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Meaningful form : parallelism and inverse parallelism in Catullus, Tibullus and Horace.

Van der Riet, Jacobus Werndly

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E	Myth of Pelops	25-53
a	truth: Poseidon's love for Pelops	25-7
b	falsehoods in general	28-34
c	gnome on speaking well about the gods	35
a^1	truth: Poseidon carried Pelops off	36-45
b^1	specific falsehood regarding Pelops	46-50
c^1	gnome on speaking evil about gods	51-3
F		54-64
d	conditional clause on men and gods (specific)	54f.
e	Tantalus honoured (general)	55
f	his great bliss (eating metaphor)	56
g	his ruin	57
h	the stone which he ever wishes to thrust away	58f.
h^1	his ever-painful life	59
g^1	he stole from the gods	60
f^1	ambrosia and nectar (food)	62
e^1	Tantalus made immortal (specific)	63f.
d^1	conditional clause on men and gods (general)	64
E^1	The Myth of Pelops	65-93
i	Pelops returns to short-lived race of men	65f.
j	Pelops in the bloom of youth	67f.
k	Pelops thinks of marriage	69-71
l	Pelops calls on Poseidon - to bind Oenomaüs' spear	71-8
	- to provide swiftest chariot	
	- to bring him to power	
m	Oenomaüs has killed 13 men	79-81
n	Great danger calls not the coward	81
m^1	All must die, but why not try to gain glory?	82-5
l^1	Pelops did not call on Poseidon in vain	86-8
	- Poseidon glorifies him	
	- provides chariot	
	- Pelops overcomes Oenomaüs' might	

k^1	Pelops marries Hippodameia		88
j^1	Pelops' sons eager for deeds of valour		89
i^1	Pelops' funeral and tomb		89
D^1	The poet must celebrate Olympic victories in general in Aeolian rhythms - begins with: Olympic games' fame shines on Pelops' race-courses		93-103
C^1	Praise of Hieron	- knowledge of beauty - lordly in power - has a god as guardian and guarantor of ambitions	103-8
B^1	Inspiration on arriving at Cronos' Hill (Olympia) to sing of Hieron	Μοῖσα...βέλος...τρέφει Κρόνιον (111)	108-12
A^1	Superlatives (specific) (general) (specific)	- mightiest shaft (poetry) - kings - Pindar as poet	111b-16

Without discussing the poem in the light of the structure set forth above, one can make the following points with regard to its relevance to our investigation: the structure of *Olympian* 1 is clearly as elaborate as anything produced by the Latin authors and one can see a clear line of continuation, in that Pindar also employs a **major structure** of **inverse parallelism** within which **minor structures** of **parallelism** and **inverse parallelism** occur. We find the same subtle **variations on a theme** (see esp. B and B^1, and D and D^1). We find the same joint use of **thematic** and **verbal correspondence** - see the verbal echoes of B in B^1, and the references to Poseidon as a **trident**-bearer in E and E^1: Ἀγλαοτρίαιναν (l.40) and Εὐτρίαιναν (l.73). An interesting feature of Pindar's **thematic** correspondence technique is his use of the categories of **general** and **specific**, e.g. D and D^1, and b and b^1 in E. As in Homer, and elsewhere in Pindar, the mythical elements congregate towards the centre (see Greengard 1980:17).

6.4 Callimachus, *Hymn to Delos*

An analysis of Callimachus' poetry is a natural choice in this study given his influence on the Augustan poets. The detection of structures of parallelism and inverse parallelism in Callimachus would lend considerable support to the thesis that the Roman poets too wrote along such lines.

To suggest a concentric structure for the *Hymn to Delos* is nothing new. Hurst (1967:169f. and scheme 36) did so, and was severely criticized by Mineur (1984:8). Hurst gave similar-sounding headings to the sections which he considered to be in correspondence, but I am not convinced that there is real thematic correspondence. Schmiel (1987:45-55) proposed his own scheme, again a structure of inverse parallelism, but different from Hurst's. Schmiel's structure can be set out as follows:

A	Song to Delos	1-50
B	Hera's anger causes flight	51-99
	- speech (88-98)	
C	Peneius offers hospitality	100-52
	- 4 speeches (109-16a, 116b-20, 122-32, 150b-2)	
D	Apollo's prophecy	153-202
a	Leto refused (153-62a)	
b	Apollo rejects Cos (description) (162-4)	
c	Ptolemy is to be born there (165-70)	
d	invasion of the Celts (171-87)	
c^1	Ptolemy, who is to be, will praise Apollo (188-90)	
b^1	Apollo chooses Delos (description) (191-5)	
a^1	Leto received (196-202)	
C^1	Leto rests on Delos: Hera is angry	203-48
	- 4 speeches (203-4, 212b-14, 218-27, 240-8)	
B^1	Birth of Apollo, Delos responds	249-74
	- speech (266-73)	
A^1	Origin of Delian rites	275-326

Schmiel adduces numerous verbal parallels to substantiate the correspondence between the elements. With regard to thematic correspondence between C and C^1, Aeneius' unsuccessful offer of shelter (C) is balanced by Asterie's provision of a resting place (C^1). On the formal level, there is one short speech in each of B and B^1, and four speeches in each of C and C^1.

Despite Schmiel's arguments, I wish to propose a different structure. I agree with him entirely on the structure of element D in his scheme, but I am not convinced that this prophecy of Apollo is the single central element in the structure of the poem. There is, after all, another prophecy of Apollo, his threat against Thebes (ll.86-99). There is ample reason to believe that there are two centres both propl[illegible]s of Apollo. The large central section (ll.55-259), on the anger of Hera, can be divided into two panels, **Hera's anger against Leto on land**, with **Ares** as her agent (ll.55-152), and secondly **Hera's anger against Leto on sea**, with **Iris** as her agent (ll.153-259). The two lookouts, Ares and Iris, are introduced early on in the large central section, in ll.62-7. Both of these central panels have broad structures of inverse parallelism, as well as other features in common. The basic structure of the poem is therefore as follows:

A	Delos is the subject of his song	1-54
B	Hera's anger against Leto, on land	55-152
B^1	Hera's anger against Leto, on sea	153-259
	- it finally subsides; Apollo is born	
A^1	Delos celebrated	260-326

Each of these four elements can be subdivided into smaller elements:

ll.1-54:

(i) ll.1-27:

A	Delos is [illegible] subject of song,		1-10
	is **first** among the **Cyclades**,	τὰ πρῶτα (4)	
	because she nursed Apollo		
B	Delos is barren		11-15
A^1	Delos is **first** among **all islands**,		16-27
	because she is protected by Apollo	ἐνὶ πρώτῃσι (16)	

Element A itself can be shown to have a structure of inverse parallelism:

a	**When** shall I sing of Delos, **nurse of Apollo**	1-2
b	**Delos** is the favourite of the **Muses** because of **Phoebus**	4f.
c	Reason: Delos bathed, swaddled and accepted him as god	6
b^1	**Muses, Phoebus, Delos**	7f.
a^1	**Now** I shall sing of Delos, **Apollo's nurse**	9f.

(ii) ll.28-54:

theme: what shall I sing?			28f.
A	Poseidon forms and **roots** islands	ἐρρίζωσε (35)	30-5
B	Asterie **floated**	ἐπέπλεες (36)	35f.
C	The **name** Asterie		36-40
B^1	Asterie **floated** to various places		41-50
C^1	**Name** change after Apollo's birth		51f.
B^2	Asterie no longer **floated**,	ἐπέπλεες (53)	53
A^1	but planted her **roots**	ῥίζας (54)	54

The use of repetitions to frame sections of the poem is characteristic of the *Hymn to Delos*. In this respect it is similar to Catullus, *Poem* 63.

Asterie/Delos is thus shown to be unique in several ways in the introduction: she is **first among the Cyclades** because she nursed Apollo (1-10), she is **first among all islands** because she is protected by Apollo (16-27) - notice the fine variation: Delos nursed Apollo, Apollo protects Delos - and she is unique in having been a floating island, only settling down after she became a maternity ward for the other wanderer, Leto (ll.28-54) (see Schmiel's exposition (1987.54) on the interrelatedness of the themes of the poem).

There are several links between ll.1-54 and ll.260-326. Several words occurring in a **cluster** just before l.54 reappear in ll.259ff., again in a **cluster**. Apart from the first and last references to **Hera's anger** (ll.55 and 259), the words γενέθλιον (ll.51, 262) and οὐδας (ll.51, 264) also reappear, and there is thematic correspondence between οὐκέτ'...ἐπέπλεες (l.53) and οὐκέτι πλαγκτή (l.273), and ῥίζας (l.54) and θεμείλια (l.260). Possibly the manifold references to **gold** in ll.260-4 are already anticipated by a reference to **golden** Leto in l.39: once golden Leto **has** 'mixed' with Delos, Delos is, naturally, golden too!

A most resounding verbal echo occurs when Ἀπόλλωνος κουροτρόφον of l.2 is recalled by Ἀπόλλωνος κουροτρόφος in l.276. In close proximity to l.2 is νήσων ἱερώταται in l.3, which finds a verbal echo and intensification in νησάων ἁγιωτάτη in l.275.

In both ll.11-27 and ll.268-73 we find the theme that although Delos is barren, she is nevertheless foremost among islands/lands.

The final section (ll.260-326) is **framed** by anaphoric πολύ- compounds (ll.266 and 316), each time followed by a reference to the **child Apollo's pleasure** (ll.274 and 323f.).

Ll.275-99, the section on the tithes of **first-fruits**, are also **framed** - see δεκατηφόροι...ἀπαρχαί (l.278) and ἀπαρχόμενοι φορέουσιν (l.299). So too the next section on **circling choirs** (ll.300-15) is **framed** by the words κύκλον...χορόν (l.301) and κύκλιον...χοροῦ (l.313). The **circling choirs** of ll.300-15 recall the **circling songs** of l.28 (περιτροχόωσιν ἀοιδαί).

In general the many references to **song** in ll.1-54 are balanced by the equally high number of references to **songs** and **choirs** in ll.260-326. Whereas ll.1-54 are concerned with the song(s) the **poet** will sing in tribute to Delos, ll.260-326 are concerned with the tributes paid and songs sung by **others**, i.e. Delos' universal fame.

There are several references to **seafarers** in ll.1-54 (ll.15, 43 and 52). These are picked up in ll.316-23, where the peculiar homage paid to Delos by seafarers is described.

As for the **central section** of the poem (ll.55-259), I will now show that it contains **two parallel panels**, each structured along lines of inverse parallelism, with a prophecy of Apollo in the centre of each. This structure is especially noticeable in the first panel. The topic of this central section is announced right at the start, in ll.55-8, viz. Hera's anger against women who bear the children of Zeus, and against Leto in particular. The whole of ll.55-259 is thus concerned with the difficulties Leto experienced to give birth, as a result of Hera's opposition, before she relented because of her approval of Asterie.

In the first panel the two lookouts/guards are introduced, Ares and Iris (ll.62-7). In the first panel **Ares** is **successful** on **land** in preventing Leto's giving birth, and in the second panel **Iris** is **unsuccessful** on **sea** in doing the same. In both panels Leto receives an **offer of help** after the central prophecy of Apollo, in the first from Peneius, albeit with fear and trembling on his part and only because Leto had asked for it, and in the second from a confident Asterie, by way of contrast. Leto declines Peneius' offer, especially after Ares' impressive display of power, but gladly accepts Asterie's offer. Furthermore, when Peneius makes his grudging offer, he advises

Leto to call on Εἰλήθυια (l.132), the goddess of childbirth; once Leto has accepted Asterie's offer and has given birth, she sings the holy chant of Εἰλήθυια (l.257). Thus **ll.55-259:**

(i) ll.55-152:

A	Anger of Hera against women who bear **children of Zeus** (56), especially Leto		55-8
B	Hera keeps watch	σκοπιὴν ἔχεν (59)	59
	and posts lookouts: Ares		62-5
	Iris	κόρη θαύμαντος (67)	66f.
	who prevent Leto from being received		68f.
C	Leto refused: land, rivers flee	φεῦγε(ν) (5x)	70-8
	- ref. to nymphs		79-85
	- ref. to Helicon (82)		
D	Apollo's prophecy against Thebes		86-99
	- framed by μέλει (90) and μελοίμην (98)		
C¹	Leto refused: towns, mountains, rivers flee	φεῦγε (2x)	99-105
	- ref. to Helice (101)		
	- ref. to Centaurs (102, 104)		
A¹	Hera's lack of pity		106f.
B¹	Ares foils Leto's request		109-52
	and Peneius' offer of help		
a	Leto's request to Peneius (109-16)		
b	Peneius does not heed (116)		
a¹	Leto's appeal to Pelion (116-20)		
b¹	Peneius reluctantly heeds (121-34)		
	- Ares keeps watch	σκοπιὴν ἔχει (126)	
	- ref. to Εἰλήθυια (132)		
c	Ares' threatening behaviour (133-47)		
b²	Peneius not intimidated (148f.)		
a²	Leto declines the offer (150-2)		

(ii) ll.153-259:

A	Islands do not receive Leto	νήσους / εἰναλίας (153f.)	153-6
B	Because of **Iris'** anger, they all flee		157-9
C	Apollo's prophecy about Cos		160-95
a	μὴ.../ τῇ με τέκοις (Cos) (162f.)		
b	Ptolemy (165-70)		
c	Celts (171-87)		
b^1	Ptolemy (188-90)		
a^1	τῇ με φέροις (Delos) (190-5)		
A^1	Islands run away, except Asterie	ἀλλὰ νῆσοι (196)	195-200
	- ignores Hera's anger, invites Leto		201-4
	- Leto accepts and ceases wandering		205-12
	- Leto tells Apollo it is time to be born		212-14
B^1	Hera, lady of heavy anger, gets message from **Iris**		215-17
	- **Iris'** speech		218-27
	- **Iris** likened to hunting dog of Artemis		228-39
		θαύμαντος...κούρη (232)	
	- Hera's anger at Zeus' girlfriends. but not against Asterie		240-8
	- swans sing holy chant of Εἰλήθυια		249-57
	- Hera's anger taken away		258f.

