is striking how the real Pyrrha (D E and D^1 E^1), as opposed to the Pyrrha of the boy's naive imagination (G and G^1), is portrayed in metaphorical terms: she is a changeful sea. The words *Pyrrha* in l.3 and *aequora* in l.7 occur in exactly the same metrical positions, pointing to their equation (Fredericksmeyer 1965:180). As Vessey (1984:465) puts it: 'Whereas the boy and his imagined Pyrrha remain as human beings, with adjectives applied to them befitting their humanity, the real Pyrrha is presented only in terms of the violent, uncontrolled, and uncontrollable elements.'

The *aura fallax* of ll.11f. (E^1), the deceptive breeze of the present moment, reveals the dark side of its nature in l.7 (E), when it has turned to *nigri venti*, black winds, chopping up the sea. Quinn (1964:73) explores the possibility that *aura* may also

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[v] The use of exclamations of pity, as one of the sets of correspondences in a structure of inverse parallelism, also occurs in *Ode* 1.15, with *heu heu* in l.9 and *heu* in l.19.

refer to the 'power of fascination an attractive woman possesses, a special emanation or breath of divinity, associated with goddesses.' She fascinates, hiding the more temperamental side of her nature for the moment, but eventually the elemental forces assert themselves.

The boy's **inexperience** is referred to in l.8 (F) and l.11 (F^1). In l.8 it is predicted that he will prove to be *insolens* (unaccustomed) with regard to Pyrrha's changeability despite repeated experiences of it (*quotiens* - l.5). *Insolens* can also mean 'presumptuous', i.e. the lad thinks too highly of himself if he believes that he will succeed where others have been disappointed (Fredericksmeyer 1965:182; Quinn 1964.72). He is presumptuous because he is inexperienced, a youthful idealist. *Emirabitur insolens* refers to his future continued inexperience, despite repeated disappointments, whereas *nescius* refers to his present lack of experience, before his first disappointment.

The central elements (G and G^1) concern the boy's naive belief that Pyrrha is an uncomplicated lady, always golden, available and lovely. If the two *qui* clauses run parallel, then *nunc* in l.9 is answered by *semper...semper*: he hopes that she will always be as she is now. If the present enjoyment (*fruitur*) is matched by the expectation (*sperat*) of future enjoyment, then *credulus aurea* is matched by *nescius aurae fallacis*. *Aurea* (l.9) is picked up by *aurae* (l.11) (similar sound and same position in line): she is believed to be solid gold, but in fact she may, as the sea, be whipped up by the *aura fallax* which has changed to a *niger ventus*. Thus *nescius* does double duty in the structure, matching both *insolens* and *credulus*.

The poet has clearly gone through the same process of disillusionment as that which lies in store for the boy. Perhaps he also complained to the gods once, as he foresees the boy will do (*mutatosque deos flebit* - l.6), but now he gives thanks to the god of mariners (*maris deo* - l.16) that it is all over. The poem's structure of **inverse parallelism** iconically reflects this **reversal**.

Ode 1.20

Vile potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.
Caecubum et prelo domitam Caleno
tu bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

You will drink from common cups cheap Sabine
which I myself stored and sealed
in a Greek jar, when such applause was given
to you in the theatre,
dear Knight Maecenas, that the banks
of your native river along with the playful
echo of the Vatican Mountain returned
your praises.
You can drink Caecuban and grapes crushed
by the Calenian press, neither Falernian vines
nor the Formian hills flavour
my cups.

This short poem has a simple structure of **inverse parallelism**:

A	Horace's wine is cheap		1-3
B	Maecenas' applause	*datus... ...tibi plausus*	3f.
B^1	Echo of the applause	*redderet laudes tibi* (7)	5-8
A^1	Horace's wine is not the best		9-12

Correspondences between A and A^1 are the mention of **regions** in both, the words for **drinking**, *potabis* (l.1) and *bibes* (l.10), and the reference to **drinking vessels**, *cantharis* (l.2) and *pocula* (l.12).

With regard to the **regions** in A^1 Nisbet and Hubbard (1970:250) point out that even the regions from which the four wines originated occur in **inverse parallel** order: Latium (Caecuban), Campania (Calenian), Campania (Falernian) and Latium (Formian). But the sound pattern is one of **parallelism**: C C F F.

The reference to *Graeca...testa* (l.2) has been seen by some commentators as an indication of the flavouring of the wine. 'The jar would retain some of the aroma of the nobler vintage and impart it to the Sabine wine' (Page 1883:182; cf. Quinn 1980:163). Nisbet and Hubbard, however, object on the grounds that Greek wine was not necessarily better wine, and because 'a Greek jar was impregnated with salt which would act as a preservative' (Nisbet & Hubbard 1970:247). The latter argument makes sense if one considers that the point is precisely that the wine is nothing special in itself - if the supposed Greek flavouring was rather wonderful one could still be left in doubt whether the poet's own wine was not perhaps as good as or better than the possibilities mentioned in the last four lines, which is not what he is trying to say, at least not on the surface level (see footnote below) - but that it is special in that it was 'bottled' on the same day as Maecenas received his applause, so that the idea of preservation is important (cf. *conditum levi* - l.3). It has sentimental value, not intrinsic value as wine.

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In B and B^1 there is a **verbal echo**, as the diagram shows, which reflects the historical **audible echo** on the occasion when Maecenas was cheered in the theatre of Pompey after a serious illness. The poem's structure of **inverse parallelism** reinforces the idea of an echo.

Perhaps the words in the centre of the structure, *care Maecenas eques* (l.5), are meant to suggest the crowd's actual words of appreciation. In a certain sense Horace's bottle of Sabine wine is the third echo, so to speak, in that it too recalls the applause of that occasion.[8] The wines of the last four lines bestow honour on a guest when he appreciates **their** quality, but this particular Sabine wine bestows honour on the guest by recalling the occasion when **his** quality as a person was appreciated.

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[8] Commager (1962:326) sees the **poem** as a **humorous echo** of that occasion. Putnam (1982:102-6) also argues quite persuasively that the wine can be seen as a symbol of Horace's poetry. Horace's poem recalls the memorable day, and is more valuable than the people's applause. Putnam shows that both the words *condo* and *lino* (cf. *conditum levi* - l.3) are used elsewhere by Horace to describe the poetic process. According to this interpretation Sabine (= Roman) content is put in Greek containers, i.e. Greek metres. The words *vile* and *modicis* in l.1 may then, I suppose, be regarded as a reference to the *genus tenue*. According to Putnam *temperant* (l.11) can have the secondary sense of 'dilute', which may point to the superiority of Horace's wine! Putnam's reading provides an attractive secondary interpretation of the poem, based on ambiguity.

Ode 1.29

Icci, beatis nunc Arabum invidas
gazis, et acrem militiam paras
non ante devictis Sabaeae
regibus, horribilique Medo
nectis catenas? quae tibi virginum 5
sponso necato barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis 10
pronos relabi posse rivos
montibus et Tiberim reverti,
cum tu coemptos undique nobilis
libros Panaeti Socraticam et domum
mutare loricis Hiberis, 15
pollicitus meliora, tendis?

Iccius, are you now eyeing the rich treasures
of the Arabians and are you preparing for fierce warfare
against the as yet unconquered kings of Sabaea,
and for the dreadful Mede
are you forging chains? What barbarian maiden 5
will be your slave once her betrothed is killed?
What boy from a royal court, with perfumed locks,
will be made to stand as your cup-bearer,

taught on his father's bow to aim Chinese
arrows? Who would deny that streams rushing
  down can flow back up steep
    mountains and the Tiber reverse its course,
when you, who showed promise of better things,
strive to exchange the books of noble
  Panaetus, bought everywhere, and the Socratic
    school for Spanish corselets?

Quinn (1980:178) described the structure of this ode as consisting of an 'opening triad of direct questions' (*invides?* (l.1), *paras?* (l.2) and *nectis?* (l.5)) followed by a 'second triad of questions arranged as a tricolon crescendo' (*quae?* (l.5), *quis?* (l.7) and *quis?* (l.10)). It is a valid analysis, but the poem can also be analysed along the following lines:

A	Iccius (surprisingly) intends the unprecedented or impossible in going off to war		1-5
B	Female booty	*quae...virginum ...barbara*	5f.
B^1	Male booty	*puer quis* (7)	7-10
A^1	The impossible can happen in nature too, if Iccius surprisingly exchanges learning for war		10-16

The element of the **unprecedented** or the **impossible** in A consists of the intention of Iccius, all people, to tackle **as yet unconquered** kings and enemies. As it progresses, the first sentence may be read as suggesting incredulity: "**you** forging chains for the **dreadful Mede**?". In A^1 there is also an attempt to point out just how surprising it is that Iccius should go to war by putting it on a par with the **impossible** in nature, and by pointing out just how different his former behaviour was: whereas formerly he went everywhere (*undique* (l.13) - all over town, one presumes, or perhaps within the boundaries of the Greco-Roman world, at least) to collect books,

he now wishes to go to the ends of the earth (as far as China! - l.9) for treasure, slavegirls and slaveboys.[y] Thus, comical exaggeration occurs at both the beginning and the end of the poem (see Syndikus 1972:270-2).

Both the **reversal** in Iccius' behaviour, as he exchanges one pursuit for another, and the **reversals** envisaged in nature (cf. *reverti* - l.12) are reflected by the poem's structure of **inverse parallelism**.[z]

In A the poet starts off by mentioning the ultimate object of Iccius' project, namely **wealth**, and proceeds to the **means** by which he would have to obtain it: fighting against as yet unconquered kings, which could be an indication of the challenge involved, to do the unprecedented, but also of the **dangers** inherent in such adventures. There may be good reason why the Sabaean kings have not yet been conquered.

In A^1 the ultimate aim is no longer mentioned but only the **means**, in realistic detail: Iccius will have to put on a corselet and make war. The corselet is, of course, part of a soldier's defensive equipment, which again points to the fact that this expedition will not be without its dangers.

With regard to B and B^1, it is clear that the two people mentioned represent the exotic prizes of war one may dream of winning in such campaigns. By making the fantasy

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[y] 'Horace is having fun by inflating the sphere of operations beyond all possibility' (West 1995:138).

[z] The ode stands as imaginative mirror of its addressee himself, a verbal icon mimicking structurally the ominous reversal portended in his life, his twistings in on himself and the other inversion of nature which his turnabout might impose on others' (Putnam 1995a:98). Putnam sees inverse parallelism in the poem's temporal structure (present in stanzas 1 and 4, and future in stanzas 2 and 3) See also Putnam's other observations on inverse parallelism, especially on the smaller scale (pp.197f.).

so explicit, even exaggerated, and questioning it at the same time, the poet shatters it. It is mere romanticism (cf. Quinn 1980:179). It is unrealistic to expect devoted service from a girl whose betrothed he has killed. So too with the cup-bearing boy: after two lines in which a romantic picture is painted of this boy - a Ganymede figure, according to West (1995:138) - Iccius is suddenly reminded that the boy could be very dangerous too. The word *Sericas* (l.9) lends an exotic touch, but *sagittas* (l.9) is ominous, especially if he should take aim (*tendere* - l.9) at his new master.

Throughout the poem, then, the poet undermines Iccius' intentions by incredulity and by hinting at the dangers involved in the enterprise.

Ode 1.33

Albi, ne doleas plus nimio memor
immitis Glycerae neu miserabilis
decantes elegos, cur tibi iunior
laesa praeniteat fide.
insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoen: sed prius Apulis
iungentur capreae lupis,
quam turpi Pholoe peccet adultero.
sic visum Veneri, cui placet imparis
formas atque animos sub iuga aenea
saevo mittere cum ioco.
ipsum me melior cum peteret Venus,
grata detinuit compede Myrtale
libertina, fretis acrior Hadriae
curvantis Calabros sinus.

Albius, do not grieve excessively mindful
of cruel Glycera, nor keep on singing piteous
elegies on why a younger man outshines you
and her faith is broken.
Love for Cyrus burns Lycoris notable
for her low forehead, Cyrus inclines
towards rough Pholoe: but she-goats
will be yoked with Apulian wolves

before Pholoe will sin with an ugly adulterer.
Such is Venus' pleasure, whom it pleases to send
ill-matched appearances and hearts under a brazen yoke
in cruel jest.
Me myself, when a worthier Venus sought me,
Myrtale detained with pleasant shackle,
a freedwoman more vehement than the waves of Hadria
as it rounds into Calabria's bay.

The structure of the poem can be represented as follows:

A	Albius' involvement in a love triangle - outshone by a *iunior*		1-4
B	Love triangles in general, a typical example	*amor* (6) *iungentur* (8)	5-9
B^1	Love triangles in general, the cause	*Venerī* (10) *iuga aenea* (11)	10-12
A^1	The poet's involvement in a love triangle - held captive, when *melior Venus* called		13-16

Hem' ld (1956:291) has shown that in each of the three triangles there is an A - B : B - C pattern, viz. Albius - Glycera : Glycera - *iunior*, Lycoris - Cyrus : Cyrus - Pholoe, and *melior Venus* - the poet : the poet - Myrtale.

The fundamental similarity between the three triangles is the element of **frustration**, brought about in each case because people fall in love with unlikely, **inappropriate** persons.

In the **first triangle** the unlikelihood appears to have to do with age. Two interpretations are possible. Albius Tibullus is outshone by a ***iunior***, i.e. someone younger than himself, which may mean that Glycera herself was too young for him. She is called *immitis Glycera* (l.2) - the adjective can be understood to mean 'harsh' or 'stern', or 'unripe', i.e. too young. Both meanings may be intended. The latter would tie in well with her name, which suggests sweetness: she is bitter-sweet, certainly in Tibullus' experience, for she is not yet 'ripe' (Putnam 1972:82). Thus, Tibullus is undone because he falls in love with a girl of inappropriate age.

