

EL SAYED. M. AGAG

Apollo in Horace's Odes

In this article I attempt to examine in details, Horace's intention to celebrate Apollo in his poetry in general and his Odes in particular. This implies that in order to realize this attention, the Roman Poet must choose form a bewildering variety of potential themes he inherited from his predecessors, and echoed among his contemporaries. For this reasons, the following elements can be distinguished:

- 1) An invocation to the god.
- 2) Name of the deity involved.
- 3) The god's origin and dwelling places.
- 4) Cult-epihets revealing the god's functions.
- 5) Final prayer (request).

In the Horace's Odes, all these elements are present rather than any other deity, through often in slightly altered form.

1 - The invocation to the god:

In the second Ode of the first book, Horace gives a serial of questions and a pray to different deities to summon to restore the tottering fortune of Rome.⁽¹⁾ Having expressed his questions, the poet now very properly

(1) Cf. Odes. I. 2. 25-30:

*"quem vocet divum populus ruentis
imperi rebus? Prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?
cui dabit partes scelus expiandi
Iuppiter."?....."*

For a literary study of this poem, see West. D., Reading Horace, Edinburgh. (1977), pp. 84-98.

commences an invocation to Apollo, with sudden use of “Du-still”⁽¹⁾ he continues to do this until the end of the poem:

“.... *tandem venias precamur*
mube candentes umeros amictus
augur Apollo;”
(Horace, Odes. I. 2, 30-32).

The invocation is in high solemn styles. Horace prays Apollo, and asks him to come. Traditionally, the invocation solicits the god's attention with verbal forms such as: κλυθι, ἐλθέ, and λισσόμαι. This is proved as early as Homer. In the Iliad chryses prays Apollo.

“κλυθί μεν, ἀργότοξ; ὅς χρύσην ἀμφεβηκας”⁽²⁾

Similarly in her “Hymn to Aphrodite the Lesbian poetess invokes the goddess:

"ποικιλόθρον' ἀθάνατ' Αφρόδιτα, πάι
Δίος δολόπλοκε, λίσσομαί σε
(I. 1-2)

In Horace's verse, the invocation to the god is announced in the first person plural “precamur”. In the same hymn, Sappho has only λίσσομαί.

We may note that the use of the plural for singular is traditional in both Greek and Latin literature.⁽³⁾ Evidently precamur⁽⁴⁾ suggests, from its appearance in the last poem (Carmen Saeculare), a devotion to the deity. In both poems precamur stands at the same emphatic position.

(cf. redeas line 45; ames line 50)

(1) Norden, *Agnostos Theos*, Stuttgart, (1956). P. 148.

(2) Cf. Homer. Il. I. 37; Similarly in Apollonius Rhodius. (I. 411): Jason prays Apollo:
"κλυθ' ἄναξ"

(3) Cf. Hom. h. III. οἴσομεν; Hesiod. Theog. 1, “ἀρχώμεθ' αἰδέειν”; Callim. h. III. 15 Theoc. Idyl. XVII. 1.; Aratus Phaen. 1; Catul. 34. ... 4 canamus; prop. III. 21, 6. redeamus.

(4) Cf. Odes. 1. 3. 7. (precor) IV. 1. 2. (precor) with repetition for ritual significance.

The subjunctive *venias* gives the functional equivalence to the imperative *veni*. Elsewhere the imperative *veni* like ἔλθέ, is frequent in the styles of prayers in Greek and Roman poetry.⁽¹⁾

In his Odes Horace himself addresses the muse Calliope in the imperative asking her to come down. (*descende*),⁽²⁾ as well as in a solmen invocation to L. Manilius.⁽³⁾

In the following line: *nube candentes umeras amictus* serves to introduce a short description of Apollo's nature. Horace here refers to Apollo the sun god; The meaning is going back to Homer as page maintains.⁽⁴⁾

The Roman poet ends the invocation with the epithet "augur" typifies Apollo in his capacity as an augur.⁽⁵⁾ The god's name is reserved to the final emphatic position of the stanza. Elsewhere Apollo is addressed as *diva* (Odes, IV, 6.1). Horace applies also the adjective "diva" to other deities, with or without "o"⁽⁶⁾

2 – Name of the deity involved:

1) Apollo: The name recurs nine times in the Odes, with a case variation (six times in Odes book one; once in the following books and *Carmen saeculare*).⁽⁷⁾

2) Phoebus: In the Odes Phoebus only occurs twelve times in different positions and cases. Nevertheless in the Odes, the Roman poet uses Phoebus and Apollo as alternatives, never combining them in the Homeric manner

(1) A part from the Sapphic instance quoted above; cf. also Aristoph. Ach. 665; Equit. 559; Callim hymn 5. 33, 43, in Latin poetry; cf. Catull. 61. 9.

(2) Cf. Horace, Odes. III. 4. 1. with Williams' note.

(3) Cf. Horace, Odes. III. 12. 7.

(4) Cf. Homer, Il. 5. 186; Page ad loc.

(5) Ogilvie. R. M., *The Romans and Their Gods*, London. (1969), p. 29.

(6) E. g. Venus in Odes. 3. 1; III. 26. 9; Diana in C. S. 17.

(7) Cf. Odes. I. 2. 33; 7. 3, 28; 10. 12; 31-1; II. 10. 19. 20; III. 4. 64. IV. 2. 9; C. S. 33, 4.