Thus, in both panels there is a pattern of refusal of Leto because of divine anger and the lookout's watchfulness, followed by Apollo's prophecy, upon which more refusals follow, until an offer is finally made to receive Leto, much to the vexation of the lookout. In the first panel the lookout's threats cause Leto to decline Peneius' half-hearted offer, but in the second she has already accepted Asterie's offer when Iris tries to intervene by complaining to Hera. But by now Hera's anger against Leto is blunted through Leto's association with Asterie, for whom Hera has appreciation. The beautiful singing of the swans and Zeus himself finally take her anger away.

Admittedly there is no numerical balance (in terms of line numbers) in the second panel and the central prophecy is quite far off-centre from the numerical midpoint, but the basic pattern is the same as in the first panel. The parallelism between A B and A^1 B^1 in both (i) and (ii) anticipates similar developments in Latin poetry, and shows that Callimachus did not feel constrained to create a perfect structure of inverse parallelism.

Several other features in the structure of this poem reflect phenomena found in the study of the Latin poems: the occurrence of intricate minor patterns inside the basic major pattern, the use of frames to mark off sections, the occasional use of anaphora to establish correspondence, the balance between verbal and thematic correspondences, the increase in complexity towards the centre of structures, the use of pairs (here Ares and Iris) to establish correspondence.

6.5 Theocritus, *Idylls*, 11, and a poem derived from it, Vergil, *Eclogues*, 2

I chose to evaluate Schmiel's findings (1993:229-34) on Theocritus, *Idylls*, 11, a poem about Polyphemus' hopeless love for the sea-nymph Galatea. Schmiel sees an elaborate structure of inverse parallelism in this poem. I fully agree with Schmiel's results. I shall record his structural diagram and a few other illuminating observations made by him, before comparing the structure of this poem with that of Vergil, *Eclogues*, 2.

A	Introduction: music the cure for love (in general)	1-6
B	Polyphemus' mad love for Galateia: regarding all else as secondary, he leaves his tasks undone	7-13a
C	The pains of love; the medicine	13b-18
D	Address to Galateia; description of Galateia who comes to him, then flees	19-24
E	How Polyphemus fell in love when Galateia came picking flowers	25-9
F	Polyphemus' appearance	30-3
G	Polyphemus has cattle, milk and cheese	34-7
H	Climax. Polyphemus urges Galateia to come spend the night with him and leave the sea, after extolling his singing and telling of the pets he is raising for her	38-44
G^1	Polyphemus' cave has trees, vines, and fresh water from Aetna	45-9
F^1	Polyphemus' appearance	50-3
F^1	Polyphemus regrets he can't come to Galateia - he'd bring flowers	54-9
D^1	Address to Galateia; wish that she would come and forget to leave	60-6
C^1	The pains of love	67-71
B^1	It would be more sensible for Polyphemus to resume his tasks: he will find someone else to love	72-9
A^1	Conclusion: Polyphemus cares for his love with music	80f.

Schmiel adduces numerous verbal correspondences in support of his structural analysis. The thematic correspondences are quite evident too, although they do not have the same dramatic variations as those found in Pindar's *Olympian* 1, where, for example, interesting changes in subject occur. We are reminded of Cairns' observation that Theocritus' repetitions tend to be merely cumulative, that he does not aim to make them meaningful (Cairns 1979:203). However, although Theocritus' correspondences in this poem do not constitute dramatic variations on a theme and would appear to represent merely more of the same, he is careful to add clumsy, inappropriate touches to each of the elements on their repetition, so that Polyphemus' plea to Galateia eventually self-destructs. The grotesque is already in evidence in the first half of the poem in the description of Polyphemus' unfortunate appearance (F), but in the second half of the poem it also enters his speech as he drops clanger after clanger, undercutting the romantic picture, created in the first half of the poem, of the hapless lover wasting away. Hence Schmiel's observation that 'this is no otiose or merely formalistic repetition' (Schmiel 1993:231).

The structure of inverse parallelism in this poem of Theocritus is as clear and apparent as one is likely to find. It would appear from the startling similarities in structure that Vergil may have apprehended the structure of *Idyll* 11 when he set about writing his own *Eclogue* 2. The references to flowers (C and C^1), Corydon's gifts (D and D^1) and Corydon and Alexis' life together (E) all have their counterparts in the same or similar positions in Theocritus' poem (since Corydon's appearance was less problematic than that of Polyphemus, it did not become the subject of a set of correspondences, as in *Idyll* 11 (F and F^1), and so too the divide involving land and sea (D and D^1) between Polyphemus and Galateia found no place in Vergil's poem).

I propose the following structure for this poem about Corydon's fruitless love for Alexis.[1]

A	Corydon burns for Alexis - his fruitless song	1-5
B	Alexis **cares nothing** for his **songs** (6) - animals find respite, but not Corydon (7-13) - **hunting** imagery (12)	6-16
C	Illustration involving **flowers** - reference to Alexis as a 'beautiful boy' (17f.)	17f.
D	Corydon's gifts: flocks, **music** (singing), beauty (unrealistic view of himself)	19-27
E	Corydon and Alexis' life together, as envisaged by Corydon	28-35
D[1]	Corydon's gifts: **music** (pipe), two roebucks (more realistic view of himself)	35-44
C[1]	The **flowers**, fruit and herbs Alexis will receive - reference to Alexis as a 'beautiful boy' (45)	45-55
B[1]	Alexis **cares nothing** for his **gifts** - **hunting** imagery (63-5) - animals find respite, but not Corydon (66-8)	56-68
A[1]	Corydon gives up on this Alexis - his more useful activities, including weaving	69-73

[1] See Coleiro (1979:143-5) for very similar results on the structure of this poem.

6.6 Conclusion

In this chapter, then, I have agreed on most occasions with the findings of other scholars, and have found that the main features in the use of parallelism and inverse parallelism in the selected Greek texts coincide with those found in the Latin texts under investigation in this study.

7 FINAL CONCLUSION

In the Introduction I mentioned several aims for this study. I shall now summarize my findings with reference to those aims, without repeating in detail all the general conclusions reached at the end of individual chapters or all the smaller or incidental conclusions made during individual discussions.

The discussion of theoretical aspects in chapter 2, which can, I hope, serve as a basic frame of reference for those wishing to investigate possible structures of parallelism or inverse parallelism in classical literature, yielded the important finding that there was an **awareness** among readers **in antiquity** of the phenomenon of **inverse parallelism**, even a fairly developed awareness in late antiquity (St. Augustine).

This study has shown that structures of **parallelism** and **inverse parallelism** are clearly **no isolated phenomena** in the poems of Catullus, Tibullus and Horace. In the case of Catullus I have posited such structures for at least 30% of his poems, in the case of Tibullus 100%, and for the first three books of Horace's *Odes* 66%. Welch's contention (1981:264) that 'extended chiasmus', i.e. inverse parallelism, occurs in 'a fairly small number of cases' in Latin authors is thus shown to be inaccurate.[a]

Inverse parallelism is clearly by far **preferred to parallelism** on the level of major structures, in all three authors. Among the minor structures the imbalance between parallelism and inverse parallelism is not as great. In Horace a fair amount of parallelism occurs on the level of minor structures to establish correspondence between elements.

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[a] The fact that my percentages include structures of parallelism, not dealt with by Welch, does not invalidate the general finding, because structures of parallelism constitute a relatively small percentage of the total number of structures of parallelism and inverse parallelism.

The **preference for inverse parallelism** may be accounted for by the **greater poetical possibilities** offered by inverse parallelism. The **central elements** are thrown into sharp focus because of their proximity to one another, and are often further emphasized by means of anaphora. A sense of **closure** is achieved if the poem returns at the end to the theme with which it started. In addition inverse parallelism is even more suggestive of **balance** or **symmetry** than parallelism, because of the mirror-effect present in inverse parallelism, but absent in parallelism - and iconically inverse parallelism even resembles a pair of scales.

Structures of inverse parallelism are indeed often capable of **reflecting iconically** the **meaning** of the poems. A structure of inverse parallelism may reflect a **reversal** in movement or circumstance or train of thought. It is all the more effective if the turning-point happens to be the structural centre of the poem. Inverse parallelism can also reinforce the idea of coming **full circle** or of **completio**, inherent in the meaning of the poem (e.g. the beginning and end of the day), or it may reflect **circularity** itself (e.g. wheels, or the cycle of the seasons or of generations). Akin to the notion of coming full circle is the idea of **non-progression** or **deadlock**: the poet may try to make progress in a particular quest or to extricate himself from a situation, only to find at the end of the poem that he is still where he was at the beginning. Clearly structures of inverse parallelism were always going to be useful for the expression of **frustrated** (elegiac) **love**! In situations of greater equanimity the poets in this study use inverse parallelism to reflect iconically the idea of **balance**, **symmetry** (e.g. cause and effect), **equality** or **contrast**. Sometimes they do so humorously. Inverse parallelism is useful also for the purpose of **framing**, i.e. the marking off of sections in a long poem, or to reinforce the notion of **enclosure**, whether it be physical or psychological (e.g. the poet may present himself as confined by the chains of love's servitude) or just the notion of a constraint (as in 'I am not allowed to write epics, but must confine myself to love poetry'). Occasionally a structure of inverse parallelism reminds one of a **spiral/vortex**, where the same point is reached at the end of the poem as at the beginning, but on a higher or lower level. The spiral/vortex thus combines the notions of progression and non-progression. A situation of frustrated love wherein the poet either gains insight into

his situation, even as he fails to extricate himself from his passion, or merely sinks deeper into desperate thoughts, can be reflected by a structure of inverse parallelism conceived of as a spiral/vortex. There are also cases where more than one idea, situation or development in the poem are simultaneously reflected by the same structure of inverse parallelism, e.g. **deadlock** despite reversal.

It is striking **how often** there is such a correspondence between **form and content** in all three poets (apart from the individual discussions see 3.4 (f), 4.4 (m) and 5.4 (p)). This constitutes one of the more striking findings of this study. It is, however, not always possible to demonstrate such correspondence. This raises no question-mark about the validity of positing such a correspondence, because the poet may have had other reasons for utilising a structure of inverse parallelism.

Parallelism is a suitable structural device to express **balance** or **contrast** or **complement**, but one cannot really speak of iconic reflection in this case. A structure of parallelism does not readily suggest a picture as does inverse parallelism. Most often parallelism is used to express **contrast** (see e.g. 3.3.1, 5.4.2).

The observation of a correlation between form and content may increase one's appreciation of a poem. It does not, however, affect one's **interpretation** of the poem, except to add emphasis to something that is already apparent in the content of the poem. But in the detection of and subsequent reflection on structures of parallelism and inverse parallelism **interpretative gains** can be made. To illustrate this point I shall now mention a few examples from the discussions of individual poems and one from Appendix B.