Alternatively, Glycera may be the one who has an inappropriate infatuation, preferring a toy-boy to the more natural choice, Tibullus. She did once promise faithfulness to Tibullus, but has now broken her faith (*laesa...fide* - l.4). Tibullus must not ask why a *iunior* outshines him, because in love precisely such unlikely, inappropriate things happen. The latter interpretation seems the more natural, in view of the general drift of the argument.

With regard to the **second triangle**, the poet gives a clue in ll.10f. as to why the couples or would-be couples are ill-matched: they are unequal in appearance or temperament. Cyrus can have the **beautiful** Lycoris - a low hairline on the front was considered beautiful (Nisbet & Hubbard 1970:312) - but somehow he prefers the '**rough**' Pholoe. 'Pholoe was a mountain in Arcadia on the border of Elis, notorious in legend as a haunt for Centaurs. No wonder, then, that she is "rough"' (Putnam 1972:81; see also Nisbet & Hubbard 1970:373). But Pholoe will not have him, considering him to be a *turpis adulter* (l.9). Unlike the first triangle, where Glycera and the *iunior* at least for the moment share a mutual infatuation, the second triangle is characterised by **sustained frustration**: Lycoris wants Cyrus, but Cyrus will not have her, because he wants Pholoe, who, in turn, will not have him. The chain could have been extended, but it is cut short when Pholoe's reason for finding fault with him is given, not the name of her own preferred partner.

In the **third triangle** the situation is both similar to and different from that of the first triangle. Like Glycera the poet has two options in love, but settles for the second, more unlikely choice: Glycera chooses a *iunior*, the poet prefers a woman who is *fretis acrior* to one who is a *melior Venus* - the use of **comparatives** in A and A' establishes correspondence between the two sections. But the poet's ostensible plan is to console Tibullus by showing that others, including himself, have suffered the same fate, of being outdone by love's strange choices. However, unlike Tibullus, who, like Lycoris, finds himself on the edge of the triangle, the poet is in the centre of the tug of war. He has two options, whereas Tibullus is frustrated with regard to his single goal. Admittedly, the poet presents his situation as one of being 'detained' by Myrtale, as if he has no choice: he is a slave to a freedwoman (Putnam 1972:83).

In the first and second triangles verbs with the prefix *de-* occur in exactly the same metrical position (*decantes* in l.3 and *declinat* in l.7) to describe the frustrated efforts of Tibullus and Cyrus respectively. In the third triangle the subject of the verb with the prefix *de-* (*detinet* in l.14) is Myrtale, not the poet. The poet presents himself as a passive agent in the situation, but we hardly feel sorry for him for not being able to exercise the option which the *melior Venus* offers, detained as he is by a 'pleasant shackle' (*grata...compede* - l.14). Myrtale may be *fretis acrior*, but she undoubtedly has other compensating attributes. Minadeo (1982:27) says that *curvantis Calabros sinus* suggests voluptuous female sensuality, so that the undulating *sinus* does perhaps not only refer to the Calabrian coastline.[aa]

The poet's situation is therefore not entirely similar to that of Tibullus, and the latter may well have wondered why he did not feel consoled when told of the poet's predicament. Like Venus the poet is capable of a *saevus iocus* (cf. l.12).

[aa] West (1995:160f.) records all the scholars who read these lines in similar vein, while objecting strongly to it himself: 'So here only literary scholars would think about the sinuosities of the "curvaceous" Myrtale...Horace is not here thinking of Myrtale's figure but of her anger.' Horace does, however, describe Myrtale's fetters as *grata*, so that one may well be justified in seeing *double entendre*.

One may also consider whether the Calabrian coast is mentioned to broaden Tibullus' horizons, to lift him out of his self-centred self-pity. There is a world out there, beyond the bounds of love. This is, we shall see, Horace's procedure in *Ode* 2.9, where Valgius insists on writing elegies on lost love.

Concerning B and B^1, B provides an **example** of a typical love triangle, whereas B^1 provides the **cause** of such triangles, viz. the perverse pleasure Venus derives from such complicated situations. Correspondence is established by the synonymous words *amor* (l.6) and *Veneri* (l.10), occurring in exactly the same metrical positions, and also by the words *iungentur* in l.8 and *iuga* in l.11.

In this poem the **inverse parallelism** in the structure reinforces the idea of frustrated **non-progression** inherent in the meaning of the poem, although the last two lines are also suggestive of a broader vision, of escape. Even the love **triangles** mentioned by Hembold (which can also be represented as follows: A loves B, but B loves A^1) are reflected by the structure of inverse parallelism.

Ode 1.6 and another *recusatio*, *Ode* 2.12

In this section I wish to draw attention to how the poet uses the opposition between love and war to excuse himself from writing on military or epic themes. This opposition is part of the very structure of the poems to be considered. I also wish to draw attention to marked similarities in the structure of *Odes* 1.6 and 2.12.

Ode 1.6

Scriberis Vario fortis et hostium
victor Maeonii carminis alite,
quam rem cumque ferox navibus aut equis
miles te duce gesserit:
nos, Agrippa, neque haec dicere nec gravem 5
Pelidae stomachum cedere nescii
nec cursus duplicis per mare Ulixei
nec saevam Pelopis domum
conamur, tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat 10
laudes egregii Caesaris et tuas
culpa deterere ingeni.
quis Martem tunica tectum adamantina
digne scripserit aut pulvere Troico
nigrum Merionem aut ope Palladis 15
Tydiden superis parem?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur
non praeter solitum leves. 20

You will be written of by Varius, a bird of Homeric song,
as brave and a conqueror of enemies,
whatever feat with ships or horses the fierce
soldier will have achieved under your leadership.
I, Agrippa, try to sing neither of these things
nor of the heavy bile of Peleus' son who knew not to yield
nor of the journeys over the sea of double-dealing Ulysses
nor of the cruel house of Pelops,
too slight for lofty themes, while modesty
and the Muse ruling the unwarlike lyre forbid me
to detract from the praises of excellent Caesar
and of you through lack of ability.
Who will write worthily of Mars clad
in adamantine tunic and Meriones black
with Trojan dust or Tydides equal to the gods
through the aid of Pallas?
I sing of banquets, of the combats of maidens
fiercely attacking young men with cut nails,
light as usual, whether unattached
or somewhat on fire.

The structure of the poem appears to be the following:[bb]

A	Varius will write of Agrippa's wars	1-4
B	Three epic themes which the poet does not attempt	5-8
C	The reasons why he does not write on lofty themes	9-12
B^1	Three epic themes: who could do justice to them?	13-16
A^1	The poet writes of love wars	17-20

[bb] Also noted by Cody (1976:37). Alternatively *scriberis* (l.1) and *scripserit* (l.14), and *nos* (ll.5 and 17) point to an A B C A^1 B^1 pattern (see Putnam 1995a:51).

For the sake of comparison I shall discuss *Ode* 2.12 alongside *Ode* 1.6.

Ode 2.12

Nolis longa ferae bella Numantiae
nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,
nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
fulgens contremuit domus
Saturni veteris; tuque pedestribus
dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
regum colla minacium.
me dulces dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentis oculos et bene mutuis
fidum pectus amoribus,
quam nec ferre pedem dedecuit choris
nec certare ioco nec dare brachia
ludentem nitidis virginibus sacro
Dianae celebris die.
num tu quae tenuit dives Achaemenes
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos,
cum flagrantia detorquet ad oscula
cervicem aut facili saevitia negat,
quae poscente magis gaudeat eripi,
interdum rapere occupet?

You would not wish the drawn-out wars of fierce Numantia
nor hard Hannibal nor the Sicilian Sea
crimson with Punic blood to be fitted
to the soft measures of the lyre,
nor the savage Lapiths or Hylaeus wild
with wine or the sons of earth subdued
by Herculean hand, at which danger
the shining house of ancient Saturn
trembled; better that you should write
of Caesar's battles in historical feet,
Maecenas, and of the necks of threatening
kings led along the streets.
Me the Muse has wished to tell of the sweet
songs of Mistress Licymnia, her brightly
flashing eyes and heart firmly faithful
in mutual love,
for whom it has not been unbecoming to move her feet
in dance, nor to compete in jest nor to offer her arms
in play to the bright maidens on the sacred
day of crowded Diana.
For would you wish to exchange a lock
of Licymnia for all that rich Achaemenes held
or the Mygdonian wealth of fertile Phrygia
or the full houses of the Arabians,
whenever she bends her neck to flaming
kisses, or in playful cruelty refuses,
who more than one who asks enjoys to have them snatched,
and sometimes grabs them first herself?

Many astute observations on the structure of *Ode* 2.12 have been made by Santirocco (1980:223-36) and by Nadeau (1980:202-4). The latter proposed that ll.17-20 correspond to ll.1-4, ll.21-4 to ll.5-8, ll.25-8 to ll.9-12, whilst ll.13-16 occupy the centre, i.e. there is an A B C D A^1 B^1 C^1 pattern. My own proposal gives a structure of **inverse parallelism**:

A	Real historical battles		1-4
B	Mythological battles	*domus* (8)	5-9
C	What Maecenas should do: write about battles	*pedestribus* (9)	9-12
D	*me...Musa*		13
D^1	*me voluit dicere*		14
C^1	What Licymnia did : dance and jest ('battle')[cc]	*ferre pedem* (17)	17-20
B^1	Mythological riches	*domos* (24)	21-4
A^1	Love battles		25-8

It is striking how both *Ode* 1.6[dd] and *Ode* 2.12 begin and end with the opposition between real **historical wars** and '**love wars**' (*proelia amoris*), the distinction the Roman elegists were so fond of. This strong contrast is reinforced by the placement of the topics at the beginning and end of structures of inverse parallelism, which suggest that they are figuratively as far apart as they literally are. In *Ode* 2.12 the 'love war' (A^1) is not as fierce as in *Ode* 1.6, having more the character of a playful battle for supremacy, but certainly the verbs *eripi* (l.27) and *occupet* (l.28) have 'military potential' (Santirocco 1980:232).

[cc] *Certare* (l.18) can occur with reference to battle, and so too *dare brachia* (l.18), in the sense of 'surrender'.

[dd] I do not discuss *Ode* 1.6 in full. For recent readings which point out subversive and humorous elements in Horace's handling of the epic material, see Davis (1991:36-9), Ahern (1991:301-14), Harrison (1992:137-41) and Putnam (1995a:53-6). Horace misrepresents Homer several times, which 'supports his posture of being unable to compose epic properly' (Ahern 1991:310).

Equally striking is the fact that in both poems the B and B¹ sections are devoted to **mythological** or **legendary** allusions, as opposed to the **historical** references at the beginning of these poems. In *Ode* 1.6 the correspondence between B and B¹ is stronger than in *Ode* 2.12, in that the same theme is referred to in both sections the Trojan War and its aftermath,[cc] whereas in *Ode* 2.12 it is only really the 'evocative use of proper names' (Santirocco 1980:231) that binds the two sections, one of which deals with mythological battles and the other with legendary riches (see also Nadeau 1980:203).

A third common structural feature is the fact that in both poems the **reason(s)** for declining to write on military themes is/are given in the **central section** (C in *Ode* 1.6, and D and D¹ in *Ode* 2.12). In *Ode* 1.6 a complex of reasons is given in the central section, whilst the central section of *Ode* 2.12 contains a single reason. In both cases, however, the **Muse** is somehow responsible: in *Ode* 1.6 the Muse forbids him to write about military exploits, and in *Ode* 2.12 the Muse has another topic in mind for the poet.

The fact that there are **boundaries** outside of which the poet is not allowed to stray is reflected by the structures of **inverse parallelism** in *Ode* 1.6 and *Ode*2.12. These boundaries are spelled out most clearly in the **centres** of the two poems' structures, i.e. the poet's **enclosure** is iconically reinforced.

With regard to the central section of *Ode* 2.12 Santirocco (1980:225) pointed out that the word *nolis* (l.1) is picked up by *voluit* (l.14) and again later by *num...velis* (ll.21-3), to create a tripartite movement from Maecenas' supposed negative attitude towards warlike themes in lyric metres (he is co-opted by the poet, i.e. these sentiments are simply attributed to him), to the Muse's positive preference for Horace as a love poet, and finally to Maecenas' negative attitude to riches if the alternative is Licymnia.

[cc] There may also be allusions to Varius' poetical works in both ll.8 and 13 (see Cairns 1995:214).

The use of **anaphora** in the central stanza (*me... ...me* - ll.13f.) is typical of Horace. Notice the chiasmus in ll.13f. (Santirocco 1980:229):

me dulces dominae Musa Licymniae cantus me
a b c d c b a.

In the light of the first three observations above on structural features common to *Ode* 1.6 and *Ode* 2.12 one can draw the conclusion that Horace had almost developed a **formula** to write a *recusatio*.[11] He is, however, careful to introduce variations into the theme. In *Ode* 1.6 the suggested **alternative author**, Varius, is introduced immediately, whereas in *Ode* 2.12 the name is withheld until l.9, and with good reason, because the addressee, Maecenas himself, is the surprise nominee.

If Licymnia is the pseudonym for Terentia, Maecenas' wife, as many scholars think (e.g. Page 1883: 201f., Syndikus 1972:415),[12] it would provide further support for seeing correspondence between C and C[1] in *Ode* 2.12. Alternatively the correspondences which already exist - their ability to use their 'feet' and the idea of a 'contest' in both - could advance the case for identifying Licymnia with Terentia. The introduction of Maecenas' wife would fit in very well in a poem in which the poet has already co-opted the addressee. The addressee can hardly refuse the poet's wish to extol the addressee's wife, and so to write about love, which is what he wants to do in the first place, in any case.

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[11] For a useful overview of the *recusatio* in Augustan poetry see Lyne (1995:31-9).

[12] Lyne (1995:104), however, is convinced that Licymnia is the poet's *domina*.