An awareness of structures of parallelism and inverse parallelism may serve to **heighten** one's **alertness to the correspondence between parts of a poem**. In Catullus 17 one may at first merely note that comparisons are made with regard to the townsman in both ll.12f. and ll.18-20 (F and F^1). This invites one to compare the comparisons and to look for further similarities and differences: apart from possible sound-play on *ulna* (l.13) and *alnus* (l.18), and the fact that both the child and the tree

are lying, the first asleep in his father's arms and the second in the ditch, the child is also suggestive of sexual immaturity (he who should be fathering children is asleep in his father's arms!), whereas the (mature) tree which has been felled is suggestive of impotence. The impression is thus created of a married man who is sexually inert from start to finish, from childhood to maturity. Ll.12f. and ll.18-20 are thus the complementary parts of a picture more disturbing in its completed form than in its parts (see the discussion in 3.3.2).

Similarly, in Catullus 63 an awareness of the structure of inverse parallelism throws the **difference** between life in the *domus* of Cybele (C) and life in Attis' former *patria* and *domus* (C^1) into bold relief, and it becomes clear that the poem also deals with the difference between personal, individual existence among family, friends and admirers in the civilized city and depersonalized, almost animal existence among the frenzied Maenads in the house of Cybele (see the discussion in 3.3.2).

In Catullus 76 the metaphor of a **bad investment** is used in A and of **disease** in A^1 (see the discussion in 3.3.2). It is only by comparing the two metaphors that one realizes that there is **intensification** in the use of the disease metaphor: a bad investment is still something extraneous to the person, but a disease affects the very body of the individual. The poet has grown in insight into the seriousness of his condition. One may, of course, compare the two metaphors without reference to the structure of inverse parallelism, but when one is aware of the structure one is prompted or invited to do so, and thus the process of interpretation is assisted.

In Tibullus 1.1 (see Appendix B) I posit three parallel structures of inverse parallelism. Scholars have had difficulty in relating ll.1-52, covered by the first two structures, to ll.53ff., covered by the third, saying only that the *pauper/rusticus* is contrasted with the *miles/dives* in ll.1-52, whereas the *amator* is contrasted with the *miles/dives* in ll.53ff. (Fisher 1970:676, Lee 1974:103f., Gaisser 1983:60f.) The structural analysis shows that there is indeed also a structural correspondence between Parts 1 and 2, on the one hand, and Part 3, on the other. In Parts 1 and 2 the **requests for success** (the C elements) are intimately connected to the D elements concerning **religious observances**. The **observances** form the basis (cf. *nam* - l.11)

on which the poet expects his requests to be answered (*do ut des*). Even in Part 3 the **requests** are connected with the D element, on **funerary observances**. These observances are clearly of a religious nature too, but not of the sort that will accomplish anything. It will be too late, which is fine for the poet, because it will be Delia who will make these observances, in vain. For the **mention** of these futile funerary observances is meant to accomplish something, viz. to make Delia accede to his **requests** in the here and now (see Ball 1983:29). On a deep level all three D elements are therefore related, as forms of **manipulation** to have needs met. In Parts 1 and 2 the gods are manipulated, and in Part 3 Delia. Thus the laying bare of the three structures of inverse parallelism in *Elegy* 1.1 can be said to assist the process of interpretation and of demonstrating the unity of the poem.

With regard to Tibullus 1.4 the demonstration of the structure of inverse parallelism assists in **bringing to the fore** the fine **variations** in the role of **time** in the poem, both positive (C and C^1) and negative (F), and a similar situation exists with regard to the role of **witchcraft** (B, D and D^1) in Tibullus 1.5 (see the discussions in 4.3).

Concerning Tibullus 2.2, the theme of **wealth in the service of love** (A, B and D^1) is accentuated by its relation to the theme of the **rejection of wealth (in favour of faithful love)** in the **structural centre** of the poem (E and E^1). In A^1 a reversal takes place when **faithful love** (with the assistance of Natalis) acts **in the service of true wealth,** viz. when it produces grandchildren (see the discussion in 4.3). To my knowledge the notion of wealth in the service of love in this poem has not been brought to light before by commentators.

I also regard the demonstration of correspondence between A and A^1, and B and B^1, in Tibullus 2.6 as an interpretative gain in itself (see the discussion in 4.3). To my knowledge these correspondences have not been demonstrated to the same extent before.

With regard to Horace, *Odes* 1.3 and 3.27, the demonstration of the structures of inverse parallelism in these poems certainly assists in creating an awareness of the

central role played by the semantically related words *audax* (1.3.25, 27) (E and E [1]) and *impudens* (3.27.49f.) (F and F[1]) in the respective poems. This structural similarity between the two poems constitutes an added argument in favour of the contention that the voyages in the two poems should be interpreted along similar lines (see the discussion in 5.3.1).

In the discussion of Horace, *Odes* 4.7 (see the discussion in 5.3.1), I argue that the puzzling ll.19f. (C[1]) can make sense if one views them as being the structural equivalent of ll.9-12 (C). Thus the picture of the next generation grasping at the present generation's belongings is seen to correspond with the picture of one season undermining another.

With regard to *Ode* 3.14 the interpretation of the poem is greatly affected when the **parallelism** in the structure is laid bare, and when one notices that the parallel elements in ll.17-28 most often stand in **bathetic contrast** to those of ll.1-16 (see the discussion in 5.3.2).

These few examples show clearly that interpretative gains can be made through the laying bare of structures of parallelism and inverse parallelism. The interpretative gain will not necessarily involve a totally new or different understanding of the poem, as may be the case with Horace, *Odes* 3.14. It may simply mean that parts of the poem are acknowledged to be connected in ways not previously noticed. Thus, each time a structure of parallelism or inverse parallelism is proposed for the first time, it represents a fresh perspective on a poem, the observation of correspondences overlooked before (although, of course, sometimes scholars observe the correspondences without noticing the pattern).

For a great number of poems I have posited structures of parallelism or inverse parallelism, where such structures have not been proposed before, and for many other poems I have suggested structures significantly different from those advanced by other scholars. Sometimes I have only made additions or slight modifications, and sometimes I have agreed completely with previous findings.

The **intricacy** of most of the structures leaves little room for doubt that the authors under consideration most often **consciously** arranged their thoughts in these patterns. One is left to wonder whether a structural pattern was devised into which the actual words were fitted or whether the poet merely took care to proceed along either parallel or inverse parallel lines once he had crossed the centre of his poem.

Furthermore, with regard to Horace, *Odes* 1.6 and 2.12, I argue that the poet appears to have had in mind a **structural model** on how to write a *recusatio*.

A striking feature in the three authors' work is the considerable **variety** within the two broad categories of structures of parallelism and inverse parallelism. There were clearly no **fixed rules** about exactly how a structure of parallelism and especially inverse parallelism should be composed. Thus, for example, there was no fixed idea that the length of corresponding sections should be equal, or that a structure should be perfect with no minor deviations from absolute symmetry. One finds poems with a single central element, and poems with a distinct duplication in the centre. Minor structures can occur at any point in the major structure and they need not be balanced by a corresponding minor structure at the corresponding point in the major structure (e.g. in Tibullus 2.1 there is an extended minor structure at A which is not balanced by a similar minor structure at A^1 - see Appendix B).

I would therefore be wary of attempts to isolate 'laws' of chiasmus or inverse parallelism, as if to imply that ancient authors felt obliged or strove to obey fixed rules of composition. That does not mean, however, that one cannot discern recurring features or general tendencies among all or particular authors. One may call these tendencies 'laws' if one so wishes, as long as one does not expect to find universal application.

Among the **recurring features** the frequent use of **anaphoric** centre-pieces in Horace and Tibullus may be noted. In Catullus it occurs less often. In Horace the anaphora as a rule consists of simple repetition, whereas in Tibullus the word(s) in question may be repeated several times.

A striking feature of **Catullus'** structural practice is his wide range of structures of parallelism. Not only do we find **simple structures of parallelism**, but also **triple** or **quadruple** structures. A further way in which he is unique among the three lies in his use of **verbal repetitions**: he at times repeats whole lines identically or almost identically.

With regard to **Tibullus** one may note the freedom with which he handles structures of inverse parallelism. He has **single, double and triple structures of inverse parallelism**. He has perfectly symmetrical structures of inverse parallelism (e.g. *Elegy* 1.3) as well as fairly deviant forms (e.g. *Elegy* 2.4). Notable too are his **impersonal** or generalised **centre-pieces**, his fondness for establishing correspondence by means of the opposition between **war** and **love**, and **real wars** and the **'wars of love'**, and his tendency to balance the **male** aspect of an issue with the **female**.

In **Horace** one may note the use on several occasions of only thematic correspondence to establish structures of inverse parallelism. Characteristic is his establishment of correspondence by the use of **mythical** material, the opposition between **love** and **war**, and **'wars of love'** and **real war**, **geography**, and references to **garlands** and **hair-style**, as well as by the use of striking **grammatical constructions**.

There appears to be **continuity** between **Greek** and **Roman** authors' practice concerning parallelism and inverse parallelism. In my discussion of Vergil, *Eclogues*, 2, I argue that he not only borrowed his theme from Theocritus, *Idylls*, 11, but also used a very similar structure of inverse parallelism, so much so that on three occasions the same matters are referred to in the same structural positions.

Finally, I hope to have shown that it is still worth while to approach classical poetry with an awareness that there may be structures of parallelism and inverse parallelism lurking below the surface of the text, and that not only delight, but also profit can be gained by their disclosure.

Appendix A

MORE POEMS OF CATULLUS IN WHICH STRUCTURES OF PARALLELISM AND INVERSE PARALLELISM OCCUR

Poem 4

A	Where the boat now is	*ille, quem videtis*	1
B	The sailing-boat speaks: its **speed**	*phaselus.../ ait* (1f.)	2-9
C	Reference to the boat's oars	*palmulis*	4
D	Alternative methods of sailing	*sive.../...sive*	4f.
	- reference to the boat's sail	*linteo* (5)	
E	Specific geographical references:	*Ponticum sinum //*	6-12
	where the boat sailed and came from	*...Cytorio in iugo* (9-11)	
E^1	Specific geographical references:	*Amastri Pontica et Cytore*	13
	where the boat came from		
B^1	The sailing-boat speaks: its **origin**	*ait phaselus* (15)	15-24
	and **versatility**		
C^1	Reference to the boat's oars	*palmulas*	17
D^1	Alternative winds	*sive.../...sive* (19f.)	19-21
	- reference to the boat's sail	*in pedem* (21)	
A^1	Where the boat now is	*hunc ad usque...lacum* (24)	23-7
	and what the boat now does		

For a different analysis see Wiseman (1974:62f.).

Poem 5

A	The lovers' reaction to criticism: ignore it - image from monetary world (one penny)	1-3
B	The sun can rise and set (many times), but there is **one** life and death	4-6
B^1	Therefore: **many** thousands of kisses	7-10
A^1	The lovers' reaction to envy: muddle the number of kisses - image from accountancy (10f.)	11-13

See Bardon 1943:15f., Commager 1964:361-4.

Poem 16

A	The poet will do to Aurelius and Furius what they suspect he is susceptible to	*pedicabo ego vos et irrumabo* (1)	1f.
B	Their judgment of him, based on his poetry	*putastis*	3
C	They think that because his poetry is 'soft', he is immodest	*quod sunt molliculi, parum pudicum*	4
C^1	His poetry has to be 'soft' and immodest	*sunt molliculi ac parum pudici* (8)	5-11
B^1	Their judgment of him	*putatis* (13)	12f.
A^1	The poet will do to Aurelius and Furius what they suspect he is susceptible to	*pedicabo ego vos et irrumabo*	14

See Bardon 1943:11; cf. also Rankin 1976:88-92.

Poem 21

A	Aurelius' 'hunger' (sexual appetites?)	*esuritionum* (1)	1-3
B	His designs on the boy		4-6
C	In vain: Aurelius will get 'a mouthful'	*irrumatione*	8
A^1	If Aurelius were well-fed while pursuing the boy, the poet would not object - implication: he is 'hungry'		9f.
B^1	The boy may learn how to be 'hungry'	*esurire* (10)	10f.
C^1	Aurelius had better stop, or he will get a 'mouthful'	*irrumatus*	13

Poem 23

A	What Furius does not have or has		1-4
	- what he does not have		1f.
	- what he has: a stepmother who can chew stones		3f.
B	Yet, Furius is doing well	*pulcre* (5)	5f.
	- with his father	*cum...parente* (5)	
	- with his stepmother	*cum...parentis* (6)	
A^1	What Furius & Co. have or do not have		7-11
	- what they have: good digestion		7f.
	- what they do not have: fears		8-11
A^2	What Furius & Co. have: dry bodies		12-14
	- use of comparatives	*sicciora* (12) *magis aridum est* (13)	
B^1	How can Furius not do well?	*beate*	15
A^3	What Furius does not have or has		16-23
	- what he does not have: sweat, slobber etc.		16f.
	- what he has: dry discharges		18-23
	- use of comparatives	*mundiorem* (18) *purior* (19) *durius* (21)	

B^2	Furius is doing so well	*commodu...beata*	24
A^3	He should not despise what he has		25
	or pray for what he does not have		26f.
B^3	For he is doing well enough	*sat es beatus*	27

For a description of this pattern, see the discussion of *Poem* 45 in 3.3.1.