Ode 1.7, and another ode in which geography plays an important part in the structure, _Ode_ 2.9

Ode 1.7

Laudabunt alii claram Rhodon aut Mytilenen
aut Ephesum bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignis aut Thessala Tempe:
sunt quibus unum opus est intactae Palladis urbem 5
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam:
plurimus in Iunonis honorem
aptum dicet equis Argos ditisque Mycenas:
me nec tam patiens Lacedaemon 10
nec tam Larisae percussit campus opimae,
quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo 15
saepe Notus neque parturit imbris
perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores
molli, Plance, mero, seu te fulgentia signis
castra tenent seu densa tenebit 20
Tiburis umbra tui. Teucer Salaminia patremque
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristis adfatus amicos:
'quo nos cumque feret melior fortuna parente, 25
ibimus, o socii comitesque.

nil desperandum Teucro duce et auspice Teucro![bh]
certus enim promisit Apollo
ambiguam tellure nova Salamina futuram.
o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas;
cras ingens iterabimus aequor.'

Others will praise famed Rhodes or Mytilene
or Ephesus or the walls of Corinth of two seas
or Thebes renowned for Bacchus, Delphi
for Apollo or Thessalian Tempe.
There are those whose sole task it is to celebrate
in unbroken song the city of ever-virgin Pallas and
to place upon their brow the olive plucked from every side.
Many in honour of Juno
will tell of Argos fit for horses and rich Mycenae.
Me neither hardy Lacedaemon
nor the plain of wealthy Larisa has struck so much
as the house of echoing Albunea
and cascading Anio and Tiburnus' grove and orchards
watered by restless rivulets.
As the bright South wind often wipes clouds
from the darkened skies and is not always pregnant
with rain, so you must wisely remember to
put an end to sadness and the troubles of life
by means of mellow wine, Plancus, whether the camp
shining with standards holds you or the dense shade
of your own Tibur will hold you. When Teucer fled Salamis
and his father, he is still said to have bound

[bh] I differ from the OCT, which reads *auspice: Teucri.* See Nisbet & Hubbard's defence (1970:107) of *auspice Teucro.*

a garland of poplar about his temples flushed with wine
and to have spoken thus to his sorrowful friends:
'Wherever Fortune kinder than my parent will take us
we shall go, o partners and companions!
Do not despair while Teucer is leader and the diviner is Teucer!
For unerring Apollo promised
that there will be a second Salamis in a new land.
O brave men who have often suffered
worse with me, now drive away cares with wine;
tomorrow we shall cross again the immense sea.'

In *Ode* 1.7 the structure of **inverse parallelism** serves to strengthen the case for the unity of the poem (on the unity, see Elder 1953:1-8, Lohmann 1994:430-48, Döpp 1994:305-14).[ii]

A	The example of others (3rd person)		1-9
a	Greek islands and sea-side towns		1f.
b	Bacchus and Apollo		3f.
c	A garland of olive		7
B	How the poet enjoys Tibur		10-12
C	Vivid images from nature (trees and water)		13f.
C'	Vivid images from nature (wind and water)		15-17
B'	How Plancus may enjoy life,		17-21
	in the army or in Tibur	- role of wine	
A'	The example of others		21-32
c'	A garland of poplar		23
b'	Bacchus and Apollo		22, 28
a'	Greek island and sea journey	- role of wine	21, 29, 32

[ii] Some of the correspondences are also pointed out by Lohmann (1994:446-8).

The use of **geography** to establish correspondence is noteworthy: the poem **starts** and **ends** with Greek placenames, whilst the centre contains two references to the Roman town of Tibur.

The relationship between A and A^1 is one of **contrast**, that of settled and highly unsettled existence. This fairly loose thematic link is strengthened by the correspondence between a b c and c^1 b^1 a^1.

The first four places (a) mentioned are all either **Greek** islands or **Greek** coastal towns, i.e. they have a connection with the **sea**. This is made explicit in the case of Corinth (*bimarisve Corinthi moenia* - ll.2f.). So too at the end of the poem (a^1) the sea is explicitly mentioned (*aequor* - l.32), and Salamis is, of course, a **Greek** island too (ll.21, 29). Bliss (1960:36) writes: 'The poem comes full circle: we start with a travelogue, we end with a traveller.'

Vaio (1966:169) points out that the motif of **colonization** also binds the beginning and end of the poem. The founding of a new city is explicitly mentioned in ll.28f., whereas Rhodes, Mytilene and Ephesus (ll.1f.) are all traditionally colonies founded from mainland Greece.

The next three places (ll.3f.) (b) are all connected to either **Bacchus** (Thebes) or **Apollo** (Delphi and Tempe).[ii] Bacchus (l.22) and Apollo (l.28) (δ) feature in the second half of the poem too, and again Apollo is present in his prophetic capacity. We may perhaps assume that the oracle of ll.28f. was uttered at Delphi (cf. l.3). The theme of prophecy surfaces too in *domus Albuneae resonantis* (l.12), for Albunea was the Sibyl of Tibur. The references to Bacchus and Apollo in l.3 serve as preparation for the more extended references to them in ll.22f. and 28f. (see Vaio 1966:169). Bacchus is of course also implicitly involved in ll.19 and 31. Man shall not depend on the oracles of Apollo alone, but also on the fruit of the vine. The wise

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[ii] See Nisbet & Hubbard (1970:96) on Apollo's connection with Tempe.

man shall not depend on the oracles of Apollo alone, but also on the fruit of the vine. He can be content wherever he finds himself, because he can always dispel his cares with wine.

The next element of correspondence is that of **garlands**. The poets who sing of Athens wear garlands of **olive** leaves (l.7) (c), but Teucer wears a garland of **poplar** (l.23) (c^1), presumably because he is setting out on a dangerous journey and needs the protection of Hercules, the patron of adventurers, with whom crowns of white poplar were particularly associated (Nisbet & Hubbard 1970: 104f.).[kk] In this case the garlands can be taken as symbols of two rather different modes of being: the first being the sedentary poet attached to a particular place (the olive indicates that Attica is his subject) and to his craft (poets generally present themselves as wearing garlands - see Nisbet & Hubbard 1970:98), and the second the man of action who is on the move. These two modes of being are also exemplified by the poet (B) and his addressee, Plancus (B^1), respectively.

In B and B^1 **Tibur** features in both the life of the poet (ll.10-12) and that of Plancus (ll.20f.), although in different situations: for the poet Tibur is the place which he prefers ahead of all the famous Greek cities[ll] and he seems able to live out his choice, whereas for Plancus Tibur is just one of the places where he may happen to find himself. The double use of *teneo* in l.20 suggests that Plancus is not free to be wherever he chooses to be, but that he is a prisoner of circumstance. In that situation the use of wine to dispel unhappiness and trouble is advised.

[kk] In *Ode* 2.7.7, 24 **garlands** again feature as elements of correspondence. See too the elements D and D^1 in *Ode* 1.38, and C and C^1 in *Ode* 3.14, discussed below.

[ll] Lohmann (1994:442-4) sees Horace as pursuing the *aurea mediocritas* in choosing the idyllic Tibur ahead of the luxurious Larissa and the hardship of Sparta. The words *nec...percussit* similarly point to his ideal of ἀταραξία.

It has been noted by Lohmann (1994:447f.) that **vivid images from nature** (C and C^1) occupy the centre of the structure. In the case of the poet there is the real enjoyment of a cascade, grove and orchard, whereas in the case of Plancus a simile from nature is used to illustrate how he can import joy into his situation whether he has the enjoyment of nature at Tibur (*densa... ...umbra* - ll.20f.) or not.

The situation of Teucer (A^1) is similar to that of Plancus in that he too has little control over his movements. He may have preferred to be at Salamis (l.21), but only *fortuna* knows where he will end up (ll.25f.). Therefore Teucer's approach to problems (ll.30-2) may be useful for Plancus too.

There is thus a **contrast** between the first half of the poem (A - C) and the second (C^1 - A^1), in that the first shows the situation of people who have a choice as to which city they will praise and presumably inhabit, whilst the second shows the plight of people on the move. This contrast is reflected by the structure of **inverse parallelism**.

The second group of people may find consolation in the thought that they are achieving something new at least (*ambiguam ..Salamina* - l.29). The cities of ll.1-11 are old and established (*claram* - l.1, *insignis* - l.4), whereas the new Salamis does constitute a challenge (ll.30, 32).[mm] With regard to Athens, by contrast, the only challenge (*unum opus* - l.5) is to try to keep up the hymns of praise, and even that is not so easy: Nisbet and Hubbard (1970:97) translate *undique decerptam* (l.7) as 'that has been plucked from anywhere and everywhere.' It is not easy to say anything new about Athens, so one ransacks the writings of others. In short, then, the poet enjoys the pleasures of a sedentary life in the place of his choice. Plancus, like Teucer, has to import pleasure into his situation of hardship and responsibility, but he may also derive some comfort from the thought that he, like Teucer, may yet achieve something new.

[mm] See Lohmann's arguments (1994:449f.) for seeing Teucer as a consciously conceived *alter Aeneas*.

Ode 2.9

Non semper imbres nubibus hispidos
manant in agros aut mare Caspium
    vexant inaequales procellae
        usque, nec Armeniis in oris,
amice Valgi, stat glacies iners
mensis per omnis aut Aquilonibus
    querqueta Gargani laborant
        et foliis viduantur orni:
tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
    surgente decedunt amores
        nec rapidum fugiente solem.
at non ter aevo functus amabilem
ploravit omnis Antilochum senex
    annos, nec impubem parentes
        Troilon aut Phrygiae sorores
flevere semper. desine mollium
tandem querelarum, et potius nova
    cantemus Augusti tropaea
        Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
victis minores volvere vertices,
    intraque prescriptum Gelonos
        exiguis equitare campis.

Not always do the rains drip from the clouds
on the bristly fields, nor do the gusty blasts
ye harass the Caspian Sea
nor on Armeni .n borders,
Valgius my friend, does sluggish ice stay
throughout all the months, or do the oaks
of Garganus labour in the North winds
or are the ash trees despoiled of their leaves:
you always dwell in tearful measures
on the departed Mystes, nor do your words of love
cease when Vesper rises,
or flees before the rapid sun.
Yet neither did the old man who lived for three
generations weep for the lovable Antilochus through all
the years, nor for the youthful Troilus
did his parents and Phrygian sisters
always weep. Cease at last your unmanly
laments, and let us rather sing
of the new trophies of Augustus
Caesar, and rigid Mount Niphates.
and that the river of the Medes, added
to the conquered nations, rolls smaller eddies
and that the Geloni within fixed limits
ride their horses on narrowed plains.

Ode 2.9 is another example of a poem in which **geography** plays a significant part to establish a structure of **inverse parallelism** and, as in the case of *Ode* 1.7, geographical references can be found at the **beginning** and **end** of the poem:

A	Geographical features in the East to illustrate that grim conditions in nature do not prevail at all times			1-6
a	fields (1f.)			
b	sea (2f.)			
c	ice in Armenia (4-6)			
B	Trees			6-8
C	Valgius' continual weeping for Mystes	d	*semper* (9)	9-12
		e	*flebilibus* (9)	
		f	*amores* (11)	
C^1	Examples from mythology of non-continual weeping	f^1	*amabilem* (13)	13-17
		e^1	*plorarit* (13), *flevere* (17)	
		d^1	*semper* (17)	
B^1	*tropaea*			19
A^1	Geographical features in the East to illustrate the extent of Augustus' victories			20-4
c^1	ice on a mountain in Armenia (20)			
b^1	river (21f.)			
a^1	plains (23f.)			

Although the **geographical** features at the beginning (A) and end (A^1) of the poem are used to illustrate two very different points, it appears as if they were **deliberately** made to agree with one another. One can safely assume that the icy mountain, river and fields in the East at the end of the poem were decided upon first, since they relate to the given political situation,[m] and that the sea and icy border at the beginning were deliberately placed in the East to match the former. Mount Niphates (l.20), which happens to be in Armenia and which recalls the ice on the Armenian border (ll.4f.), looks like a most deliberate echo.

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[m] Augustus celebrated a triumph over these Eastern regions in 29 B.C. Vergil also refers to it (*georg.* 3.30-3; *Aen.* 8.725-8).

The first eight lines of the poem are clearly intended not only as an illustration that conditions change, but also that **sad** and **mournful** conditions in particular do not last. Page (1883:250) noted that throughout these lines Horace has selected illustrations from nature which admirably fall in with the idea of grief.

The poet's very use of the illustrations serves also to remind us how one may be inclined to project one's emotions on to nature: all the world is seen as sad, because one happens to be sad oneself. But there is another side to the world (*non semper* - l.1), and, what is more, the world can also be seen from a totally different perspective. The same geographical features and natural phenomena can also point to a totally different reality, the world of political conquest. The intention of the poet is presumably to transport Valgius from the level of the personal, subjective experience to the political, objective world out there, to enable him to come out of his self-involvement.[60]

The **reversal** in behaviour enjoined by the poet is reflected by the poem's structure of **inverse parallelism**. There is a strong **contrast** between the first and second halves of the poem, between inappropriate and appropriate behaviour.

One can probably not insist that the *tropaea* (l.19) (B), which were originally **tree-trunks** on which the arms of conquered enemies were hung, should be seen as corresponding to the labouring **trees bereft of their leaves** at ll.6-8 (B^1), but the possibility deserves to be considered. The process in B^1 would then be the reverse of the process of B: the trees would gain adornment, not lose it.

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[60] Arkins (1993:114) points out that this poem constitutes a reversal of a *recusatio*: instead of refusing to write on military/political themes and preferring to write about love, the poet enjoins another person, Valgius, to take leave of love poetry and to take up writing on military/political themes.

In the central set of correspondences (C and C^1) the **contrasting re: , onses to loss** by Valgius and the figures from my · ology are juxtaposed (cf. the elements d e f and f^1 e^1 d^1).

The **indications of time** themselves also form a pattern of **inverse parallelism**:

x	*non semper*	1
y	*nec...// mensis per omnis*	4-6
z	*tu semper*	9
y^1	*non.../...omnis.../ annos*	13-15
x^1	*nec.../...semper*	15-17

This pattern drives home the **contrast** in behaviour between Valgius on the one hand (z), and nature (x and y) and the figures from mythology (y^1 and x^1) on the other hand. Valgius stands isolated as the only one whose condition remains the same.

The structure above shows too that the cycles in nature change within the year (*nec...// mensis per omnis* - ll.4-6) (y), whereas for human beings conditions can last much longer (*non.../...omnis.../ annos* - ll.13-15) (y^1). Nature is of course re ewed automatically every year, but a man is lost **forever** once he is dead. It therefore requires a decision **not** to mourn **forever**, the sort of decision that was taken by Nestor with regard to Antilochus, and by the parents and sisters of Troilus.

Apart from the indications of time in terms of **months** or **years**, there is for Valgius also an indication of time in terms of **hours** or **days**. Ll. 10-12 indicate that he persists with his tearful verses about Mystes throughout the day: he ceases neither at dusk nor at dawn, but presses on.

It is difficult to know whether Mystes is presented as *ademptum* (l.10) by death or by mere circumstance. Quinn argues that *desine... ... querelarum* (ll.17f.) would be needlessly insensitive if he was dead. Valgius, in Quinn's view, is forever mourning someone who is not even dead, whereas Nestor and company did not weep forever over sons and brothers who were really dead (Quinn 1963:160f.). However, the word *urgeo* (cf. l.9) often occurs in the context of death[97] and the *exempla* of ll.13-17 do, after all, suggest death. Page (1883:250) thought, on the basis of inscriptional evidence, that Mystes was probably a slave.[98] If that is the case it would be difficult to explain how he could be 'taken away' by anything but death. Mystes would only have been a passing fancy, but now he has died before his looks have gone or before Valgius nas got bored with him. Valgius' sorrow is inordinate, in the poet's view, for, unlike the epic heroes, he has not lost a beloved child. The 'insensitive' remedy of ll.17-24 might be an attempt to shock him to his senses.

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[97] Cf. Horace, *Odes* 1.24.6 (where death lies heavy or presses upon Quintilius); 4.9.27 (where unsung heroes are pressed upon by the long night of death). See Putnam (1970:253) and Nisbet & Hubbard (1978:143).

[98] Solin's more recent survey of inscriptional evidence (1982:1020f.) also points to either a slave or a freedman. See also Nisbet and Hubbard (1978:136) for evidence of poems on the deaths of slave-boys.

5.3.2 Three poems in which structures of parallelism occur, *Odes* 1.38, 2.18 and 3.14

There are several odes which appear to be structured along **parallel** lines, as opposed to **inverse parallel** lines, of which *Ode* 3.9 is so obvious an example as to require no demonstration. In fact it cannot be understood at all if the three extensive patterns of parallelism are not taken into account, which clearly demonstrates the intimate link between form and meaning. Three poems will be discussed in order of length, to demonstrate that parallelism can occur in a very short poem such as *Ode* 1.38, a somewhat longer poem such as *Ode* 3.14, and still longer pieces such as *Ode* 2.18.

Ode 1.38

Persicos odi, puer, apparatus,
displicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil allabores 5
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

Persian preparations, my boy, I hate,
garlands bound with lime bast displease;
desist from seeking in what place lingers
the late rose.
To simple myrtle I anxiously care that you should 5
not add anything: neither for you as servant
is myrtle unsuitable nor for me drinking
under the dense vine.

Cordray (1956:113) states that this ode is one of nine short odes 'in which the main subject is developed in two parts...the first states the situation or a general observation; the second part expresses a contrasting aspect of the same thought'. She points out that *Persicos* (l.1) is in direct contrast to the first word of the second part, *simplici* (l.5).

Page (1883:219) pointed out that there was assonance in *apparatus* (l.1) and *allabores* (l.5), the latter again in a parallel position to the former. 'The *ad* in both words suggests the idea of excess, of something "added" to what was enough.' Lee (1969:91-3) also noted the above correspondences and the parallelism in the poem, drawing attention especially to the correspondence between the rose and the vine, which he saw as life-images, the former of fading life, and the latter of present life. These observations certainly point towards a structure of parallelism:[17]

A	Elaboration	*Persicos...apparatus*	1
B	Negative attitude (1st person)	*odi*	1
C	Things which displease	*displicent*	2
D	Garlands	*nexae philyra coronae*	2
E	Indication of location	*quo locorum*	3
F	Plant	*rosa... sera*	3f.
A^1	Elaboration	*simplici...allabores*	5
B^1	Positive attitude against something	*nihil allabores / sedulus curo*	5f.
C^1	Things which are not unsuitable	*neque... / dedecet*	6f.
D^1	Garlands	*myrto.../...myrtus*	5, 7
E^1	Indication of location	*sub*	7
F^1	Plant	*arta / vite*	7f.

[17] Syndikus (1972:340f.) notes some of the correspondences mentioned here, but argues for inverse parallelism on the following basis: two short statements, long injunction, long injunction, two short statements. This structure of inverse parallelism, based on syntactical phenomena, thus coincides with the structure of parallelism, based on semantic phenomena.

The structure of **parallelism** is used to convey the **contrast** between the things of which the poet disapproves and approves respectively. The use of parallelism is a natural way of expressing contrast ('not this and that, but this and that'), although we have seen that inverse parallelism can also be employed to the same effect In *Odes* 3.14 and 2.18 (discussed below) parallelism is again used to express contrast, subtly so in *Ode* 3.14, but explicitly in *Ode* 2.18.

It is clear that A and A^1 are related, and B and B^1, in that the same things are said in different ways (Cordray 1956:114). In A and B a concept with negative connotations (*Persicos...apparatus* - 1.1) is disapproved of (*odi* - 1.1), and in A^1 and B^1 a concept with positive connotations (*simplici myrto* - 1.5) is affirmed by the positive expression of concern (*sedulus curo* - 1.6) that something with negative connotations (*nihil allabores* - 1.5) should not take place.

Cody (1976:40-3) has shown that both *Persicos...apparatus* and *simplici* can be understood not only as ethical terms, but also as aesthetic terms, alluding to the *genus grande* and *genus tenue* of Callimachean aesthetics respectively. He points out that Horace's ethical ideal of *tenuis victus* (*sat.* 2.2.53-5) is fused with his literary/aesthetic ideal of *genus tenue* also in *Ode* 2.16 (ll.13-16, 37-40). And one might expect the last poem of the first book to be a poem about his poetry, in the same way that *Odes* 1.1, 2.20 and 3.30 are. Horace, therefore, according to Cody, not only rejects a particular way of life or course of action, but also a particular way of writing. His theme in this poem can certainly be described as *tenue*: private and domestic, with wine and possibly even a hint of love (see below).[88]

In C and C^1 much the same happens as in A B and A^1 B^1: both verbs, *displicent* (1.2) and *dedecet* (1.7), express a negative attitude, but the latter is turned into a statement expressing a positive attitude by means of litotes. In C^1, however, the poet gives his

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[88] West (1995:191-3) also argues strongly for a love theme in this poem, seeing the *puer* as a Ganymede figure.

preference more universal application by using the word *dedecet*, i.e. it is now not merely a question of taste, but of propriety. And importantly, the *puer* is now drawn into the matter; it is no longer a question only of the poet's dislike, but of what is suitable for both of them.

In D and D^1 the elaborate **garland** bound with lime bast contrasts with the simple garland of myrtle. Cody (1976:40) point[illegible] can also signify an anthology or garland of verses (cf. *Ode* 1.2[illegible]ry crown for the poet (cf. *Odes* 1.1.29, 1.7.7 and 3.30.14-16), [illegible]ons may well be intended here, apart from the obvious reference t[illegible] garla[illegible]y-goer. The complicated crown rejected in l.2 would then be another [illegible] to the *genus grande* style of writing, and the crown of simple myrtle similarly would refer to the *genus tenue*.

Myrtus, from its association with Venus (Verg. *ecl.* 7.62), may allude to the love themes of lyric poetry (cf. *Odes* 1.4.9, 1.25.18, 2.7.25) - another reason for suspecting that there is a love theme between the lines of this poem - and *myrtus* also has a literary association in *Ode* 3.4.19, where it is said to have covered and protected the youthful poet and friend of the Muses (Cody 1976:44).

E and E^1 are indications of **location**, E the uncertain location where the late rose lingers, E^1 apparently the pergola on the poet's own doorstep. Horace may be saying on the ethical plane that one need not go far to find contentment - it is available in one's own environment if one is ready to see it, which is why in F^1 the dense **vine** can stand comparison with the late rose of F. The vine is not merely an indication of location, but a deliberately mentioned rival to the **rose**. Like myrtle it is also simple. Again, Cody (1976:43) has shown that the word *artus* is associated with *tenuis* in *epist.* 1.7.29-33 in an ethical context, so it may also be related on the aesthetic level. The (elaborate) rose would then be a symbol of the *genus grande*, and the word *sera* might suggest that any new work in that style is but an addition to a long tradition.

The boy-slave is told not to go hunting for roses (*mitte sectari* - l.3), but merely to be a servant (*te ministrum* - l.6): the **separation** which the hunt for roses would entail is contrasted with the **intimate** master-servant situation (*neque te ministrum ...neque me... ...bibentem* - notice the parallelism), where both wear garlands of myrtle. In other words, apart from the professed philosophical reasons for the poet's preference for myrtle, there may have been re[illegible] of the heart. The poet wishes the boy to be close at hand. Horace invites us, I think, to smile at his foibles.

Ode 3.14

Herculis ritu modo dictus, o plebs,
morte venalem petiisse laurum
Caesar Hispana repetit penatis
victor ab ora.
unico gaudens mulier marito
prodeat iustis operata divis,
et soror clari ducis et decorae
supplice vitta
virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae
iam virum expertae, male ominatis
parcite verbis.
hic dies vere mihi festus atras
eximet curas; ego nec tumultum
nec mori per vim metuam tenente
Caesare terras.
i pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
fallere testa.
dic et argutae properet; Neaerae
murreum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.
lenit albescens animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

In the manner of Hercules, though lately said, o people,
to have sought a laurel at the price of death,
Caesar returns home, a conqueror
from the Spanish coast.
Let his wife, rejoicing in her singular husband,
come forth, having sacrificed to the just gods,
and the sister of our famous leader and adorned
with suppliant band.
the mothers of maidens and young men recently
saved. You, o boys and girls that have but lately
experienced husbands, from ill-omened
words refrain.
This day, truly festal for me, shall take away
my dark cares: I shall fear neither upheaval
nor death by violence while
Caesar holds the earth.
Go look for ointment, boy, and garlands
and a cask of wine that remembers the Marsian war
if in any way a jar could have evaded
the roving Spartacus.
And tell the clear-voiced Neaera to hasten to tie
with a knot her myrrh-scented hair;
if a delay will be created because of a hateful
janitor, come away.
Whitening hair soothes a spirit
eager for quarrels and violent brawls:
I would not have put up with this, hot with youth,
when Plancus was consul.

In *Ode* 3.14 an ageing Horace expresses his own relief and joy about the safe return from Spain of Augustus in 24 B.C., which is implicitly contrasted with his former opposition towards him at Philippi, in 42 B.C. when Plancus was consul. On a par with this change in his political attitude is his acceptance of the limitations imposed upon him by old age with regard to love: he no longer wishes to take on difficult janitors, as once he used to do. There is thus a contrast between the former self and the present self: between a hot-headed willingness to risk all in love and war, and an inclination to play for safety in those two fields.

On the surface level it would appear as if Horace is merely presenting himself as an older but wiser person, who is genuinely relieved about Augustus' safe return and the prospect of continued internal stability, and who consequently calls for public religious observances during Augustus' *adventus*, his approach and entrance into the city, and a private party for himself to celebrate the same event. This is how the poem is often understood, although some have expressed unease about the juxtaposition of the public performance and the private party. Cairns considers such unease to be unnecessary. According to Cairns a public orator would demonstrate the sincerity of his speeches in the public field by showing that he is also involved in what he is saying as a private individual. 'Here, then, Horace is showing that his welcome to Augustus is really heartfelt because he is celebrating it not only in his public capacity but also in his private life' (Cairns 1972:182).

One should, however, consider the possibility that Horace is suggesting that his present political submissiveness, as his moderation in love, is due only to his advancing years, his whitening hair. Had he been younger he might not have been daunted at all by the *tumultum* and *mori per vim* (ll.14f.) which now he would fear in the absence of Caesar, just as he certainly would not have avoided arguments and tussles with the janitor. One can sense a touch of defiance in the last four lines, especially the last two. The poet seems to be wiser in old age, but sadder too (see Connor 1987:86). Such an interpretation may seem plausible if one considers how

Horace consistently introduces **contrast** and even **bathos**, as he plays down elements in the first half of the poem by **parallel** elements in the second half of the poem. In the process he seems to take an ironical look at himself: while outwardly appearing to make arrangements for his private party, he expresses himself in ways which suggest bemusement with his present state of mind, which is then ultimately contrasted with his former state of mind.

The poem can be divided into two parts, ll.1-16 and ll.17-28. Ll. 13-16 can also be seen as a 'bridge', a term used by Marcovich (1980:74), because these lines serve as a transition between ll.1-12 and ll.17-28 (see also Cairns 1972:182; Nadeau 1989:87f.), in that they are related to both the **public** sphere of ll.1-12 and the **private** sphere of ll.17-28. Thus *hic dies...festus* of l.13 can refer to both the public celebration and the private party. The numerous correspondences yield a structure of parallelism:

A	Addressee	*o plebs*	1
B	Seeking	*petiisse...[illegible]...repetit*	2f.
C	Wreath	*laurum*	2
D	War	*victor*	4
E	Caesar's women	*gaudens mulier... ...*	5-9
		soror... ...matres	
F	Stately movement	*prodeat*	6
G	Headgear	*decorae supplice vitta*	7f.
H	A word of caution	*parcite verbis*	12
I	The poet in the present	*mihi...[illegible]...ego*	13f.
J	Avoidance of violence	*tumultum [illegible]...mori per vim*	14f.
K	Present political ruler	*tenente Caesare terras*	15f.