***Poem* 25**

A	The 'softness' of Thallus	*mollior* (1)	1-3
	- alliteration on *l*		
B	Reference to a raging wind	*turbida...procella* (4)	4f.
C	Command to restore stolen goods	*remitte* (6)	6f.
D	Relative pronoun	*quae*	8
D^1	Relative pronoun	*quae*	9
C^1	Command to restore stolen goods	*remitte*	9
A^1	The 'softness' of Thallus	*mollicellus* (10)	10f.
	- alliteration on *l*		
B^1	Reference to a raging wind	*vesc...nte vento*	13

***Poem* 29**

A	Who can watch this and suffer this		1f.
	unless he is shameless and	*impudicus et vorax et aleo* (2)	
	a glutton and a gambler?		
B	viz. Mamurra's greed		3f.
C	Can 'Romulus' (Pompey) watch	*cinaede Romule, haec videbis*	5
	this and endure it?	*et feres?*	
B^1	viz. Mamurra's sexual conquests		6-8
C^1	Can 'Romulus' (Pompey) watch	*cinaede Romule, haec videbis*	9
	this and endure it?	*et feres?*	
A^1	'Romulus' is shameless and a	*impudicus et vorax et aleo*	10
	glutton and a gambler		

D	Was it for this that you (Caesar) went to Britain, so that Mamurra could **devour** 20 or 30 million?	*eone nomine* (11) *comesset* (14)	11f. 13f.
E	It is misguided generosity		15f.
F	He squandered his patrimony and other fortunes	*paterna...bona* (17)	17-20
E^1	It is misguided favouritism		21
F^1	He is only good for **devouring** all patrimonies	*devorare* (22) *patrimonia* (22)	21f.
D^1	Was it for this that you (Pompey and Caesar) ruined all?	*eone nomine* (23)	23f

This structure is built on points made by Wiseman (1974:61f.).

***Poem* 33**

A	The father is a thief	*pater* (2)	1f.
B	The son is a *cinaedus*	*fili*	2
A^1	The father's hand is **more** filthy	*pater*	3
B^1	The son's backside is **more** voracious	*filius*	4
C	Malediction		5f.
A^2	The father's thefts are well-known	*patris* (6)	6f.
B^2	The son cannot sell his buttocks	*fili* (8)	7f.

See Bardon 1943:11.

Poem 42

introduction			1f.
A	What the woman is: vile prostitute	*moecha turpis* (3)	3-5
	and what she does: she refuses		
	to return the tablets	*si...potestis* (5)	
B	What the poet and his verses	*persequamur eam*	6
	should do: demand back the tablets	*et reflagitemus*	
A^1	What she is like: vile	*turpe* (8)	7-9
B^1	What the verses should do:	*circumsistite eam, et*	10-12
	demand back the tablets	*reflagitate, / 'moecha putida,*	
		redde codicillos, /	
		redde, putida moecha, codicillos!'	
A^2	Her reaction and what she		13f.
	is: prostitute	*lupanar* (13)	
		si...potes (14)	
B^2	What the poet and his verses	*si...potest* (16)	15-20
	should do: make her blush and	*'moecha putida, redde codicillos*	
	demand back the tablets	*redde, putida moecha,codicillos!'*	
A^3	Her reaction: she is not moved		21
B^3	What the verses should do: change	*siquid...potestis* (23)	22-4
	tactics, viz. demand the tablets,	*'pudica et proba, redde*	
	but call her chaste and honourable	*codicillos.'* (24)	

Even if ll.16f. were to be transposed to a position between ll.23 and 24, as in Goold's edition (1988), the pattern would remain the same.

***Poem* 49**

A	Cicero is the most eloquent of Romulus' descendants - use of superlative	*quot* (x3) (2f.)	1-3
B	Catullus gives thanks to him		4
A^1	Catullus is the worst of poets and Cicero the best of advocates - use of superlatives	*omnium* (x3) (5-7)	5-7

See Bardon 1943:11f.

***Poem* 57**

A	Agreement between shameless men	*pulcre convenit improbis cinaedis* (1)	1f.
B	They are both the same	*pares utrisque* (3)	3-5
B^1	They are both the same	*pariter...utrique* (6)	6-9
A^1	Agreement between shameless men	*pulcre convenit improbis cinaedis*	10

See Bardon 1943:11.

***Poem* 64**[a]

A	Prologue: launching of Argo; Peleus sees Thetis; Jupiter decides that they must be united	1-21
B	*Makarismos* of heroic age in general and Peleus in particular	22-30
C	Arrival of mortal guests bearing gifts; abandonment of country for town	31-42
D	Luxuriousness of palace; coverlet on Thetis' couch	43-51
E	Ariadne on beach of Dia, staring after Theseus in 'Bacchic' disarray	52-70
F	Flashback: Theseus' expedition to Crete and abandonment of Ariadne *immemori pectore*	71-123
G	Set speech addressed to Theseus. Ariadne's *querellae* and *exsecratio*	124-201
H	Jupiter intervenes. Curse fulfilled: Theseus forgets *mandata*	202-11
G^1	Set speech addressed to Theseus. Aegeus' *querellae* and *mandata*	212-37
F^1	Flashforward: Theseus returns to Athens *mente immemori*; Death of Aegeus	238-48
E^1	Ariadne on beach. Approach of Dionysus and *Bacchae*	249-64
D^1	Coverlet	265f.
C^1	Departure of mortal guests. Arrival of immortal guests bearing rustic gifts	267-302
B^1	*Makarismos* of Peleus sung by the Fates	303-81
A^1	Epilogue: formerly the gods mingled with mortals, but man's sinfulness has driven them away	382-408

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[a] The analysis is that of Traill (1981b:232-41). He adduces a table of verbal correspondences (p.234) in corroboration of his analysis. The analysis appears to be sound, although element B^1 could well be subdivided into smaller sections itself (see Wiseman 1974:69f.). Earlier Murley (1937:305-17) attempted to demonstrate a pattern of inverse parallelism, less successfully than Traill.

***Poem* 65**

A	Hortalus addressed	*Ortale* (2)	1-4
	- the poet is called away from poetry,		
	from the learned Maidens	*virginibus* (2)	
B	The death of the poet's brother		4-8
C	He will never see him again		9-11
C^1	He will always love him, always sing of him		11f.
B^1	The Daulian bird sang of the death of Itylus		13f.
A^1	Hortalus addressed	*Ortale* (15)	15-24
	- the poet sends translated poems		
	- image involving a maiden	*virginis* (20)	

The fact that l.9 is missing complicates the attempt to determine the structure.

***Poem* 68a**[b]

A	Manlius' troubles	*fortuna* (1)	1-4
	- he is 'storm-tossed' (l.3)		
	- he asks for help		
B	Venus allows him no rest	*Venus* (5)	5-8
	and works inspired by the	*Musae* (7)	
	Muses do not comfort him		
B^1	He asks for gifts of the Muses	*Musarum* (10)	9f.
	and of Venus	*Veneris* (10)	
A^1	Catullus' troubles	*fortunae* (13)	11-14
	- he is storm-tossed (13)		
	- he cannot help (12, 14)		

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[b] The literature on *Poem* 68a and 68b is vast. I agree with Fordyce (1961:341) that the poem falls into two clearly distinguishable parts, which can stand by themselves. McClure (1974:215-29) reviews many of the attempts to describe the structure of the two poems and gives his own analyses, which differ from my own on a number of points. His analyses of the two poems are well worth reading, although I think that he tries too hard to find numerical symmetry (in terms of the numbers of lines of each pair of correspondences).

C	Catullus' experience of Venus		15-18
	as a young man		
D	Grief has removed his enthusiasm for love	*hoc studium* (19)	19f.
E	Direct address of his dead brother		20-4
D^1	Because of his brother's death he has	*haec studia* (26)	25f.
	banished his enthusiasm for love		
C^1	Now Catullus is without love		27-30
F	Manlius is asked to forgive,		31
G	because Catullus cannot give the gifts,		31f.
	which grief has taken away,		
	i.e. the gifts of **Venus** (love) (= 1st conclusion)		
H	He does not have a supply of books	*copia* (33)	33-6
F^1	Manlius asked not to think badly of him,		37f.
G^1	for not being able to supply the gifts	*copia* (39)	39f.
	of **Venus** and the **Muses**. He would		
	if he had a supply (= 2nd conclusion)	*copia* (40)	

***Poem* 68b**

A	Continued renown of Allius	41-50
	- role of goddesses	
	- image of spider's web	
B	Catullus' love: often disappointing	51-6
	- double-dealing Venus	
C	Two very vivid similes	57-66
	(to describe his tears and/or Allius' help)	
	- the waterfall (57-62)	
	- the breeze (63-6)	

D	The arrival of Catullus' mistress	*se.../ intulit* (70f.)	67-72
E	Laodamia and Protesilaus		73-86
	- love and loss		
F	Because of Helen...		87
G	...the chiefs of the Greeks assailed Troy		87f.
H	Troy (x2) is a tomb for all		89f.
I	The death of his brother		91f.
J	*ei misero frater adempte mihi*		92
J^1	*ei misero fratri iucundum lumen ademptum*		93
K	*tecum una tota est nostra sepulta domus*		94
K^1	*omnia tecum una perierunt gaudia nostra* (95)		95f.
I^1	The burial of his brother		97-9
H^1	Troy (x2) is a tomb for his brother		99f.
G^1	The Greek youth assailed Troy...		101f.
F^1	...because of Paris		103f.
E^1	Laodamia and Protesilaus		105-18
	- love and loss		
C^1	Two very vivid similes		119-30
	(to describe Laodamia's love)		
	- the late-born grandchild (119-24)		
	- the dove (125-30)		
D^1	The arrival of Catullus' mistress	*se...contulit* (132)	131-4
B^1	Catullus' love: often disappointing		135-48
	- double-dealing mistress		
A^1	Continued renown of Allius		149-58
	- image of rust		
	- role of the gods		
Epilogue: Catullus' love for his mistress			159f.

***Poem* 74**

A	Gellius' uncle usually reproves anyone...	*patruum*	1
B	who speaks of sex	*diceret*	2
C	or engages in it	*faceret*	2
D	Gellius seduced his uncle's wife,	*patrui...uxorem*	3f.
D^1	and rendered his uncle speechless	*patruum*	4
C^1	He did what he wanted (i.e. had sex)	*fecit*	5
B^1	His uncle will not speak about it	*verbum non faciet*	6
A^1	Gellius' uncle	*patruum...patruus*	6

***Poem* 86**

A	Quintia is *formosa* to many		1
B	The qualities she has		1f.
A^1	Those qualities do not make her *formosa*		3
B^1	The vital qualities she lacks	*venustas* (3)	3f.
A^2	Lesbia is *formosa*		5
B^2	She has Quintia's qualities and the vital qualities	*Veneres* (6)	5f.

***Poem* 92**

A	Lesbia **always** speaks ill of the poet	*dicit semper* (1)	1f.
B	May he perish if she does not love him	*dispeream nisi amat*	2
A^1	He **always** prays for relief from her	*deprecor...assidue*	3f.
B^1	May he perish if he does not love her	*dispeream nisi amo*	4

***Poem* 96**

A	Something pleasant	*gratum acceptumve*	1
B	Grief of relatives or friends	*a nostro...dolore*	2
C	Old loves	*veteres renovamus amores*	3
C^1	Old friendships	*missas flemus amicitias*	4
B^1	Grief of the dead person	*tanto...dolori est*	5
A^1	Joy	*gaudet*	6

See Davis 1971b:300-2.

***Poem* 99**

A	The poet stole a kiss	*surripui... suaviolum*	1f.
B	The kiss was sweet	*suaviolum dulci dulcius ambrosia*	2
C	Punishment for the poet	*non impune tuli*	3
D	Lengthy torture by Juventius	*cruce* (4)	3f.
E	Anger of Juventius	*saevitiae* (6)	5f.
F	Juventius' mouth		7f.
F^1	The poet's mouth		9f.
E^1	Anger of Juventius	*infesto...amori*	11
D^1	Lengthy torture by Juventius	*excruciare*	12
B^1	The kiss became bitter	*ex ambrosia... suaviolum tristi tristius elleboro*	13f.
C^1	Punishment for the poet	*poenam...proponis*	15
A^1	The poet won't steal kisses	*numquam...basia surripiam*	16

See Schäfer 1966:24, Kahn 1967:614f. Quinn (1970:437) adds that even the sentence structure is chiastic: (2+4)+4+(4+2).