A^1	Addressee	*puer*	17
B^1	Seeking	*pete*	17
C^1	Garlands	*coronas*	17
D^1	War	*cadum Marsi memorem duelli* etc.	18-20
E^1	The poet's woman	*argutae...Neaerae*	21
F^1	Hurried movement	*properet*	21
G^1	Hair-do	*murreum nodo cohibere crinem*	22
H^1	A word of advice	*si... ...abito*	23f.
I^1	The poet in the past	*ego*	27
J^1	Avoidance of trouble	*litium et rixae...protervae*	26
K^1	Past political office-holder	*consule Planco*	28

Many of these correspondences have also been noted by Nadeau too, with occasional differences. He draws a different conclusion as to their import, arguing in general that the corresponding elements of the second part **complement** their counterparts in the first part, rather than that they stand in **contrast**.

The first and obvious point of correspondence lies in the addressees of the two parts. In the first part the *plebs* (l.3) (A) is addressed, and in the second the *puer* (l.17) (A^1). Along with the *plebs* one should take the *pueri et puellae* of l.10 and those mentioned in the third person, the *mulier* (l.5), the *soror* (l.7) and the *matres* (l.9). It is not strange that Horace should address a slaveboy in a poem, but that he does so in juxtaposition with the people mentioned in the first half of the poem may be reason enough for one to have inklings of bathos.

Caesar is said to have **sought** the **laurel** of victory (*petiisse laurum* - l.2) which almost cost him his life (B and C),[11] and is now making for home again (*repetit* - l.3).

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[11] *Morte venalem* (l.2) can also be interpreted along subversive lines: *venalis* is hardly a word with positive associations, being suggestive of slaves on sale and of bribes, and, if one did not know that Caesar came close to death on this campaign, one might be forgiven for thinking that the poet was referring

In contrast to this elevated figurative use of *peto*, Horace's slaveboy is told to seek frivolous things, with *pete* (l.17) (B^1) being used in a literal sense. In contrast to Caesar's lofty laurel wreath, Horace's slaveboy is to go and find some garlands for a party (*coronas* - l.17) (C^1). On one level this wearing of garlands at the party is possible precisely because Caesar risked his life to win the laurel wreath (i.e. we have here the complementary use of parallelism), but on another level the poet cuts a figure so different from that of Caesar that the effect must be one of contrast.

This ambivalence continues in the references to the jar (*cadum* - l.18) (D^1) which remembers the Marsian war and escaped the roving Spartacus. On the one hand it serves to remind us of the civil conflicts of the past which Augustus has brought to an end and which Horace, like the jar, has been lucky enough to survive. It is only because of the *pax Augusta* that he can have his party. On another level, however, there is a contrast between Augustus who returns home, a *victor* (l.4) (D) from all too real a war, and Horace who sits at home and whose only association with war is that he hopes to keep company with a personified jar of wine that remembers distant wars and barely survived them.[iii]

In ll.17-20, therefore, Horace appears to be taking an ironic look at his own present exploits, by comparing them with those of Caesar in ll.1-4, even as he gives orders for the party. In short, he draws a humorous comparison between **himself** and **Caesar**.

In ll.21-4 (E^1) the poet continues in this vein, by contrasting the company he seeks with the people who are to meet Caesar on his return (ll.5-12) (E). There is an obvious incompatibility between the august company of women who are given instructions in the first section, and Horace's playgirl Neaera to whom instructions

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to the death of enemies. Caesar is then seen as paying for his laurel wreath with the currency of death.

[iii] One is reminded of Propertius, *Elegies* 3.4, where the poet at first applauds Caesar's conquests (ll.1-20), only to indicate later that he prefers to do so from the safe vantage point of a spectator on the *Via Sacra* (l.22), in intimate association with his girlfriend. See Wistrand (1977:27).

are to be given by the slaveboy. Again, in short, Horace compares **his woman** with **Caesar's women.**[v]

It is said of Livia (*mulier* - l.5) that she should rejoice in her *unico...marito*. Williams (1969:92) sees in this a reference to the title *univira* given to women married only once, which would have been a purely honorific title in Livia's case in the light of her life history. Nisbet (1984:108) disagrees, and takes the words to mean that Augustus was a unique husband, in that it must have been a unique experience to be married to such a man. Whichever is the case, Neaera will probably not have confined herself to one man, whether he was unique or not. Therefore there was a need for a *ianitor* (l.23). She stands out in conspicuous contrast to the maidens (*virginum* - l.9) and the girls (*puellae* - l.10). With her the question of experience does not even arise.

Livia is told to go forth (*prodeat* - l.6) (F) to meet Caesar on his return, and with her his sister and the other women, quite a stately procession, whereas Neaera is to hasten to tie her hair (*properet* - l.21) (F^1) and then, we may presume, to hurry to Horace.

The *matres* are *decorae* (l.7) (G), a word which refers principally to their adornment with suppliant bands of wool, but which may also carry its moral overtones of propriety. Neaera's decoration consists of her hair being tied in a knot and perfumed with myrrh (l.22) (G^1). In *Ode* 2.11.21 a woman of similar hairstyle and musical accomplishment, who also is to hurry along, is said to be a *sa[illegible]um*.

One may also note a correspondence between the word of caution in l.12 (H) and the word of advice in l.23f. (H^1), albeit that they apply to rather different situations.

One can therefore see in the portrayal of Neaera a pathetic contrast to that of the procession of (mostly) women in the first section, a continuation of the line of

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[v] Mankin (1992:380f.) notes the absence in the crowd of adult males of the Roman upper class, and suggests that Horace is either obliquely referring to their death in the Civil War or implying that other men too remain aloof from the ceremony.

thought whereby Horace shows himself to live a less honourable life than Caesar, but a pleasurable one, at least.

Nadeau, however, sees Neaera and the women as complementary, as two different ways of doing service to Venus: 'the one is of positive benefit to the state (such is the matrimonial relationship between Augustus and Livia), the other at least does not threaten the state (such is the relationship between Horace and Neaera)...Horace's current moderate attitude to sex, which stays carefully within the bounds of self-control (*si per invisum...abito*) contrasts with his past lack of control (*non ego ...inventa*), which is significantly associated with civil war (*consule Planco*)' (Nadeau 1989:89). Nadeau's argument rests on his hypothesis that even in this poem Augustus' victory over Antony and Cleopatra at Actium is being recalled (Nadeau 1989:89-93), and that the real contrast is not between the women and Neaera, but between their beneficial and relatively harmless behaviour respectively, and the behaviour of inordinate lust of which Antony was guilty, and which threatened the existence of the state. It is, however, difficult to postulate a contrast between explicitly drawn characters and an implicit character, especially if the explicitly drawn ones are so different already.

Finally, in ll.13-16 and ll.25-8 the poet compares **himself** with **himself**, as is evidenced by the prevalence of forms of the first person pronoun in those lines: *mihi* (l.13) and *ego* (l.15) (I), and *ego* (l.27) (I^1). One can therefore speak of progression as far as the poet's subjects for comparison are concerned: he first compares his exploits with those of Caesar, then his company with that of Caesar, and finally his present self (ll.13-16) with his former self (ll.25-8). The correspondence between ll.13-16 and ll.25-8 is further established by the presence of similar phrases in the ablative absolute at the end of both passages, *tenente ... Caesare terras* (ll.14f.) and *consule Planco* (l.28) (K and K^1), denoting two different political situations at two different times.

Both sections deal with the deliverance from or avoidance of trouble and violence. In ll. 13-16 the 'black cares' (*atras... ...curas* - ll.15f.) which the return of Caesar will take away are the threats of civil strife and violent death (*tumultum ... nec mori per*

...e - ll.14f.) (J). In this case Horace's deliverance depends on Caesar's presence ...d rule

...n contrast to the violence of civil strife in ll.13-16 we find the violence associated with love affairs in ll.25-8 (*litium et rixae...proterv...ae* - l.26) (J^1). Horace may be following the practice of the elegists who often contrast real *militia* with *militia amoris* (cf. also *Odes* 1.6, 1.19, 1.27, 2.12). Again one can detect bathos in the descent from the serious threat of civil strife to the frivolous fights with janitors and the like. In ll.13-16 Horace's deliverance depends on the **strong presence** and rule of Caesar, but in ll.25-8 he is saved from trouble by his own over-whitening hair (*albescens...capillus* - l.25), i.e. his **diminishing strength**. He merely avoids trouble.

This slight shift, however humorously presented, towards his own responsibility for his safety, can be seen as preparation for the almost defiant insistence upon his own dignity in l.27, where we find the emphatic *non ego hoc ferrem*.

Dyson (1973b:177f.) argues that one should not only read *hoc* in l.27 as referring to Horace's yielding to the strength of the janitors, and, one may add, his acceptance of the absence of female company at the party, but should also see a political significance in it, because in 42 B.C. when Plancus was consul Horace fought Octavian at Philippi. There was a time, at least, when he risked all in love and war.

Although the poet is aware, through the wisdom of older age, that he was perhaps a rash young man, and although he is thankful for the safety of the present age under the present ruler, there is also a whiff of nostalgia in the air for the former bolder self, which could explain why he subtly introduces subversive elements throughout the poem.

Ode 2.18

Non ebur neque aureum
mea renidet in domo lacunar,
non trabes Hymettiae
premunt columnas ultima recisas
Africa, neque Attali
ignotus heres regiam occupavi,
nec Laconicas mihi
trahunt honestae purpuras clientae:
at fides et ingeni
benigna vena est, pauperemque dives
me petit: nihil supra
deos lacesso nec potentem amicum
largiora flagito,
satis beatus unicis Sabinis.
truditur dies die,
novaeque pergunt interire lunae:
tu secanda marmora
locas sub ipsum funus et sepulcri
immemor struis domos
marisque Rais obstrepentis urges
summovere litora,
parum locuples continente ripa.
quid quod usque proximos
revellis agri terminos et ultra
limites clientium
salis avarus? pellitur paternos
in sinu ferens deos
et uxor et vir sordidosque natos.

nulla certior tamen
rapacis Orci fine destinata
aula divitem manet
erum. quid ultra tendis? aequa tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea
revexit auro captus. hic superbum
Tantalum atque Tantali
genus coercet, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit.

Neither ivory nor gilded ceiling
panels gleam in my house,
nor do beams of Hymettian marble
weigh down columns cut in farthest
Africa, nor have I as an unwitting heir
taken over a palace of Attalus,
nor for me do respectable lady clients
trail robes of Laconian purple.
But I have loyalty and a generous vein
of genius, and though poor the rich man
courts me: no further
do I provoke the gods, and of my friend
in power I do not demand more,
blessed enough in my one and only Sabine farm.
Day is pressed upon by day,
and the new moons proceed to wane.
You contract for the cutting of marble
just before your funeral and forgetful

of the tomb, you build houses,
and of the sea that breaks upon Baiae
you are eager to move the shore,
not owning enough while the coast is continuous.
What of the fact that you always uproot the boundary
stones of a neighbouring farm and greedily
leap beyond the boundaries
of your clients? Husband and wife
are driven forth holding to their bosom
the household gods and dirty children.
And yet no hall more surely
awaits its wealthy lord
than the destined end of grasping
Orcus. Why do you strive for more? Earth opens up
equally for the poor man
and for the sons of kings, neither did
Orcus' guard, bribed by gold, bring back
cunning Prometheus. He constrains
the proud Tantalus and Tantalus'
offspring, he listens to relieve
the poor when he has discharged his labours
whether called or not called.

The **parallelism** in *Ode* 2.18 has not gone unnoticed by scholars. Mendell (1950:282) divided the poem to three main parts: in the first the poet as **poor** man is the subject (ll.1-14), in the second the **rich** man (ll.15-28), and in the third the ultimate fates of **rich** and **poor** are brought together (ll.29-40). Mendell showed that each of the first two fourteen-line sections can be divided into sections of eight and six lines. Furthermore, in both eight-line sections, ll.1-8 and ll.15-22, the emphasis falls on a **rich** person, a non-existent one in the first, i.e. the rich person the poet is not, and a real one in the second, whereas in the six-line sections (ll.9-14 and ll.23-8)

poor persons are mentioned, the poet and the poor who suffer at the hands of the rich respectively. In the third section **rich** and **poor** meet (ll.29-40).

Womble (1961:537-49) continued Mendell's line of thought and wrote about the many verbal echoes in the poem. Nadeau too (1980:218-20) noticed the repetitions and saw in the ode 'three parts, each of the second and third parts picking up and developing the themes set out in the first part'.

While recognizing the validity of Mendell's analysis, and that of all the scholars who see divisions at lines 14 and 28, I propose that one can also see two **parallel** parts running to lines 16 and 32 respectively, with the third part displaying a simple pattern of **inverse parallelism**:

A	I have no luxurious home	*domo* (2)	1-5
B	I have not taken another's palace		5f.
C	I have no clients	*clientae* (8)	7f.
D	I do not provoke the gods	*deos* (12)	11f.
E	I do not want more;		12-14
	I am happy on my Sabine farm		
F	The passage of time; death	*interire* (16)	15f.
A^1	You build luxurious homes	*domos* (19)	17-22
B^1	You take others' land		23-6
C^1	and maltreat clients	*clientium* (25)	24-6
D^1	You dislodge the gods	*deos* (27)	26f.
E^1	Orcus will be your home;		29-32
	so why do you want more?		
F^1	Death		29-32

G	the poor man	*pauperi* (33)	33
H	The **sons** of the rich		34
I	Prometheus		35
I^1	Tantalus		37
H^1	The **offspring** of Tantalus		37f.
G^1	The poor man	*pauperem* (39)	39

I shall restrict my discussion of the poem to a few comments on the structure as set out above. A clear link between A and A^1 is the fact that **marble** is mentioned in both cases (Womble 1961:541); in A the word for marble does not occur, but the words *trabes Hymettiae / premunt columnas ultima recisas / Africa* (ll.3-5) refer to two places where marble was cut.