***Poem* 101**

A	Arrival, direct address to brother	*frater* (2)	1f.
B	Reference to the ceremony	*ad inferias*	2
C	The intention to give gift	*donarem munere*	3
D	Brother taken away	*mihi...abstulit*	5
D^1	Brother taken away	*adempte mihi*	6
C^1	The giving of the gift	*munere... accipe*	8f.
B^1	Reference to the ceremony	*ad inferias*	8
A^1	Departure, direct address to brother	*frater*	10

See Ferguson 1985:312.

***Poem* 109**

A	A promise of sweet love (her conception of love)	*iucundum...amorem* (1)	1f.
B	it will be eternal	*perpetuumque*	2
C	Prayer: may she promise truthfully	*vere*	3
C^1	Prayer: may she speak sincerely,	*sincere...ex animo*	4
B^1	so that it will be eternal,	*tota...vita aeternum*	5f.
A^1	this pact of sacred friendship (his conception of love)	*sanctae...amicitiae*	6

There is also a pattern of **parallelism** in the placement of words prefixed by *pro-* and *per-*, all in the penultimate positions in their lines:

a	*proponis*	1
b	*perpetuumque*	2
a^1	*promittere*	3
b^1	*perducere*	5

Poem 113

A	When Pompey was consul for the first time	*Consule Pompeio primum*	1
B	Maecilia had two lovers	*duo* (1)	1f.
A^1	Now that Pompey is consul for the second time,	*facto consule...iterum*	2
B^1	Maecilia still has those two lovers, but also many more	*duo* (3)	3f.

Poem 114

A	Mentula's estate	*Firmano saltu*	1
B	Mentula is said to be rich	*dives*	1
	- he has so many fine things		2
C	His produce		3
C^1	His expenses		4
B^1	The poet concedes that Mentula is rich - as long as he lacks all things	*dives*	5
A^1	He agrees to praise the estate - as long as Mentula himself is broke	*saltum*	6

Poem 115

A	The size of Mentula's estate	*Mentula*	1
B	He has pastures, ploughlands and sea-water	*prati, ...arvi...maria*	1f.
B^1	He surpasses Croesus, who has pastures, ploughlands, forests and lakes as far as the Ocean	*prata arva... ...mare* (5f.)	3-6
A^1	The size of Mentula's estate and especially his *mentula*	*mentula* (8)	7f.

Poem 116

A	The poet considered sending poems of Callimachus to placate Gellius,		1-3
B	so that he would not send his offensive darts	*tela infesta* (4)	3f.
C	His effort was in vain		5
C^1	His prayers availed nothing		6
B^1	He will avoid Gellius' offensive darts	*tela ista tua*	7
A^1	He will rather send his own and Gellius will pay the penalty		8

Appendix B

MORE POEMS OF TIBULLUS IN WHICH STRUCTURES OF PARALLELISM AND INVERSE PARALLELISM OCCUR

Elegy 1.1

1

A^1	Wealth &		*divitias...auro* (1)	1f.
	war			3f.
	vs.			
	poverty &			5
	inactivity (WINTER)		*vita...inerti* (5)	5f
			adsiduo...igne (6)	
B^1	Labour (PLANTS)	- vines		7
		- orchards		8
C^1	Request for success	- orchards		9
		- vines		10
D^1	Religious observances; present poverty (19, 22)			11-23
	vs. former wealth (19, 21)			
			lustrabat (21)	
C^2	Request for success			24
A^2	Poverty			25
	vs.			
	war		*viae*	26
	he prefers inactivity (SUMMER)			27f.

2			
B^2	Labour (ANIMALS)		29-32
C^3	Request for success	*parcite* (34)	33f.
D^2	Religious observances; present poverty (37f.)		35-40
		lustrare (35)	
C^4	Request for success		41-3
B^3	Labour - rest from		43f.
A^3	Inactivity & (WINTER)	*igne iuvante*[c] (48)	45-8
	poverty		49
	vs. wealth &	*dives... ...auri* (49, 51)	49-51
	war	*vias*	52
3			
A^4	War &		53
	wealth		54
	vs. love		55f.
B^4	Labour of love (paraclausithyron)		56
C^5	Request regarding love	*inersque* (58)	57-60
D^3	Funerary observances		61-6
C^6	Request regarding love	*parce* (2x) (67, 68)	67-72
		iners (71)	
B^5	Labour of love (paraclausithyron)		73f.
A^5	Love		75
	vs. war &		75f.
	wealth	*dites* (78)	77f.

The structure is partly informed by the analysis of Fisher (1970:765-73). See also Wimmel (1982:289-95, esp. 292) and Donini (1984:141f.). For further structural observations on a smaller scale, see Hanslik (1956:298).

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[c] The *OCT* reads *imbre iuvante*, but acknowledges that *igne* is perhaps correct. See Murgatroyd's discussion (1980:300), in which he ably argues for *igne*.

***Elegy* 1.2**

A	The poet's unhappy love		1-6
B	Address to the door;		7-14
	he asks for forgiveness	*capiti* (12)	
	if ever he has cursed the door	*supplice...serta* (14)	
C	Venus teaches the young	*iuvenis* (17)	15-24
	the art of secret love	*blandaque compositis* (22)	
D	Exploits of the hero of love	*ferro* (25a)	25-32
		insidias (28)	
	- hardship not a problem for the lover	*modo Delia* (31)	
E	Secret love does not wish to be		33-40
	seen by accidental witnesses		
F	Her husband will not believe the		41f.
	tell-tale, as the honest witch promised		
G	The role of the witch		43-52
E^1	How the lovers will not be		53-58
	seen by Delia's husband		
F^1	Can the poet believe the witch who said		59-64
	that she could free him from his love?		
D^1	Exploits of the military hero	*ferreus* (65)	65-78
		insideat (70)	
	- hardship not a problem for the lover	*modo Delia* (71)	
B^1	He considers the possibility that he may	*serta* (82)	79-86
	have profaned the majesty of Venus;	*supplex* (85)	
	reference to a door (86)	*caput* (86)	
C^1	Venus teaches old men to make	*iuvenum* (89)	87-96
	public displays of their love	*blanditias...componere* (91)	
		iuvenis (95)	
A^1	The poet's unhappy love		97f.

Both Rohrer (1974:154-9) and Ball (1983:36) also suggest structures of **inverse parallelism** for this poem, but they differ from the one above.

Elegy 1.6

A	The poet complains of Love's cruelty and snares, e.g. the third party	*Amor* (2) *saeve* (3)	1-8
B	The tricks played on the *coniunx*		9-24
a	excuses to sleep alone (11)		
b	doors (12)	*fores* (12)	
c	she hides signs of her lover (13f.)		
d	the careless *coniunx* (15f.)	*coniunx*...*servato* (15f.)	
e	her tricks (17-22)		
f	the *coniunx* must entrust her to the poet's care (23f.)	*credas* (23)	
B^1	The tricks played on the *coniunx*		25-36
e^1	his (i.e. the poet's) tricks (25-32)		
d^1	the *coniunx* is careless about his *coniunx* (Delia) (33f.)	*coniuge*... *servare* (33f.)	
b^1	doors (34)	*foribus* (34)	
c^1	she hides sighs for lover (35)		
a^1	an excuse to sleep alone (36)		
f^1	the *coniunx* must entrust her to the poet's care (37)	*credas* (37)	
A^1	The poet accepts cruelty and shackles, to keep a possible third party at a distance (VIOLENCE)	*saeva* (37)	37-42

C	Warning of a goddess to the third party (and to Delia) - loss of wealth (53f.) - punishment for Delia averted (55f.) (VIOLENCE)	*monet* (50) *magno...malo* (52) *opes* (53)	43-56
D	Old woman honoured, because of her assistance to love i.e. **old woman's** tricks	 *adducit* (59) *manus* (60)	57-66
E	Plea for faithfulness	*casta* (67)	67f.
F	Pledge of faithfulness VIOLENCE: female to male		69-72
F^1	Pledge of non-violence VIOLENCE: male to female		73f.
E^1	Plea for faithfulness	*casta* (75)	75f.
D^1	Old woman in dishonour. because of infidelity to love - loss of wealth	*ducit...manu* (78) *tot mala* (82) *inops* (78)	77-82
C^1	Warning of a goddess to the faithless - punishment for Delia averted (85f.)	*Venus* (83) *monet* (84) *amoris* (85)	83-6

Veremans (1991:383-5) also observes the correspondence between C and C^1, and between d f and d^1 f^1. Gaisser (1971a:202-16) and Rohrer (1974:164-9) also studied the structure of the poem. Despite points of contact my analysis as a whole is quite different.

Elegy 1.8

A	The boy might as well stop hiding his love	*desine dissimulare* (7)	1-26
a	not divination, but the experience of love has taught the poet to discern an infatuation	*cantus* (4), *magico* (5)	1-8
b	hair: Marathus' attention to it		9f.
c	make-up		11
d	hands		11f.
e	clothes	*frustra*	13
e^{1}	clothes	*frustra*	13
d^{1}	feet		14
c^{1}	make-up: Pholoe's lack of attention to it		15
b^{1}	hair		16
a^{1}	not spells, but the experience of love is the cause of the boy's condition	*cantus* (19, 20, 21) *magicis* (24)	17-26
B	Pholoe must not refuse Marathus, but must prefer youth to older men	*nec...difficilis puero* (27)	27-34
C	Pholoe can have a secret love affair with Marathus	*Venus...furtim* (35)	35-8
D	Use youth while you may; it cannot be recalled, although people try		39-48
B^{1}	Pholoe must not refuse Marathus, but must prefer youth to older men	*neu Marathum torque* (49) *in veteres esto dura* (50)	49-52
C^{1}	Marathus knows how to conduct a secret love affair, but Pholoe is elusive	*venus furtiva* (57)	53-66

A^1	The boy might as well give up on his love		67f.
f	Marathus must stop crying	*desistas lacrimare*	67
g	to Pholoe: the gods hate pride	*oderunt...fastidia* (69)	69f.
h	Marathus' former disdain for lovers	*ludebat amantes* (71)	71f.
h^1	Marathus' former disdain for lovers	*risisse dolentis* (73)	73f.
g^1	now Marathus hates pride	*odit fastus* (75)	75f.
f^1	Pholoe must stop being proud	*desinis esse superba* (77)	77f.

Elegy 1.9

1

A	The poet was deceived by the boy	*miseros...amores* (1)	1f.
B	Deceit is eventually revealed	*celat* (3)	3f.
C	Punishment for deceit		4-6
D	The role of money	*lucra...lucra* (7-9) *est captus* (11)	7-11
C^1	Punishment for the boy - will lose beauty	*decorem* (13), *coma* (14) *facies...capilli* (15)	11-16
D^1	The role of money	*auro...auro* (17f.) *captus* (19)	17-19
C^2	Punishment for outrage towards love		20-2
B^1	Deceit will eventually be revealed	*celandi* (23)	23-8
A^1	The poet was deceived by the boy	*non...vendere* (32) *flebas* (37)	29-38

C^3	Punishment for the boy - deceitful girlfriend		39f.

2

A^2	The poet ..s deceived, when he assisted the boy		41-4
B^2	The poet learnt the truth: anger		45-50
D^2	The role of money		51-3
	- the boy sells his beauty	*formam vendere* (51)	
	- the rival dared to corrupt him	*puerum* (53)	
		es ausus (53)	
C^4	Punishment for the rival		54-8
	- a deceitful wife		
	- her young lover	*iuvenem* (55)	
E	The rival's sister		59-64
C^5	Punishment for the rival		65-74
	- a deceitful wife		
	- her young lover	*inveni* (71)	
	- her beauty	*crines* (67), *comas* (68)	
		bella videri (71)	
	- the rival's ugliness	*facies* (69)	
		corpora foeda (73)	
D^3	The role of money		75-8
	- the boy slept with his rival	*noster puer* (75)	
	- the boy dared to sell caresses	*vendere es ausus* (77)	
B^3	The boy will learn the truth: sorrow	*flebis* (79)	79f.
A^3	The poet has been freed from deceit, by the assistance of Venus	*fallaci...amore* (83)	81-4

Cairns (1979:208f.) sees a single structure of inverse parallelism in *Elegy* 1.9.