Apart from the correspondence proposed above between B and B^1, one might ask whether the words *sepulcri / immemor* (ll.18f.) are not perhaps intended as an echo of *Attali / ignotus heres* (ll.5f.). In both cases there is a lack of awareness of someone's death, but the situation in ll.18f. is the more serious since the person is unaware of his own mortality, whereas in ll.5f. the situation is quite comical.

Concerning C and C^1, one could add the observation that although the poet is not rich and therefore has no clients, he finds himself in the paradoxical position that his attention is nevertheless being sought, as if he were a *patronus*, and by the rich man of all people (Womble 1961:540). And as for the rich man, instead of clients approaching him, he encroaches upon them (ll.24-6), i.e. again the rich man 'visits' the poor, the same reversal of roles as in ll.10f., but now for a much more sinister reason.

There is quite a contrast too between the attitudes of the poor man and the rich man towards the gods. The poet recognizes that prosperity is a gift from the gods, but he does not pester them for more (D), whilst the rich man believes in autonomous action by the individual to increase his riches - he simply leaps over boundaries, and in so

doing pays scant regard to the fact that the normally shiny household gods (cf. *Epodes* 2.66) now have to be carried along with grubby children (D^1).

An interesting contrast too is contained in E and E^1: the final word, so to speak, about the poor man, i.e. the poet, is that he is happy on his farm, i.e. in **this** life, whereas the final word about the rich man is about his prospects for the **next** life. The final word on the rich man has to be on the next life, because in this life he never really possesses anything, since he is always in the process of striving for more (Womble 1961:544).

The rest which the poet experiences on his farm the rich man will only be able to know once his life and its pursuits are over, but the locale will be decidedly less alluring.

The final section (ll.32-40) reveals the obvious fact that the poor man too will end up in Orcus, but for him death has the character of a release from labours (ll.38f).

In *Ode* 2.18 **parallelism** is followed by **inverse parallelism**. The **parallelism** is effective in highlighting the **contrast** between the poet and his addressee.

5.3.3 Two poems in which structures of both parallelism and inverse parallelism occur, *Odes* 1.1 and 3.23

Ode 1.1

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iuvat, metaque fervidis
evitata rotis palmaque nobilis 5
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo
quidquid de Libycis verritur areis. 10
gaudentem patrios findere sarculo
agros Attalicis condicionibus
numquam dimoveas ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum 15
mercator metuens otium et oppidi
laudat rura sui; mox reficit ratis
quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die 20
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus

detestata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.
me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.

Maecenas, sprung from royal ancestors,
o my protection and dear adornment,
there are those whom it pleases to collect Olympic dust
with the chariot and whom the turning post cleared
with glowing wheels and the noble palm exalt
as lords of the earth to the very gods;
this man is pleased, if the mob of fickle Quirites
strive to raise him to triple honours;
that man, if he has stored in his own granary
whatever is swept up from Libyan threshing-floors.
He who delights in cleaving with the hoe his fathers'
fields you would never dislodge on Attalid
terms, to cut asunder with a Cyprian bark
the Myrtoan sea, a trembling sailor.

The merchant fearing the Africus as it contends
with Icarian waves praises leisure and the fields
of his native town; but soon he repairs his battered
ships, he who cannot be taught to endure privation.
There is a man who rejects not cups of ancient
Massic nor to take away a part of the busy day,
his limbs now stretched out under the green arbute-tree
now at the gentle source of sacred water.
Many are pleased by the camp and the sound of the trumpet
mixed with the clarion and by wars detested
by mothers. Under Jupiter's cold sky stays the
hunter, forgetful of his tender wife,
whether a deer has been sighted by the faithful dogs
or a Marsian boar has ruptured the fine nets.
Me the ivy, the reward of poets' brows, sets
among the gods above, me the cool grove
and the nimble dancing-bands of Nymphs and Satyrs
separate from the throng, if neither Euterpe holds
back the flute nor Polyhymnia refuses
to tune the lyre from Lesbos.
But if you include me among the lyric poets
I shall strike the stars with exalted head.

There are various ways of looking at the structure of this poem (cf. Collinge 1961:108f.), but my own proposal is based on the insights of Kiessling-Heinze (1960:5-7), Blangez (1964-72),[vw] Shey (1971:185-96) and Dunn (1989:97-109) which I have combined to give the following:

[vw] Blangez (1964:264-8) proposes an attractive and numerically symmetrical structure of inverse parallelism, which I would adopt, were it not for a tenuous connection between ll.9-14 and ll.23-8 (C and C^1 in his pattern).

A		Maecenas and the poet		1f.
B	(F)	Athlete	*sunt quos.....iuvat* (3f.)	3-6
			evehit ad deos (6)	
C	(F^1)	Politician		7f.
D	(G)	Wealthy landowner		9f.
E	(G^1)	Poor farmer		11-14
E^1	(H)	Merchant		15-18
D^1	(H^1)	Man of leisure	*est qui* (19)	19-22
C^1	(I)	Soldier	*iuvant* (23)	23-5
B^1	(I^1)	Hunter		25-8
A^1		The poet and Maecenas	*dis miscent superis* (30)	29-36

There is clearly a correspondence between the beginning (ll.1f.) (A) and end (ll.29-36) (A^1) of the poem, in that Maecenas is directly addressed in both (Syndikus 1995:28). His patronage of Horace's poetry is referred to in l.2, which links it to the extensive treatment of the subject of poetry in ll.29-36. In both ll.2 and 35 the poet acknowledges his dependence on Maecenas: 'It is now as if the cause of Horace's apotheosis is not so much his own talent, but rather that Maecenas thinks of him' (Musurillo 1962:239).

The use of the word *edite*, with its secondary sense of 'published' in the very first line of a book of poetry is not only humorous, but also points to Horace's self-awareness as a poet which comes to the fore so strongly at the end of the poem. The last line can perhaps also be read in a humorous vein: the poet's apotheosis is so swift that he will actually bump his head against the canopy of the sky (Gold 1992:184).[88]

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[88] In *Ode* 2.20 Horace presents his rise to fame in humorous terms, describing in detail how the plumage sprouts on his arms.

Thus there is also a correspondence of contrast between the poet's glorious future and Maecenas' glorious ancestry. Maecenas was **born** of famous ancestors, Horace **will rise** from his humble background.

The poet is also linked to the athlete, in that both are raised to the level of the gods (*evehit ad deos* - l.6, *dis miscent superis* - l.30), and both have a vegetative sign of achievement (*palmaque nobilis* - l.5, *hederae praemia* - l.29) (Blangez 1964:266). But the reference to the dust (*pulverem* - l.3) may point to the transitoriness of the athlete's feat - the means of achievement, the chariot, gathers dust even in the very act of achievement. It was only really a **poet**, Pindar, who could truly immortalize an athlete's victories.

The reference to a sporting event in **Greece**, followed by a very **Roman** reference to politics, can perhaps be seen as an early indication of the poet's intention, revealed at the end of the poem, to fuse things **Roman** and **Greek** in his poetry, the *tibia* (l.32) being a typically Roman instrument, and the *barbiton* (l.34) typically Greek. The words *lyricis vatibus* (l.35) are also indicative of this fusion (see Dunn 1989:107), since lyric poetry was typically Greek, and the word *vates* was a favourite term of self-description among the Augustan poets.

Shey (1971:185f.) links the figure of the **athlete** in ll.3-6 (B) to that of the **hunter** in ll.25-8 (B^1), in that both engage in **sport**. There is, however, also a contrast: the excitement and heat (*fervidis ...rotis* - ll.4f.) of the first situation are unlike the emotional detachment (*tenerae coniugis immemor* - l.26) and coldness (*sub Iove frigido* - l.25) of the second.

The **politician** in ll.7f. (C) and the **soldier** in ll.23-5 (C^1) are similar in that both pursue **dangerous public careers**, the soldier obviously so, and the politician because he is at the mercy of the fickle crowd (*mobilium turba Quiritium* - l.7). The word *certat* in l.8, with its military connotations, can be seen as serving the connection (Shey 1971:186). (The poet is, unlike the politician, cut off from the throng (*me... secernunt populo* - ll.30-2), and like the soldier he hears music (ll.32-4), but of a very different kind.)

Both the **landowner** in ll.9f. (D) and the **man of leisure** in ll.19-22 (D^1) seem to have **money**,[xv] but the landowner is an inveterate gatherer, whereas the second is willing to spend, to take time off and to drink his ancient wine in the manner of a prodigal. For the landowner nature is merely a source of wealth, whereas for the more laid-back man it is a source of beauty and enjoyment (see Shey 1971:186). I agree with Dunn (1989:97-109) that the man of leisure is probably a poet, as his sacred spring would seem to indicate. He therefore anticipates the reference to Horace himself (see also Vretska 1971:334f.).

The **poor farmer** in ll.11-14 (E) and the **merchant** in ll.15-18 (E^1) are closely linked, in that the poor farmer is said to be wholly unamenable to the merchant's natural terrain, the sea, whilst the merchant, though he praises the farmer's terrain, the countryside, invariably puts out to sea. The farmer does not have much money and it means nothing to him (*Attalicis condicionibus / numquam dimoveas* - ll.12f.), but the merchant must have money, because he cannot bear not having it (*indocilis pauperiem pati* - l.18) (see Shey 1971:196). Both sections also start with participles in the accusative singular (*gaudentem* - l.11, *luctantem* - l.15).

One could also follow Dunn (1989:106f.) and group the athlete, politician and wealthy landowner together (J), on the basis of syntax and common satirical portrayal, and relate them to the soldier and hunter (J^1).[xvi] The respective groups are introduced by the same verb (*invat* - l.4, *invant* - l.23) and spoken of in negative moral terms. In the centre the positively portrayed figures of the poor farmer (K) and the man of leisure (K^1) correspond, both of whom can be contrasted to the merchant (L) (for the poor farmer and the merchant see E and E^1 above, and for the merchant and the man of leisure see H and H^1 below).

[xv] The man of leisure can afford to drink good wine on no special occasion, and he is able to take time off his busy day, in order to indulge in leisure.

[xvi] J and J^1, as well as K, K^1 and L, are not indicated in the diagram above, lest it become too intricate.

It is also possible to see four panels of **parallelism**, the elements indicated by bracketed letters in the diagram.

The **athlete** (F) and **politician** (F^1) both enjoy **public acclaim** and both can be **raised** (*evehit* - l.6, *tollere* - l.8).

The **wealthy landowner** (G) and the **poor farmer** (G^1) are both associated with **agriculture**, but their attitude towards it is different: the first has estates far away in Africa and for him it is primarily a source of more money, whereas the latter works his ancestral lands himself and he would not dream of selling it for any money.

The **merchant** (H) and the **man of leisure** (H^1) both appreciate **leisure** and the **land** (*otium et.../ laudat rura* - ll.16f., and ll.21f.), but only the latter actually takes time to enjoy it.

Both the **soldier** (I) and the **hunter** (I^1) are engaged in occupations which involve **killing**, and both **disappoint women** by their actions (*bellaque matribus / detestata* - ll.24f. and *teneraeque coniugis immemor* - l.26) (Shey 1971:187, 194, Kiessling & Heinze 1960:5-7).

The very first ode of Horace can therefore be said to be one in which both **parallelism** and **inverse parallelism** feature as structural principles. Horace's position on the **outer edges** of the structure reinforce the notion of his **separation** from the vulgar crowd (l.32), whilst the possible allusion to himself in ll.19-22 points to the poet's **participation** in life, albeit in ways different from those of the crowd.

Ode 3.23

Caelo supinas si tuleris manus
nascente Luna, rustica Phidyle,
si ture placaris et horna
fruge Lares avidaque porca,
nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.
nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
victima pontificum securis
cervice tinget: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.
immunis aram si tetigit manus,
non sumptuosa blandior hostia
mollivit aversos Penatis
farre pio et saliente mica.

If to heaven you lift upturned hands
when the moon is born, Phidyle of the country,
    if with incense and this year's fruit
        and a greedy pig you placate the Lares,
then neither will the fruitful vine feel
the pestilent Sirocco nor the corn mildew
    that causes the crop to fail nor the sweet nurselings
        harsh conditions in the fruitbearing season.
For the consecrated victim which is grazing on snowy
Algidus among the oaks and the ilexes
    or is growing up on Alban grass
        will stain with its neck
the priests' axes; it is not your concern
to disturb with a great carnage of sheep
    the tiny gods whom you crown
        with rosemary and fragile myrtle.
If giftless your hand has touched the altar,
not made more persuasive by a costly sacrifice,
    then it has appeased the hostile Penates
        by the dutiful meal and spluttering salt.

The structure as outlined below shows that the poet uses not only **parallelism** (the elements comprising A and A^1 are in parallel order, as is the case with the elements of C and C^1, and the structure involving animals and plants in ll.3-7), but also **inverse parallelism** (the animals and plants in B and B^1, and the structure of the poem as a whole). See also the remarks below on the structure of inverse parallelism in ll.9-16.

A	Offerings to placate the Lares			1-4
a	*si tuleris manus*			1
b	*placaris*			3
c	*Lares*			4
d	*ture*	e - plant		3
	horna fruge	e - plant		3f.
	avidaque porca	f - animal		4
B	Plants and animals benefit			5-8
	fecunda vitis	e - plant		6
	seges	e - plant		6
	dulces alumni	f - animals		7
C	Official cult victims			9f.
	pascitur	g - verb		9
	Algido	h - mountain		9
	quercus...ilices	i - plants		10
C^1	Official cult victims			11f.
	crescit	g^1 - verb		11
	Albanis	h^1 - mountain		11
	in herbis	i^1 - plant		11
	(*pontificum securis*	*cervice tinguet*	bloody sacrifice	12f.
	multa caede		bloody sacrifice)	14
B^1	Animals and plants			13-16
	bidentium	f - animals		14
	marino rore	e - plant		15f.
	fragilique myrto	e - plant		16
A^1	Appeasing the Penates without offerings			17-20
a^1	*si tetigit manus*			17
b^1	*mollivit*			19
c^1	*Penatis*			19
d^1	*farre pio et saliente mica*			20

Especially striking is the correspondence between ll.1-4 (A) and ll.17-20 (A^1), the points of correspondence being: the religious or sacrificial actions involving **hands** (a and a^1), the hands being qualified by adjectives in both cases (*supinas* in l.1 and *immunis* in l.17), the idea of **placating** the **household gods** (b and b^1, and c and c^1) - usually the Lares and Penates are spoken of in one breath, so that their very separation here establishes the correspondence between the two sections - and lastly the mention of the particular **sacrifices** (all ablatives of instrument) (d and d^1).