Elegy 2.1

The broad structure is:

A	Gods invited for lustration; the lustration; and exhortation to merrymaking	1-36
B	The role of country gods	36-66
B^1	The role of Cupid	67-80
A^1	Cupid invited to the feast; and exhortation to merrymaking.	81-90

The detailed structure is:

A			1-36
a	the gods invited	*adest...// ..veni* (1-3)	1-4
b	what should happen on the feast day	*luce sacra* (5)	5f.
c	loosening the straps of the yokes	*solvite vincla* (7)	7f.
x	suspension of sexual activity		11-14
d	call to 'see' the sacrificial lamb	*cernite* (15)	15f.
e	prayer to prevent harm to the farm		17-20
e^1	good fortune if the prayer is heard		21-4
d^1	call to 'see' the effect of the sacrifice	*viden* (25)	25f.
^{1}	loosening the bands of the jar	*solvite vincla* (28)	27f.
b^1	what may happen on the feast day	*festa luce* (29)	29f.
a^1	Messalla invited, to inspire praise for the gods	*ades* (35)	35f.

B			37-66
f	the poet sings of the country and country gods	*cano.../...pellere*	37f.
g	the gods' role in the origin of male tasks		39-46
h	the country produces wheat	*rura* (47)	47f.
i	a bee among the flowers	*rure...verno flores* (49)	49f.
j	a farmer first sang songs	*agricola.../ cantavit* (51f.) *primum.../...primum* (51-3)	51-4
j^1	a farmer first led the dance	*agricola.../ primus* (55f.)	55-8
i^1	a boy among the flowers	*rure...verno.../ore* (59)	59f.
h^1	the country produces wool	*rure* (61)	61f
g^1	the country's role in the origin of female tasks		63ff.
f^1	the weaver sings	*cantat...pulso* (66)	65f.
B^1			67-80
k	Cupido		67
l	exclamation at Cupid's ways	*ei mihi*	70
m	his effect on women		71
n	his effect on men		72
n^1	his effect on men		73f.
m^1	his effect on women		75-8
l^1	exclamation at Amor's ways	*a miseri*	79
k^1	Amor		80
A^1			81-90
a^2	the god of love invited to the feast	*veni*	81
x^1	resumption of sexual activity		83ff.

The structures proposed by Ball (1983:150) and Murgatroyd (1994:283f.) are in some ways similar, but without the minor structures of inverse parallelism. Grondona (1971:236-44) recognizes some of the correspondences and the basic ring-compositional structure.

***Elegy* 2.5**

A	May Apollo be present to inspire the poet on the occasion of Messalinus' installation as priest.	*vocales* (3) *triumphali devinctus...lauro* (5)	1-10
B	May Apollo who inspired the Sibyls to sing also inspire Messalinus in the interpretation of the Sibylline books.	*cantet* (12) *canit pedibus* (16) *sacras* (17) *vatis...canat* (18)	11-18
C	The pastoral past		19-38
D	The Sibyl's prophecy: Aeneas' *pietas*	*volitantis frater Amoris* (39) *Laurentes...agros* (41)	39-44
D^1	The Sibyl's prophecy: the warlike aspect	*volitat Victoria* (45) *Laurens...castrum* (49)	45-54
E	The Sibyl's prophecy: Rome against the world	*solis...equos* (60) *haec...Phoebe* (65)	55-66
E^1	The Sibyls' prophecies: Rome against itself	*Solem... ...equos* (75f.) *haec...Apollo* (79)	67-80
C^1	The pastoral future		81-104
B^1	Apollo called upon to disarm Amor; Nemesis as source of inspiration for the poet	*cano* (111) *pedes* (112) *vati...sacro* (114)	105-14
A^1	May Apollo grant Messalinus a triumph, which the poet will celebrate in song	*laurus, lauro devincius* (117) *voce 'Triumphe'* (118)	115-22

The structure above has much in common with the structure proposed by Cairns (1979:204f.), but I have a different approach with regard to ll.69-80. Merklin (1970:312) notices the correspondence between C and C^1.

Appendix C

MORE STRUCTURES OF PARALLELISM AND INVERSE PARALLELISM IN HORACE, *ODES*, 1-3.

Ode 1.2

A	The *Pater* who sent terrors on earth	*terris* (1) *rediret* (5)	1-12
B	Vesta (16), Ilia (17), and Jupiter (19)	 *nimium* (17) *ultorem* (18)	13-20
C	*audiet* (21)	*Persae* (22)	21f.
C^1	*audiet* (23)	*vitio* (23)	23f.
B^1	Vesta (28), Jupiter (30), (Apollo, Venus), and Mars (36)	 *nimis* (37)	25-40
A^1	The *pater* who assumes the form of a youth on earth	*in terris* (42) *ulior* (44) *redeas* (45) *vitiis* (47) *Medos...inultos* (51)	41-52

Ode 1.12

Introduction:			1-12
-	what man, hero or god will the poet sing of?		1-6
-	reference to Orpheus, who stayed streams and winds and ruled oaks		7-12
A	Jupiter as Father	*parentis* (13)	13-18
	- who directs men, gods, sea, land and sky		
	- who has no-one next to him	*nil maius* (17) *secundum* (18)	
B	List of other gods		19-32
	- concluded with reference to the star of Castor and Pollux, which brings rest to the sea, winds and clouds	*stella* (28)	
B^1	List of famous Romans		33-48
	- concluded with reference to the Julian star	*sidus* (47)	
A^1	Jupiter as Father	*pater* (49)	49-60
	- with Augustus next in power,	*secundo* (51) *te minor* (57)	
	- who leads nations in triumph and rules the broad earth		

Augustus is thus associated with Orpheus, Castor and Pollux, and Jupiter, who rule either nature or men or both. For the connection between A and A^1, see also Syndikus (1972:138).

Ode 1.14

A	Where the ship should not go: the sea, and should go: harbour		1-3
B	Warnings		2f.
C	Reference to the wind		5
D	Near failure of mast, sail-yards and hull		5-9
E	What the ship does not have: intact canvas		9
E^1	What the ship does not have: gods to call on		10
D^1	Uselessness of Pontic pine and decorated sterns		11-15
C^1	Reference to winds		15f.
B^1	Warning		16
A^1	Where the ship should not go: Cyclades		19f.

For a comparable A B A^1 structure see Syndikus (1995:28).

Ode 1.15

A	A temporary delay, to foretell certain destruction for Troy - reference to the Trojan fleet		1-8 1f.
B	Brief reference to many Greek soldiers		6
C	Cry of anguish: sweat and death foreseen	*heu heu* (9)	9-11
D	Athena's weapons		11f.
E	Paris will sing in vain	*nequiquam* (13)	13-15
E^1	Paris will avoid fighting in vain	*nequiquam* (16)	16-18
D^1	Greek weapons in general		16f.
C^1	Cry of anguish: dust foreseen	*heu* (19)	19f.
B^1	Many Greek soldiers mentioned by name		21-32
A^1	A temporary delay to certain destruction for Troy - reference to Achilles' fleet		33-6

Ode 1.16

A	The girl is asked to destroy the poet's abusive iambic poetry	*criminosus... ...iambis* (2f.)	1-4
B	The power of anger	*irae* (9)	5-12
	- anger agitates the mind more than four other sources of agitation		5-8
	- four powers which fail to suppress anger		9-12
C	The mythological origin of human anger		13-16
B^1	The power of anger to undo people and cities	*irae* (17)	17-22
A^1	The origin of the iambic poetry, which he would now change and recant	*celeris iambos* (24)	22-8

For a comparable A B A^1 structure see Syndikus (1995:29).

Ode 1.17

A	The goats on Horace's farm		1-12
a	Faunus wards off heat and rainy winds		2-4
b	she-goats safely seek favourite vegetation		5-7
c	the kids do not fear snakes or wolves	*metuunt* (8), *Martialis* (9)	8f.
d	Faunus' pipe		10
e	valleys	*valles*	11
B	The gods protect Horace	*di*	13
B^1	His devotion and Muse are dear to the gods	*dis*	13f.
A^1	Tyndaris' stay on Horace's farm		14-28
b^1	the fruits of his farm		14-16
e^1	valley	*valle*	17
a^1	protection from the heat		17f., 22
d^1	Tyndaris' lyre		18-20
c^1	there won't be a drunken brawl, and Tyndaris won't have to fear love battles with Cyrus	*Marte* (23) *metues* (24)	22-8

Tarrant (1995:36) sees an A B A^1 pattern. Putnam (1994:357-65) and Syndikus (1972:195) note most of the correspondences. The elements of A^1 are neither in parallel nor in inverse parallel order to those of A, but there is still correspondence.

Ode 1.19

A	Venus is *saeva*		1
B	Reference to Bacchus		2
C	What the poet must give attention to: love		4
D	*urit...nitor*		5f.
D^1	*urit...protervas / et vultus*		7f.
C^1	What the poet is not allowed to write about: wars		10-12
B^1	Reference to wine		15
A^1	Venus may be *lenior*		16

Ode 1.21

A	Diana, Apollo, and Leto, loved by supreme Jupiter, to be praised	*supremo ... Iovi* (3f.)	1-4
B	Maidens to praise Diana	*vos* (5)	5-8
a	her pursuits		5
b	her haunts		6-8
B^1	Boys to praise Apollo	*vos* (9)	9-12
b^1	his haunts		9f
a^1	his pursuits		11f.
A^1	Apollo and supreme Caesar; Apollo to ward off war, famine and plague	*principe Caesare* (14)	13-16

Syndikus' analysis (1972:223) points to the structure above.

Ode 1.22

A	The upright man has no need of weapons in inhospitable regions	1-8
B	The poet had no need of weapons when faced by a wolf, when he was singing of Lalage	9-16
A^1	The poet will sing of Lalage, even if put in inhospitable regions	17-24

See Syndikus (1972:225f.). Tarrant (1995:36) states that the poem has an A B A^1 structure, without making the structure explicit.

Ode 1.23

A	The poet and Chloe		1-4
a	Chloe avoids the poet,		1
b	like a fawn...		1
c	...seeking its mother	*matrem* (3)	2f.
B	The cause of the fawn's fear: fluttering leaves		5f.
B^1	Another cause of fear: lizards		6f.
C	A symptom of the fawn's fear: trembling heart		8
C^1	Another symptom of fear: trembling knees		8
A^1	The poet and Chloe		9-12
a^1	the poet does not seek to crush [		9f.
b^1	like a rough tiger or Gaetulian lion		9f.
c^1	Chloe must stop following her mother	*matrem* (11)	11f.

The analyses of Lee (1965:185f.), Estevez (1979-80:35-44), Nadeau (1987:778-80) and Ancona (1989:49-57) are useful in determining the structure of the ode; my analysis is an amalgam of their insights, with a number of additions

Ode 1.25

A	What the young men do less	*parcius* (1)	1-8
		minus et minus (6)	
B	Lydia's bleak future		9-16
A^1	What the young men rejoice in more	*magis* (18)	17-20

Ode 1.27

A	Fighting at the party		1-8
a	inappropriate fighting at the party		1-6
b	loud noise		6f.
c	appropriate behaviour at the party		8
B	Companions wish him to drink	*vultis* (9)	9f.
C	The wound of love	*quo.../ vulnere*	11f.
C^1	The wound of love	*qua...sagitta*	12
B^1	The condition on which he will drink	*voluntas* (13)	13f.
A^1	Love		14-24
c^1	appropriate love		14-17
b^1	whisper		18
a^1	inappropriate love		18-24

Ode 1.28

A	Archytas is buried near the shore	1-4
B	All must die	4-20
A^1	The speaker asks to be buried on the shore	21-36

Tarrant (1995:36) states that this poem has an A B A^1 structure, without making the structure explicit.

Ode 1.31

A	What shall the poet ask from Apollo?	1-3
B	The riches he will not ask for, which others may have	3-15
A^1	What the poet has and asks from Apollo	15-20

Tarrant (1995:36) states that the poem has an A B A^1 structure, without making the structure explicit. Syndikus' analysis (1972:279f.) also points to the above structure.

Ode 1.32

A	Invocation of the lyre	1-4
B	The occasion and subject of Alcaeus' singing	5-12
A^1	Invocation of the lyre	13-16

Syndikus (1995:29) states that the poem has an A B A^1 structure, without making it explicit. The discussion in his commentary (1972:287-92) points to the structure set out above.

Ode 1.35

A	The ability of *Fortuna* to change situations	1-4
B	The sailor provokes the sea (because seafaring shows contempt for nature's laws)	6-8
C	Faraway foreigners, amongst others, fear *Fortuna*	9-12
D	The fickle crowd (political)	13-16
E	*Necessitas* precedes *Fortuna* - housebuilding equipment	17-20
E^1	*Spes* and *Fides* cherish *Fortuna* - houses forsaken by *Fortuna*	21-4
D^1	The fickle crowd (personal)	25-8
C^1	Faraway foreigners to fear (Caesar and) youthful soldiers	29-32
B^1	The Romans have shown contempt for the gods, by not shrinking back from any offense to the gods	34-8
A^1	Request to *Fortuna* to renew military strength against foreigners	38-40

The structure of inverse parallelism is not as obvious as the prayer-formula structure of the poem.