These correspondences serve to draw attention to ll.1-4 and ll.17-20 and to invite further comparison, which then shows up the significant differences too, i.e. the very phenomenon of **parallelism** serves to highlight the **contrast** between the two sections. The sacrifices in ll.3f. seem to represent the normal sacrifices that would be sufficient to win the favour of the household gods. Incense was a regular feature in offerings, although not inexpensive at 3-6 *denarii* a pound, according to the elder Pliny (*nat.* 12.32). Pigs, too, often had to do duty on the altar and were quite acceptable,[223] but a lamb or even a calf might have been more impressive - although Horace would disagree on the last point. For in ll.17-20 he suggests that far more modest sacrifices, with even the absence of an animal victim, may be able to achieve the desired effect. In fact, the sacred meal (*farre pio*) and salt (*saliente mica*) represent not so much an offering as the *mola salsa*, the salty meal that was sprinkled on the head of the sacrificial victim. If one understands *immunis* as 'giftless', it would indeed appear as if this proposed sacrificial rite takes place without an actual offering, except for the barest minimum, the *mola salsa*.

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[223] Murgatroyd (1980:287), in commenting on Tibullus 1.10.21f., 25f., points out that the offerings to the Lares varied, and included lambs, heifers, pigs, incense, *liba*, and firstfruits. Pigs were common thank-offerings for a safe return from war (cf. Gell. 16.6.7), but this is clearly not applicable to the present poem. Relevant is Murgatroyd's comment (1980:89) on Tibullus 1.2.62 that *hostia* (see l.18 in *Ode* 3.23) usually denoted the smaller sacrificial animals, such as sheep, and *victima* (see l.12 in *Ode* 3.23) the larger ones, such as cattle (Char. *Gramm.* 403.28B: *victima maior est, hostia minor*).

Thus, despite the far more modest sacrifices, the effect is the same: the household gods will be placated, even though *Penatis* (l.19) is qualified by the adjective *aversos*, i.e. hostile, whereas *Lares* (l.4) is left without any epithet. One may ask how the more modest sacrifice could achieve the same result. Perhaps Horace wished to stress the word *pium* (l.20), which had become a conventional epithet with *far*. If so, he may imply that the attitude of the person who sacrifices is more important than the quantity or cost of the sacrifices (see Cairns 1977:540f., Sullivan 1960:109-13).

Ll.1-4 and ll.5-8 stand in relation to one another on the basis of **cause and effect**, or *do ut des*, so that the two references to the sacrifice of **plant** life and the reference to the sacrifice of an **animal** in ll.1-4 are matched by the well-being of two types of **plant** life as well as some **animals** in ll.5-8, i.e. we have here **parallelism**. Gifts are bestowed so that the gods may bestow benefits in return.

Plants and **animals** also occur in ll.13-16, with the animals and plants of B^1 in **inverse parallel** order to the plants and animals of ll.1-8. In fact, the sweet nurselings (*dulces alumni* - l.7), if they were lambs, may have become the fully grown sheep of l.14 (*bidentium*). Perhaps Horace uses the hyperbolical 'great slaughter of sheep' of l.14 to suggest how ironic it would be if the same flock of nurselings, for whom sacrifices were offered to ensure their survival, should now not survive but fall victim to the very process of sacrifice. Or to put it another way, a flock of fully grown sheep need not be sacrificed to save a flock of lambs! The *devota... victima* (ll.10-12) will fulfil that function.

The central ll.9-12 can again be divided into two **parallel** parts, each containing a **verb** (g and g^1) related to the physical well-being of the intended animal victims, with *crescit* in l.11 following logically upon *pascitur* in l.9. Each part contains the name of a **mountain**, *Mons Algidus* (l.9) being part of the greater *Mons Albanus* (l.11) range (h and h^1). In each too **vegetation** is mentioned (i and i^1), whereas the subject of the two parallel parts, *devota... victima*, is neatly divided between the two parts. In ll.9-12 the parallel elements **complement** one another.

Furthermore, there appears to be **inverse parallelism** between ll.9-12 and ll.13-16:

j	plants in sacred service (the grass feeding the victims)	9-11
k	bloody sacrifice of animals	12f.
k^1	no need for bloody sacrifice of animals	13f.
j^1	plants in sacred service (the garlands for the gods)	15f.

The animal victims of the official cult, which roamed the sacred mountains Algidus and Albanus, obviate the need for a similar large-scale slaughter of sheep by Phidyle. Her making of garlands for the household gods with rosemary and myrtle is sufficient.

The *multa caede bidentium* of l.14 may still suggest the official cult, but Horace creates incongruity by associating such an activity with Phidyle, who was hardly likely to have contemplated a mass execution of sheep. These words stand in very strong contrast to the next picture he presents of her: the woman who was imagined for a moment awash in a sea of blood is now presented as weaving dainty garlands with the fragile cuttings of rosemary and myrtle for the diminutive gods. The one picture is presented in stark and gory terms, the other in terms of delicate devotion.

In this poem, then, **parallelism** serves more than one purpose: to highlight **similarity** and **dissimilarity** (different sacrifices can have the same effect), to indicate **complement**, and to highlight **cause and effect**. The **inverse parallelism** in ll.9-16 emphasizes the principle of **cause and effect** inherent in the content of that section. The poem as a whole is exceptionally balanced and symmetrical, which on the iconic level reflects the balance inherent in the principle of *do ut des* or cause and effect.

5.4 Conclusions

In the discussion below I refer also to structures outlined in Appendix C.

a) As indicated in 5.2 above Horace uses **both parallelism and inverse parallelism**, as well as **combinations** of the two structural principles. The **majority** of poems are structured along **inverse parallel** lines.

b) In *Odes* 2.10, 2.14 and 2.16 one can argue for **parallel** elements within the larger structure of **inverse parallelism** (see e.g. B C and B^1 C^1 in *Ode* 2.14).

c) A significant number of longer poems have **double structures of inverse parallelism**. An interesting example is *Ode* 3.3, where the same theme is found in the centre of both structures of inverse parallelism (cf. also *Ode* 3.8).

d) Sometimes **minor** structures of **inverse parallelism coincide** with **major** structures. *Ode* 2.10 can be analysed in terms of one major structure of inverse parallelism, but also in terms of two successive minor structures of inverse parallelism. Minor structures of inverse parallelism are quite frequent, fine examples occurring i.. *Ode* 3.7 (in E^1) and *Ode* 2.6 (in B^1).

e) On several occasions correspondence is established between elements by means of a **number** of **parallel** items. A clear example occurs in *Ode* 3.23 (with a b c d in A, and a^1 b^1 c [illegible] in A^1, cf. also g h i in C, and g^1 h^1 i^1 in C^1). Other poems where this phenomenon [illegible] *Odes* 2.19 (C and C^1), 3.5 (A and A^1), 3.10 (A and A^1) and 3.11 (B and B^1). [illegible]ood examples of the opposite phenomenon, i.e. the appearance of a number of items in **inverse parallel** order to establish correspondence between elements, occur in *Ode* 2.9 (a b c in A, and c^1 b^1 a^1 in A^1, as well as d e f in C, and f^1 e^1 d^1 in C^1).

f) There is considerable **variation** in the **density** of Horace's structures. *Ode* 1.2 is a long poem with relatively few correspondences, whereas *Ode* 1.5 is a very short poem loaded with correspondences. Other long poems, such as *Ode* 2.5, have very dense structures, while some short poems, such as *Odes* 3.13 or 3.17, have very few correspondences.

g) In a large number of poems the **verbal correspondences** congregate towards the **centre** of the structure. Thus one finds many poems with **anaphoric** centre-pieces (one has to think twice, however, before using this phenomenon as a basis for establishing the structural centre of a poem, because anaphora is pervasive in Horace). *Odes* 1.2, 1.3, 1.4, 1.5, 1.19, 2.12, 2.14, 3.2, 3.4, 3.11, 3.27 and 4.7 have anaphoric centre-pieces.

h) There are, however, also poems where the **verbal correspondences** occur on the **outer reaches** of the structure, *Ode* 2.1 being a good example.

i) There are also a significant number of poems where the structure is constituted by **thematic correspondences** only. In this respect Horace differs markedly from Catullus and Tibullus. Of course, these structures can be posited with greater confidence in cases where thematic correspondences are backed up by verbal echoes, but the latter can clearly not be a requisite: in principle a set of thematic correspondences is just as acceptable as a set of verbal correspondences. *Odes* 1.14, 1.35, 2.2, 2.5, 2.8, 2.11, 2.17, 3.6, 3.7 and 3.10 can be mentioned as examples. Some of the most distinctive structures of inverse parallelism can be found among these poems, e.g. *Odes* 3.7 and 3.10.

j) A few poems have strong **mythological** references in the **centre** of the structure, viz. *Odes* 1.16, 3.7 and 3.10 (cf. also *Ode* 2.9). These mythological centre-pieces may serve as explanations or cautionary *exempla*. In other poems the mythological references are **off-centre**, e.g. in *Odes* 1.6, 2.12 and 2.14.

k) As in the case of Tibullus, Horace also uses the opposition **love** vs. **war** and **love wars** vs. **real wars** to establish correspondence between sections of his poems, e.g. in *Odes* 1.6, 1.19, 1.27, 2.12 and 3.19.

l) Noticeable too is Horace's use of **geographical** references to establish correspondence (see the discussion of *Odes* 1.7 and 2.9). Whereas these geographical references occur on the extreme **edges** of the structures in the case of *Odes* 1.7 and 2.9, such references occur in the **centre** of *Odes* 2.2 and 3.23.

m) Horace also often uses references to **garlands/wreaths** (*Odes* 1.7 (C C^1), 1.26 (a d^1), 1.38 (D D^1), 2.7 (b b^1), 3.14 (C C^1)), as well as **headgear** or **hairdos** (*Odes* 2.11 (D D^1), 2.19 (b b^1)), to establish correspondence.

n) Horace sometimes uses rare or striking **grammatical constructions** to establish correspondence. In *Ode* 2.14 he uses gerundives (B and B^1, also C^1). In *Ode* 2.3 the use of future participles in A and A^1 is striking, and in *Ode* 3.29 the presence of third person imperatives (B C and C^1 B^1). In *Ode* 3.14 two very prominent ablative absolutes, both with political connotations, establish correspondence.

o) Horace sometimes uses a **structure** of inverse parallelism to **suggest a further association**, for example, between Jupiter and Augustus. In *Ode* 1.2 (A A^1) correspondence is established on the basis of the word *pater*, referring to Jupiter and Augustus respectively, suggesting that they are somehow associates. See also A and A^1 in *Ode* 1.12 (see Moritz 1968b:124-7).

p) There are odes where I argue for a confluence between form and meaning, i.e. where the **inverse parallel** structure of the poem **reflects some aspect of the meaning** of the poem.

In *Ode* 1.4 and *Ode* 4.7 the inverse parallelism reflects the concepts of the **cycle** of the **seasons** and the **cycle of human life**. In *Ode* 4.7 it is made explicit that the first cycle represents continuation, whereas the second represents discontinuation.

In *Ode* 1.5 the predicted **reversal** in the boy's behaviour is meaningfully related to the structure of inverse parallelism in the poem. The same applies to the reversal in Iccius' behaviour mentioned in *Ode* 1.29, the reversal enjoined on Valgius in *Ode* 2.9, and the reversal predicted for Lalage in *Ode* 2.5 (see Appendix C). So too the theme of **return** in *Ode* 2.7 is reflected by the structure of inverse parallelism in that poem (see Appendix C). In *Ode* 3.26 a promised reversal is followed by an indication of continued **non-progression/frustration** (see Appendix C).

The **non-progression** inherent in the meaning of *Ode* 1.33 is reflected by the poem's structure of inverse parallelism. Even the frustrating triangles mentioned in the poem (girl A desires boy B, but boy B desires girl A^1) can be seen as corresponding to the overall structure of inverse parallelism. The same is true of *Ode* 3.10 (see Appendix C).

The **audible echo** referred to in *Ode* 1.20 is reflected not only by the verbal echo in the centre of the poem, but also by the poem's structure of inverse parallelism.

In *Ode* 1.6 and *Ode* 2.12 the structures of inverse parallelism iconically reinforce the concept of the **boundaries** within which the poet says he must write. In both poems the pressure under which the poet finds himself is expressed most intensely in the **centre** of the structure of inverse parallelism, reflecting his **enclosure**.[bbb]

The **balance** in the relationship between Maecenas and the poet, stressed in the content of *Ode* 2.17, is reflected by that poem's structure of inverse parallelism (see Appendix C). Analogous considerations apply to *Ode* 3.13 (see B and B^1 in Appendix C).

[bbb] See also *Ode* 1.19 (Appendix C), another *recusatio*. In *Ode* 1.19 Bacchus holds out the possibility of escape, of a **reversal**, again a concept which can be related to the structure of inverse parallelism.

A structure of **inverse parallelism** can be used to reflect **contrast**. This happens in *Ode* 1.7 and *Ode* 2.9. (**Parallelism** is used to express contrast in *Odes* 1.18, 1.38, 3.12 (see Appendix C) and 3.14.)

In *Ode* 3.23 both the parallelism and the inverse parallelism contribute to reinforce iconically the principle of **cause and effect** found in the content of the poem.

These few examples taken from the poems discussed and Appendix C show that structures of inverse parallelism are related to the content of the poems in several different ways. The structural patterns do not invariably reflect the meaning of the poems, but they frequently do so.

6 PARALLELISM AND INVERSE PARALLELISM IN GREEK POETRY

6.1 Introduction

Given the Latin poets' admitted dependence on Greek models, the question naturally arises whether they also followed their Greek predecessors in respect of the use of parallelism and inverse parallelism. If such structures can be found in Greek poetry it will strengthen the argument for their presence in Latin poetry, and one can then even compare the ways in which such structures were used.

I will proceed by giving a brief, by no means exhaustive, survey of other scholars' findings to show the widespread presence of such structures in Greek poetry, and continue by giving a few examples of where I agree with their findings as well as an instance of where I propose an alternative analysis. In the process I will look at three passages from Homer and single poems by Pindar, Callimachus and Theocritus.

As already pointed out in chapter 2 Basset (1920:39-51) did valuable work on **Homer**, showing that Homer used structures of inverse parallelism in at least three ways in his works. Firstly, in answering two or more questions the respondent most frequently answers the questions in inverse order. On one occasion the seven components of a question are dealt with by the respondent in inverse order. Secondly, the inverted order is not infrequently adopted in the carrying out of a two-fold plan or command, i.e. the two parts of a plan or command are put into practice in inverse order; and thirdly, the phenomenon occurs also in descriptions (e.g. in *Od.*9.116-69; see Basset 1920:51). Van Otterlo (1944 and 1948) also wrote important works on inverse parallelism in Homer.[a]

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[a] I have not been able to inspect his works.

Whitman (1958:249-84) sees patterns of inverse parallelism, often containing minor structures of parallelism, spanning whole books of the *Iliad* and the *Odyssey* (for an example in the latter, see 6.2 below). Sometimes such patterns span successive books and sometimes even a number of books or books far apart from one another, e.g. the first and last books of the *Iliad*. He even postulates a structure of inverse parallelism for the *Iliad* as a whole. He cites the work of W. Schadewaldt, J.T. Sheppard and L.J. Meyers in corroboration of his findings.

Finally, Lohmann (1970) shows that parallelism and inverse parallelism and combinations of the two structures occur in the speeches of the *Iliad*.

Niles (1979:36-9) sets forth a structure containing both parallelism and inverse parallelism for the *Homeric Hymn to Delian Apollo*.

Cairns (1979:114f.) considers **Pindar** to be an important model for later Hellenistic writers, under whose influence the Latin authors in question certainly stood, so that his finding of a structure of inverse parallelism in *Pythian* 4 and *Olympian* 7 (p.201) is of importance.

Young (1968:121-3) sees a most elaborate structure of inverse parallelism in *Olympian* 1, and the same in a section of *Pythian* 11 (p.4), in the greater part of *Pythian* 3 (pp.33f.), and also in *Olympian* 7 (pp.84, 104).

Greengard (1980:32-6) also detects inverse parallelism in parts of or complete poems of Pindar. In addition to the chiastic sequence within a single phrase or statement, or a myth, proem, or victory list, she also sees the phenomenon on a larger scale, occasionally in the organization of an ode as a whole. She considers *Isthmian* 8 to be a good example, and also *Olympian* 2 and *Pythian* 5.

Cairns (1979:202f.) produced structural analyses of *Idylls* 18 and 28 of **Theocritus**. In *Idyll* 28 he finds both parallelism and inverse parallelism, and in *Idyll* 18 inverse parallelism. In Cairns' opinion the recurrences of themes in Theocritus are not particularly meaningful, in that 'they do not undercut or place in a new perspective the information previously given' (Cairns 1979:203). Theocritus is merely using the formal structure to impose an arbitrary order upon the themes. Cairns' objection seems to be that there is not sufficient development between the first and the second occurrence of a theme, with the result that the patterns of recurrence tend to be merely decorative (but see 6.5 below on Theocritus).

Bannert (1988:69-83) observes a structure of inverse parallelism in *Idyll* 2, and Schmiel (1993:229-34) sees an extended structure of the same kind in *Idyll* 11.

Schmiel (1987:45-55) also observes a fairly elaborate structure of inverse parallelism in **Callimachus**'s *Hymn to Delos* (see 6.4 below). He reproduces an earlier analysis by Hurst, which he appreciates but criticizes, saying that 'Callimachus is neither simple nor obvious' (p.47). Since Callimachus was such a major influence on the Roman authors whom I am investigating, this finding of Schmiel is of great importance.

6.1 Homer

I agree with Whitman's finding of a structure of inverse parallelism spanning the whole of *Odyssey* 8, given here with very slight modifications:[b]

A	Assembly - question of Odysseus' identity, arrangements for escort, and festival	1-61
B	Demodocus' song	62-96
	- strife between Odysseus and Achilles (75-82)	
	- Odysseus weeps	
C	Conflict at games	97-233
	- Laodamas and Euryalus challenge and taunt Odysseus (131-64)	
	- victory and challenge of Odysseus (165-233)	
D	Alcinous orders dancing	234-65
E	Demodocus' song: Ares and Aphrodite	266-369
D^1	Alcinous orders dancing	370-84
C^1	Conflict resolved	385-468
	- presents for Odysseus; Euryalus retracts his words (385-432)	
	- bathing; farewell to Nausicaa (433-68)	
B^1	Demodocus' song	469-535
	- the Wooden Horse (500-20)	
	- Odysseus weeps (521-35)	
A^1	Epilogue - question of Odysseus' identity and promise of escort	536-86

For shorter passages we may turn to the work of Lohmann, who investigated the structure of the speeches in the *Iliad*, continuing the structural investigations of Van Otterlo and Schadewaldt. Van Otterlo had already argued persuasively that inverse parallelism had not just occasionally and unconsciously been used by Homer as a structural principle, but that he had consistently and consciously employed it (see Lohmann (1970:5f.) on Van Otterlo's work). Lohmann's contribution was to show that Homer also used parallelism and free arrangement, and that there was a

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[b] Here his work is informed by that of Notopoulos (1951:84).

correlation between form and content, e.g. narration in a speech would tend to be structured along inverse parallel lines, argument along parallel lines, whereas free arrangement would be used where strong or rising emotions were involved (see, for example, Lohmann 1970:43). Lohmann investigated not only passages with pure and simple structures of parallelism or inverse parallelism, but also passages which contained combinations of the two structural principles, which reminds us of the results obtained in the study of the Latin poets. Interestingly, Lohmann sees these structures not only in single speeches, but also in speeches communicating with one another over a distance in the same scene or even in different scenes. In this latter respect his findings show affinity with those of Whitman. For present purposes it is sufficient to note Lohmann's findings on structures within single speeches, because these resemble single poems most closely.

Lohmann's first example of **inverse parallelism** in a single speech comes from *Iliad* 6.123-43 where Diomedes questions Glaucus about his lineage :[c]

Introduction: question about the identity of the opponent		123-26
A	Warning: unhappy are the parents whose children meet with Diomedes' might	127
B	But if you have come from heaven as one of the immortals...	128
C	I would not fight the heavenly gods	129
D	Even Lycurgus, who fought the gods in heaven, did not live long	130f.
E	The full version of the Lycurgus myth, as illustration	132-9a
D^1	He did not live long, having become hateful to the gods	139b-40
C^1	I would not want to fight the blessed gods	141
B^1	But if you are one of the mortals...	142
A^1	Warning: come closer, so as to reach death sooner	143

(Lohmann 1970:12) (my translation)

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[c] See his footnote (1970:12, n.1) on the scholarly consensus on the presence of the structure.

Lohmann adduces two other structures of inverse parallelism where the centre of the structure is occupied by an illustrative myth, which strongly suggests that Homer sometimes followed a standard pattern, of his own devising or inherited from tradition. After analyses of several passages Lohmann draws the following conclusions on Homer's use of inverse parallel structures:

a) Homer does not merely use these structures for formal reasons, such as to frame digressions. He seldom uses verbal repetitions to establish correspondence,[d] rather the second element of a pair of correspondences is usually the complement, completion or intensification of a thought, i.e. he establishes thematic correspondence. The corresponding elements can thus stand in various relations to one another: variation, intensification, correction,[e] change of address,[f] chronological progression or bridging,[g] thesis and antithesis, finite and infinite formulation (general, abstract exposition and concrete application in a situation), detailed description and general summary, prohibition and command,[h] question and answer, and even illusion and reality (Lohmann 1970:24f.). It is clear that Homer establishes

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[d] Lohmann (1970:25) uses the word 'selten', which is, of course, a relative term. In fact, the number of verbal repetitions can be quite impressive at times (see the discussion of Polydamas' speech below, where the words νύξ /νύκτα, σὺν τεύχεσιν and κύνες...ἔδονται are repeated).

[e] In *Il.*22 Achilles urges on the Achaeans to attack Troy in ll.381-4, but in ll. 391f. he urges them on to take the dead back to the ships, after a central section in which he thinks of the as yet unburied Patroclus. Forms of the word ἄγω occur in both appeals (see Lohmann 1970:21f.).

[f] In *Il.*17 Menelaus addresses Zeus in ll.19-23 on the subject of Euphorbus' μένος, and in ll. 29-32 he addresses Euphorbus himself on the same subject (see Lohmann 1970:23f.).

[g] With this term Lohmann (1970:15-17) appears to have in mind two corresponding actions, such as, for example, the 'Hinfahrt' and 'Rückfahrt' in a chariot race, separated in time by the turning around the post, as in *Il.*23.309-48.

[h] In *Il.*16.200f. Achilles forbids the Myrmidons to forget their threats against the Trojans and in l.209 he commands them to fight bravely against them. The word Τρώεσσι occurs in both sections and there is end-rhyme on -έσθω (see Lohmann 1970:21).

correspondence between parts in ways as sophisticated as those found in the work of the Latin authors.

b) In the centre of the speeches we often find narrative or descriptive passages, e.g. illustrative myths, whereas the outer 'rings', i.e. the corresponding elements around the centre, contain the more immediate concerns related to the actual situation of the speaker; so we find here warnings, insults, reproaches or reproofs, requests, prohibitions or commands, appeals or specific decisions to act (Lohmann 1970:25f.). In the Latin poets we have also seen similar tendencies with regard to the centres of structures, albeit of a slightly different kind. We may think of Tibullus' tendency to digress on a general theme in the centre, rather than to focus on immediate concerns.

c) The elements of correspondence are most often thematically self-enclosed, without smooth transitions, giving a building block effect. Within these building blocks minor structures of parallelism or inverse parallelism can occur (see, for example, Lohmann 1970:27-9). One does sometimes find the building block effect in the Latin poets (often in Tibullus, sometimes in Catullus), but there is also Horace, who is adept at creating almost imperceptible transitions. The phenomenon of minor structures is certainly very common, most prominently so in Tibullus.

Lohmann makes a most noteworthy observation on Homer's use of parallelism: Homer uses this principle of construction more sparingly than inverse parallelism, and specifically for more abstract passages where rational analysis takes place, e.g. where options have to be weighed and chances calculated. Parallelism is the almost inherent structural principle in such a process of analysis: 'If I do this, this will follow, if I do that, that will follow'. Parallelism is more prosaic than inverse parallelism, less subtle and even poorer poetically, as it lacks the central element. But it is a fitting mode for dispassionate, rational analysis.[i] A section of Polydamas' speech in *Iliad* 18 to illustrate the point: here Polydamas weighs alternatives:

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[i] This may well account for Horace's choice of parallelism in *Ode* 2.18, where two ways of life are explicitly contrasted (see the discussion of that poem).

Transition		266b
1.	Alternative: we stay.	267-72
A	Now **night** has held back Achilles,	267-8a
B	but if he, rushing in **arms**, finds us here **in the morning**, then everyone will get to know him well!	268b-70a
C	Fate of the Trojans: everyone who escapes will be glad to reach **Troy.** But many will be **eaten by dogs and birds.**	270b-2
Transition: but if we listen to my words...		273
2.	Alternative: we go back.	274-83
A^1	During the **night** we will gain strength in the market-place. The city will be protected by its towers and gates.	274-6
B^1	Early in the **morning** we will take up **arms** and stand on the towers. It will be more painful for Achilles when he takes us on here.	277-9
C^1	Fate of Achilles: he will have to go back to his **ships**. The **dogs** will **eat** him before he manages to penetrate the city.	280-3

(Lohmann 1970:31) (my translation)

These few examples from Homer illustrate that the main features in the use of parallelism and inverse parallelism, as found in the Latin authors, were already present at the dawn of classical literature: the fact that inverse parallelism is used more frequently than parallelism; the use of both verbal and thematic correspondences; the wide range of relationships used to establish thematic correspondence between elements; the prominence given to the central element in structures of inverse parallelism.

6.3 Pindar, *First Olympian Ode*

Already in 1880 Friedrich Mezger showed in his *Pindars Siegeslieder* that he was well aware of Pindar's use of inverse parallelism in the construction of his odes - see the many diagrams accompanying his text. But even he did not realise how intricate Pindar's structural patterns could be. I have chosen to evaluate Young's structural analysis of *Olympian* 1 (Young 1968:121-3).

In essence I agree with the structure set forth by Young, but I have made several additions and modifications, some of which have been informed by the study o Schürch (1971:40-5) on word responsion in Pindar. The additions to Young's work lie mainly in the three minor structures of parallelism and inverse parallelism given in the pattern below; one (F) is taken straight from Schürch's analysis, albeit with some hesitation - it is one of those borderline cases where the question arises whether one is forcing the issue.

A	Superlatives (general)	- water		1-7
		- gold		
		- sun		
	(specific)	- Olympic games		
B	Inspiration drawn from Olympia		ὕμνος ἀμφιβάλλεται (8)	8-11
	on arriving at Hieron's hearth			
	to sing of Cronos' son		Κρόνου παῖδ' (10)	
C	Praise of Hieron	- justice		12-17
		- virtues		
		- music		
D	The poet must celebrate Hieron's Olympic			17-24
	victory with Dorian lyre			
	- ends with: Hieron's fame shines			
	in Pelops' colony			