Ode 2.1

A	Pollio's Muse must return to its true task, after finishing the work with which it is presently engaged	*modos* (2) *tractas* (7) *Musa* (9) *munus* (11)	1-16
B	The poet already imagines Pollio's description of the sights and sounds of the civil war - four *iam*-clauses, the last extended		17-24
C	The role of Juno and other gods in avenging Carthage's destruction, through the civil war		25-8
B^1	The poet's dirge on the civil war, especially the bloodshed - five questions with interrogative adjectives, the first extended		29 36
A^1	The poet's Muse must not forsake sportive themes and must not try again the task of Cean dirge	*Musa* (37) *retractes* (38) *munera* (38) *modos* (40)	37-40

See Nadeau (1980:178-82) for a comparable A B A^1 structure.

Ode 2.2

A	Crispus' hostility to silver and metal	1-4
B	Lasting fame of Proculeius	5-8
	- the role of *Fama* (8)	
C	The consequence of subduing the greedy heart	9f
D	Libya and Gades	10f.
D^1	Punic settlers on either side of the Strait	11f.
C^1	The consequence of indulgence	13-16
B^1	Phraates is not truly blessed	17-21
	(and not fit for a secure diadem and lasting laurels)	
	- role of *Virtus* (19)	
A^1	The man who can walk past heaps of treasure	21-4
	is given power, a secure diadem and lasting laurels	

Nadeau (1980:182-4) notes most of the correspondences above, and suggests others too, not all equally convincing; but he does not make the inverse parallel structure explicit.

Ode 2.3

A	How to behave in difficult and	1-4
	easy circumstances in the light	
	of impending death	
	- use of future participle *moriture* (4)	
B	(Death is inevitable) whether one	5-8
	lives in sadness or life is a picnic	
C	A reason for having a party: nature invites	9-12
	- the tall pine	9
	- the river	11f.
D	Three ingredients for the party	13f.
D^1	Three conditions for the party	15f.

C^1	A reason for having a party: one will lose all gathered wealth in any case		17-20
	- a river (the Tiber)		18
	- wealth piled up high		19f.
B^1	Whether one is rich and of noble birth or poor and of lowly birth makes no difference, death is inevitable		21-4
A^1	One will die sooner or later		25-8
	- use of future participles	*exitura* (27)	
		impositura (28)	

Cf. Nadeau (1980:184-7) for a very similar structure; some correspondences are established on the same basis as above, some not.

***Ode* 2.5**

A	'Heifer' in transition (Lalage)	1-4
B	Greenery	5
C	What the 'heifer' now does	6-9
D	Image of grape: don't desire unripe grape	9f.
D^1	Image of grape: soon she will be ripe	10-12
C^1	What the 'heifer' will soon do[d]	13-16
B^1	Greenery suggested by the names Pholoe and Chloris	17f.
A^1	A figure in transition (Gyges)	20-4

This analysis has been largely informed by the work of Nadeau (1980:189-91), although he does not make the inverse parallel structure explicit.

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[d] Nisbet and Hubbard (1978:86-9) show that the image of the heifer is still being used in ll.13-16. See their commentary on *sequetur* (l.13), *proterva fronte* (ll.15f.) and *maritum* (l.16) (see also Henderson 1970:53).

Ode 2.6

A	The inhospitable places to which Septimius would be prepared to go with him	*mecum* (1)	1-4
B	First choice for retirement: Tibur - founded by an Argive colonist		5-8
B^1	Second choice for retirement: Tarentum - once ruled by a Spartan colonist		9-22
a	that place smiles at the poet	*ille... angulus*	13f.
b	its honey and olives are second to none		14-16
c	its long spring		17
c^1	its mild winter		17f.
b^1	its wine is second to none		18-20
a^1	that place...	*ille...locus*	21
A^1	The place where Septimius will go with him, viz. Tarentum	*mecum* (21)	21-4

Cf. Nadeau (1980:191-3), who also notes some of the correspondences mentioned.

Ode 2.7

A	The return of Pompeius, his friend		*meorum prime sodalium* (5)	1-5
B	How they used to party			6-8
a	wine (6)	d	lingering day (6)	
b	garland (7)	e	weapon: wine (6)	
c	ointment (8)	f	*diem... fregi* (6f.)	
		g	sleek hair (7f.)	
C	The defeat of Horace and Pompeius			9-12
		d^1	swift flight (9)	
		e^1	weapon: shield (10)	
		f^1	*fracta virtus* (11)	
		g^1	chins in the dust (11f.)	

D	Horace's fate on that occasion	*me.../...sustulit*	13f.
D^1	Pompeius' fate	*te.../...tulit*	15f.
C^1	Pompeius' 'victory'		17-20
B^1	How they will party		21-6
a^1	wine (21f.)		
c^1	ointment (22f.)		
b^1	garlands (23-5)		
A^1	The return of Pompeius, his friend	*recepto /...amico*	27f.

The structure is largely in agreement with Nadeau's findings (1980:193-5), although I feel that he sometimes goes too far in establishing correspondences.

Ode 2.8

A	The poet does not trust Barine because she can swear falsely with impunity	1-7
B	She is the *cura* of the young men	7f.
C	It helps her to swear falsely by her mother's ashes, the stars and the gods	9-12
C^1	The gods and nymphs find this amusing	13-16
B^1	Young men grow up for her, and her former admirers retain their interest in her	17-20
A^1	Mothers, frugal old men and brides fear her	21-4

Cf. Nadeau (1980:195-7) for essentially the same structure; see his thoughts on the correspondence between A and A^1.

Ode 2.10

A	Seafaring metaphor to illustrate the Golden Mean in matters of choice	*nimium* (3)	1-4
B	How one should apply the Golden Mean in matters of choice, e.g. housing		5-8
C	Illustration to justify the avoidance of one extreme		9-12
B^1	How one should apply the Golden Mean in matters beyond choice		13-15
C^1	Illustration from experience to justify the avoidance of overreaction to circumstance		15-20
A^1	Seafaring metaphor to illustrate the Golden Mean in matters beyond choice	*nimium* (23)	22-4

Also, ll.1-12:

a	too far	***rectius...altum*** (1)	1f.
b	too close		2-4
c	the man who chooses the Golden Mean		5f.
b^1	too modest		6f.
a^1	too luxurious, too high	***saepius...ingens*** (9) *celsae* (10) *turres...summos* (11)	7-12

And ll.13-24:

a	adversity	*infestis*	13
b	favourable circumstances	*secundis*	13
c	bad and good circumstances brought about by Jupiter		15-17
d	now		17
d^1	some day		17f.
c^1	good and bad circumstances brought about by Apollo		18-20
a^1	adversity	*rebus angustis* (21)	21f.
b^1	favourable circumstance	*secundo*	23

See also Syndikus (1995:29) and Tarrant (1995:41) for A B A^1 structures. Tarrant (p.42) also sees two structures which coincide.

Ode 2.11

Why this...?		1-12
A	Why be concerned about enemies and the needs of life?	1-5
B	Youth and beauty flee	5f.
C	Old age banishes wanton love	6f.
C^1	and easy sleep	8
B^1	Spring flowers and the blushing moon don't last	9-11
A^1	Why plan for the future?	11f.
Why not rather this?		13-24
D	Partygoers' hair	14-17
E	What slave will temper the wine?	18-20
E^1	What slave will lure Lyde from her home?	21f.
D^1	Lyde's hair	23f.

Ode 2.16

A	Sailor and soldiers ask gods for *otium*,		1-6
B	which cann ' e bought by riches,		5-8
	including purple		
C	Seeing that neither riches nor status		9-12
	can banish cares,	*curas* (11)	
D	one might as well live simply		13-16
	and not seek much		
E	Why do we seek possessions?	*quid* (17)	17f.
	(the question refers back to C and D)		
E^1	Why do we become exiles?	*quid* (18), *quis* (19)	18-20
	(the question refers forward to C^1)		
C^1	Seeing that one cannot escape from care,	*cura* (22)	21-4
D^1	one might as well live for the moment and		25-32
	accept that nothing is altogether blessed		
B^1	You (i.e. Grosphus) have riches,		32-6
	including purple clothes		
A^1	Fate has given me a small farm,		37-40
	poetry and disdain for the crowd (i.e. *otium*?)		

Ode 2.17

A	Maecenas' complaints about impending death	1-3
B	Maecenas as patron of Horace	3f.
C	Maecenas and Horace's joint future death	5-15
D	Reference to mighty Justice and the Fates	15f.
E	Horace and Maecenas' horoscopes are in agreement	17-22
D^1	References to Jupiter and Fate	22-5
C^1	Maecenas and Horace both escaped death	22-8
B^1	Faunus and Mercury as guardians of Horace	28-30
A^1	Thank offering for not dying	30-2

Ode 2.19

A	The poet saw Bacchus	*vidi* (2)	1-4
	- with strange-looking creatures (Satyrs)		
B	Inspiration: the fearful side of Bacchus		5-8
C	Bacchus' achievements:		9-16
a	fountain of wine, rivers of milk		10f.
b	crown of his consort (which became the		13f.
	constellation *Corona*)		
c	destruction of opponents (Pentheus, Lycurgus)		14-16
C^1	More achievements or powers of Bacchus:		17-24
a^1	power over rivers and sea		17
b^1	knots of harmless serpents in women's hair		18-20
c^1	destruction of opponents (giants)		21-4
B^1	Warlike aspect of Bacchus, in		25-8
	addition to the joyful/peaceful aspect		
A^1	Cerberus saw Bacchus	*vidit* (29)	29-32
	- Cerberus, a strange-looking creature		

Ode 3.1

A	Personal note: the poet spurns the crowd		1-4
B	Kings rule their flocks, but there is a		5-8
	higher power than man: Jupiter	*timendorum* (5)	
C	Some are more fortunate than others,		9-16
	according to the allotment of Necessity,		
D	but it does not guarantee sleep	*somnum* (21)	17-21
D^1	Sleep does not disdain humble people,	*somnus* (21)	21-4
C^1	who are not troubled by bad fortune		25-32
B^1	Men squeeze fish out of the sea, but there		33-40
	are higher powers than men: Fear, Threats	*Timor* (37)	
	and Care		
A^1	Personal note: the poet spurns riches		41-8

Nadeau's analysis (1983:304-8) shows some affinity with the above analysis, but on the whole there are more differences.

Ode 3.2

A	Military virtues: youth threatens enemy	*sub divo* (5)	1-12
B	Honourable death in war, and the	*mori* (13)	13-16
	dishonourable death of a coward	*mors* (14)	
	- unsuccessful flight	*fugacem* (14)	
C	Manliness	*Virtus* (17)	17-20
C^1	Manliness...	*Virtus*	21
B^1	opens way to immortality	*mori* (21)	21-4
	- successful flight	*fugiente* (24)	
A^1	Religious virtue: the poet endangered	*Diespiter* (29)	25-32
	by the irreligious man		

The link between A and A^1 is rather tenuous.

Ode 3.3

A	The ***tenax vir*** is undaunted		1-8
	(admitted to to the ranks of the gods - 9ff.)		
B	Pollux, Hercules and Augustus reach		9-12
	divine status - sip nectar	*nectar* (12)	
C	Romulus escapes death		15f.
D	Reference to the gods in general		17f.
E	*Ilion, Ilion*		18
F	Paris		19
G	Helen		20
H	Impious behaviour towards the gods		21-4
	because of money		
G^1	Helen		25
F^1	Paris		26
E^1	*Priami domus*		26
D^1	Reference to the gods in general		29f.
C^1	Romulus to be restored to Mars,		31-3
B^1	and to reach divine status - sip nectar	*nectaris* (34)	33-6
I	The permanent destruction of Troy		37-44
	a prerequisite for Roman rule		
J	The extent of Roman rule		45-8
K	The impious search for gold to be avoided		49-52
J^1	The extent of Roman rule		53-6
I^1	The future destruction of Troy, if rebuilt		57-68
A^1	The poet's ***pervicax Musa*** strives to report		69-72
	the speeches of the **gods**		

Notice how the same theme occurs in the centre of both structures, viz. impious behaviour towards the gods for the sake of money.

Ode 3.4

Introduction: the Muse invoked			1-4
A	Onset of inspiration: the poet imagines himself wandering through hallowed groves etc.	*insania* (6)	5-8
E	The poet protected during childhood		9-20
a	doves covered him with leaves when he was asleep		9-13
b	amazement in three places: from high to low		13-16
a^1	covered with bay and myrtle when asleep, protected from snakes and bears		17-20
C	The poet's present haunts: from high to low		21-4
B^1	The poet protected from three dangers, because of his association with the Muses		25-8
A^1	The places where the poet will travel in the company of the Muses	*insanientem* (30)	29-36
D	The refreshment the Muses give to Augustus	*vos* (37)	37-40
D^1	The gentle counsel the Muses give, presumably to Augustus	*vos* (41)	40f.
E	Jupiter subdued the Titans with a bolt	*fulmine* (44)	42-4
F	Jupiter's righteous sway	*temperat* (45)	45-8
G	Five Titans who threatened Jupiter		49-56
G^1	Four gods who helped Jupiter, esp. Apollo		57-64
F^1	Righteous sway in general	*temperatam* (66)	65-7
E^1	Some subdued Titans		68-80
c	two Titans	*centimanus* (69)	69-72
d	under the earth (reference to a bolt)	*fulmine* (74)	73-5
d^1	under Aetna		75f.
c^1	two Titans	*trecentae* (79)	77-80

The analysis should be compared with Nadeau's (1983:318-23), with which it shows some affinity.

Ode 3.5

Introduction			1-4
A	The infamous *miles Crassi*		5-12
a	his wife: *coniuge barbara* (5)		
b	reference to the senate (7)		
c	grows old in a foreign country (8)		
B	Regulus' *mens provida*		13-18
	- disagrees with shameful conditions (14f.)		
	- foresees ruin in future (15)		
C	Standards in enemies' temples;		18-21
	weapons relinquished without bloodshed		
D	Soldiers' arms were tied behind their backs		21f.
E	A previous war against Carthage	*Marte...nostro*	24
F	Ironical/sarcastic statement		25f.
G	*neque.../ lana*		27f.
G^1	*nec vera virtus*		29f.
F^1	Ironical/sarcastic statement		31-3
E^1	A future war against Carthage	*Marte...altero*	34
D^1	Soldiers tamely felt thongs on fettered arms		35f.
C^1	Soldiers feared death		36
B^1	The soldier is *inscius*		37-40
	- confuses war and peace; shame (38)		
	- Carthage grows higher on Italy's ruins (39f.)		
A^1	The famous Regulus: *egregius exsul* (48)		41-56
a^1	his wife: *pudicae / coniugis* (41)		
b^1	reference to the senate (45)		
c^1	due to die in a foreign country		
	at hands of a *barbarus / tortor* (49f.)		

Several of the correspondences are also noted by Nadeau (1983:323-8).

Ode 3.6

A	The sins of the fathers	1
B	The connection between religion and military victory	2-8
C	Recent military setbacks - four names mentioned	9-16
D	Moral decay exemplified by adulterous women	17-32
C^1	Military victories of the past - four names mentioned	33-6
B^1	The connection between rustic life and military victory	37-44
A^1	The sins of the fathers and our own sins	45-8

Ode 3.7

A	Asterie's tears	1
B	Faithful Gyges	1-8
C	The messenger craftily tries to tempt Gyges	9-12
D	Example of one who suffered for being too chaste	13-16
D^1	Example of one who suffered for being too chaste	17f.
C^1	The messenger craftily tries to tempt Gyges	19f.
B^1	Gyges remains faithful	21f.
A^1	Asterie's predicament	22-32
a	imperative	22-4
b	Enipeus' attractiveness	25f.
b^1	Enipeus' attractiveness	27f.
a^1	three imperatives	29-32

Ode 3.7 can also be analysed along the following lines:

a	tears	1
b	starry (*Asterie*)	1
c	favourable winds	1f.
c^1	unfavourable wind	5
b^1	stars	6
a^1	tears	7f.
d	the messenger craftily tries to tempt Gyges	9-12
e	example of one who suffered for being too chaste	13-16
e^1	example of one who suffered for being too chaste	17f.
d^1	the messenger craftily tries to tempt Gyges	19f.
f	Gyges remains faithful *voces* (22)	21f.
g	Asterie must beware of her neighbour, Enipeus	22-4
h	Enipeus' horsemanship	25f.
h^1	Enipeus' swimming skills	27f.
g^1	Asterie must lock her door and avoid music coming from the streets	29f.
f^1	Asterie must remain difficult *vocanti* (31)	31f.

Harrison (1988:187) points out the correspondences in the a b c c^1 b^1 a^1 pattern, without making the pattern explicit. See also Nadeau (1986:522-5) for an A B A^1 pattern.

Ode 3.8

A	A particular day on the calendar - flowers, incense, embers	1-5
B	The reason why the celebration is being held: Horace was saved from a falling tree - feast and goat	6-8
A^1	A particular day on the calendar - wine	9-12
C	Maecenas urged to celebrate - wine and lamps	13-15
D	Maecenas urged to leave aside matters of state	15-17
E	The reason why Maecenas can afford to relax: four foreign enemies pose no threat	18-24
D^1	Maecenas urged to leave aside matters of state	25f.
C^1	Maecenas urged to celebrate - guts of the present hour	27f.

Ode 3.9

A	Past mutual love between the man and Lydia		1-8
	- comparatives	*potior* (2), *beatior* (4), *clarior* (8)	
	- Lydia and Chloe (6)		
B	The present loves of the man and Lydia		9-16
A^1	Possible mutual love between the man and Lydia in the future		17-24
	- comparatives	*pulchrior* (21), *levior* (22),	
	- Chloe and Lydia (19f.)	*iracundior* (23)	

See Tarrant (1995:46-8), who points out that one could also demonstrate an A B A^1 B^1 A^2 B^2 pattern on the basis of the change of speakers, or an A B C pattern, based on the movement from past to present, and from present to future.

Ode 3.10

A	Outside Lyce's door		1-4
a	Lyce's hypothetical savage husband		2
b	the poet stretched out before her door		2f.
c	the poet exposed to the elements		3f.
B	Things which fail to move her - wind and snow		5-8
C	Warning and reason for the warning: mythological example not applicable		9-12
B	Things which fail to move her - gifts, entreaties, lovers' pallor, husband's infidelity		13-16
A^1	Outside Lyce's door		17-20
a^1	Lyce is unbending and not gentle at all		17f.
b^1	the poet stretched out on her threshold		19f.
c^1	the poet exposed to the elements		19f.

Ode 3.11

A	Mercury and the lyre must make a song		1-8
B	The lyre and Lyde		9-24
a	fear		10
b	eager husband	*marito* (12)	11f.
c	tigers		13
d	janitor (Cerberus)		16-20
e	punishment (Ixion, Tityos, Danaids)		21-3
C	The unworthy daughters of Danaus - their infamy (25f.)	*virginum* (26)	22-9
D	*impiae...potuere*		30
D^1	*impiae...potuere*		31
C^1	The one worthy daughter of Danaus - her fame (35f.)	*virgo* (35)	33-6

B^1	Hypermestra		37-48
b^1	young husband	*marito*	37
a^1	fear		39
c^1	lions		41
d^1	janitor (Lyde)		43-4
e^1	punishment (Lyde)		45-8
A^1	Hypermestra's beloved must carve a memorial		49-52

This structure has been informed to a large extent by Nadeau (1986:530-8), esp. on B and B^1, but presents additions and modifications; see also Syndikus 1973:123f..

Ode 3.12

A	Girls in general	1-3
a	do not give play to love	1
b	do not wash away their cares with wine	1f.
c	fear blows of uncle's tongue	2f.
B	Cupid takes away Neobule's wool-basket, loom and devotion to Minerva (Cupid as archer?)	4f.
A^1	Hebrus	6-9
b^1	washes his shoulders in the Tiber	7
a^1	is good at sport (= *ludus*)	8f.
c^1	has not been beaten in boxing	8f.
B^1	Hebrus gains things by hunting	10-12

Ode 3.13

A	Description of the fountain	*fons* (1)	1f.
B	Kid's lifeblood is given to cool waters		3-8
C	The fountain is untouched by heat		9f.
B^1	The fountain gives cool waters (i.e. life) to bulls and a herd		10-12
A^1	The fountain will be famous through Horace's description	*fontium* (13)	13-16

See Nadeau (1989:85-7) for a similar analysis.

Ode 3.15

A	Chloris should cease to sport	*ludere* (5)	1-6
B	What becomes Pholoe does not does necessarily become Chloris	*decet* (8)	7f.
A^1	Pholoe may rightly sport	*ludere* (12)	8-12
B^1	What becomes Chloris and what not	*decent* (14)	13-16

I use the repeated verbs as the basis for this analysis; if one used the alternation between Chloris and Pholoe, one would get an A B A B A pattern (cf. Nadeau 1989:94-6); either way it is of no great consequence.

Ode 3.17

A	The *genus* of the Lamiae		1-4
B	The shores of Marica	*litoribus* (8)	7f.
B^1	The shore strewn with seaweed	*litus*	10
A^1	Aelius Lamia will care for his *genius*		12-14

See Nadeau (1989:102-4) on the similarities and differences between the first and second halves of the poem.

Ode 3.19

A	Telephus addressed		1-4
	- three epic subjects he speaks about,		
	in which the poet is not interested		
B	Four requirements for the celebration,		5-8
	about which Telephus is **silent**:		
	wine, warm water, house, starting time		
C	Drinking: three toasts (slave addressed)		9-11
C^1	Drinking: play on the number three,		11-17
	with regard to number of ladles:		
a	three		11
b	nine	*cyathis* (12)	11
b^1	nine (= 3x3)	*cyathos* (14)	13-15
a^1	three		15-17
B^1	Four requirements for the celebration:		18-24
	flute, pipe, lyre, roses (and general **uproar**)		
A^1	Telephus addressed		25-8
	- two love matches		

A and A^1 constitute the epic-love contrast, familiar from other Horatian *recusationes*.

Ode 3.24

A	Despite great wealth,		1-4
B	no freedom from fear or death		5-8
C	Positive evaluation of Scythians and Getae		9-24
	- their 'communist' economy		9-16
	- their exemplary women		18-24
D	Advice on reform: to the ruler,		25-32
	esp. on sexual mores - cf. 18-24 above	*virtutem* (31)	
E	Rhetorical question about the legal system,	*quid... si*	33f.
	on the need for sin to be punished		
E[1]	Rhetorical question about the legal system,	*quid...si* (35f.)	35-44
	on the need for laws to be supported		
	by morals; censure of greed in particular	*virtutis* (44)	
D[1]	Advice on reform: to the people, on		45-54
	eradicating greed, and training the youth		
C[1]	Negative evaluation of Romans		54-62
	- effeminate young men		54-7
	- the corrupt economic practices of		58-62
	young men and their fathers		
A[1]	Their wealth increases,		62f.
B[1]	but they are always dissatisfied		63f.

Ode 3.25

A	Three questions as to where Bacchus is taking the poet	*Bacche* (1)	1-6
B	The poet's noble, eternal subject, about which he will sing		4-8
C	As the frenzied Bacchanal...		8f.
D	looks on mountains,		10-12
D^1	so the poet looks on rivers and groves		12-14
C^1	Further feats of the frenzied Bacchanals		14-16
B^1	The poet's great, immortal subject, and how he will sing about it		17f.
A^1	It is a sweet danger to follow Bacchus	*O Lenaee* (19)	18-20

cf. *O Naiadum potens / Baccharumque* (14f.)

See Syndikus (1995:29) for an A B A^1 pattern.

Ode 3.26

A	The poet's successful loves - verb, girls in general, adverb, adjective (1)		1-2
B	His 'weapons' will be laid down	***bello*** (3)	3-4
C	The temple of Venus		4-6
D	He lays down more implements of 'war'		6-8
C^1	The wonderful territories belonging to Venus		9f.
B^1	Venus' weapon must be used	***flagello***	11
A^1	The poet's frustrated love - verb, particular girl, adverb, adjective		12

Ode 3.29

A	Maecenas' situation		1-24
a	the party has long been ready, don't delay	*iamdudum* (5)	1-8
b	cease to wonder at the riches of Rome		9-12
b^1	experience *pauperies* for a change	*pauperum* (14)	13-16
a^1	it is already the dry season	*iam...iam...iam* (17-21)	17-24
B	Maecenas is concerned about matters of state, but a god hides the **future**, and laughs if mortals are too concerned		25-32
C	Advice on living in the present		32f.
D	Simile of river flowing calmly	*nunc* (34)	33-6
D^1	Simile of river in flood	*nunc* (36)	36-41
C^1	Advice on living in the present		41-3
B^1	Let the Father decide about **tomorrow**, at least he cannot affect the past		43-8
A^1	Horace's situation - seeing that one's Fortune changes, he takes life as it comes, and is not troubled by the absence of wealth	*Pauperies* (56)	49-64

See Nussbaum (1965:140f. n.3) for a similar analysis.

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