(Φοῖβος Ἀπολλων), exception is found in the Iliad, 16, 788 (Φοῖβος alone).⁽¹⁾ They are used separately also in Greek tragedy and lyric poetry.

In the Hellenistic age the poets exploit the two traditional manners:

Theocritus reproduces them separately⁽²⁾ and altogether⁽³⁾ Φοῖβος Ἀπολλων into Ἀπολλων Φοῖβος.

In Callimachus' hymns, the combination of the two is not found. In addition to the numeral examples in the epigrams.⁽⁴⁾

Similarly Apollo and Phoebus are used separately by Roman poets as Horace does' the only exception is in Virgil.⁽⁵⁾

Apollo is a god of many parts, so Horace pays a great attention to announce not merely Apollo but Apollo with the requisite functional cult-epithets. e.g. Augur, Cynthuis, Delius, Patareus (as I shall term them). On the other hand the name Apollo is qualified by adjectives such as certus, dedicatum through which the poet, in the course of his Odes, makes Apollo's greatness more perspicuous to his people.

3) *The god's origin (genus) Apollo birth-dwelling places:*

After the god's invocation, Horace mentions Apollo's genus, which is distributed throughout his Odes:

(1) For Φοῖβος cf. e. g. h. h. 111. 20, 87, 127, 134, 146, 227. h. h. IV. 330, h. h. XXI. 1.

(2) For Ἀπολλων cf. Id. VIII. 82; XVII 70; 106; For Φοῖβος cf. Id. VII. 101. cf. also. XI. 1, XVI. 1.

(3) For the formula Φοῖβος Ἀπολλων cf. XVII. 67,

(4) Cf. Callim. h. Apol. e. g. 1, 3 etc. with Williams. note; h. Del. 2, 5 etc. with Mineur's note.

(5) Cf. Virg. Aen. III. 251 Phoebus Apollo.

A) Parents: The poet refers to Apollo's parents in this couplet

*"Latonamque supremo
Delictam penitus Iovi"*. (Odes. I. 21, 3-4).

Leto, Apollo's mother and Jove, Apollo's father, names are chiasmatically qualified by adjectives (supremo-delictam) in which the god's genealogy is neatly summarized. Latonam⁽¹⁾ is qualified by the adjective dilectam (elsewhere dilectam is applied to (Cyprus, Venus' dwelling),⁽²⁾ and modified by the adverb penitus.⁽³⁾ On the other hand Iovi is qualified by the adjective supremo.⁽⁴⁾ Whereas this adjective is used in the Odes in a different sense.⁽⁵⁾

Traditionally Apollo is introduced with the impressive simplicity of these formulae:

Διὸς καὶ Λητοῦς υἱός; Διὸς υἱὸς Ἀπολλωνί⁽⁶⁾

Again Horace clearly names the god as son of Leto in this verse:

Rite Latonae puerum canentes⁽⁷⁾ (IV, 6, 37), with regard to the formula "Δητος ... υἱος" the poet follows: traditional trend, whose antecedents can be found in the Homeric hymns.⁽⁸⁾

(1) Latonam is also occurred in the same case and the same initial emphatic place in Odes III. 28, 12 where Leto is associated with Diana.

(2) Cf. Odes. II. 4, 18.

(3) Cf. Virg. Aen. IX. 141; Prop. I. 16. 17.

(4) Cf. Virg. Aen. X. 350.

(5) Cf. Horace, Odes. II. 17. 11.

(6) Cf. h. h. III. 545; IV. 243; 321; AP. XII. 55. 1-2. Other deities e.g. Hermes cf. h. h. IV. 1. 235.

(7) Cf. Also Tibull. III. 4. 72. (Latonae filius).

(8) Cf. h.h. III. 437, 480; 519, 531; IV. 215, 227; Other Deities, Heracles XVI. 1; Asclepius XVI. 2.

Elsewhere in his Odes, Horace applies the formula to other deities.⁽¹⁾ Moreover Horace explicitly refers to Apollo's sister whose name heads the poem:

*"Dianam tenerae dicite virgines.
intonsum pueri, dicite Cynthium"* (I. 21. 1-1).

The chiasmic word order of this couplet elegantly separates the names of the gods as widely as possible. It is worthy noting that the same pattern of chiasmic is used in the subsequent couplet as I previously stated. The subject of this quatrain is Apollo's genealogy.⁽²⁾

Diana's name is twice associated with Phoebus in Carmen Saeculare:

- Phoebe silvarumque potens Diana (1).
- Phoebus silvauem potens Diana (1).
- Doctus et Phoebi chorus et Diana (79).

In both examples the goddess' name holds the same emphatic final place in the line.

Apollo's brother (Mercury) is mentioned in the following couplet:

*"insigneque pharetra
fraterna umerum lyra"*. (Odes I. 21. 11-12).

Earlier Horace elucidates Mercury's name in the tenth.

Odes with reference to Apollo and the quiver :

*"... Puerum minaci
voce dum terret, uiduus pharetra
risit Apollo"*. (Odes I. 10. 10-12).

This poem is headed by the god's name.

B) Apollo's birth-place and dwelling-place.

Horace specifies Apollo's birth-place in this particular verse.

(1) Cf. Odes I. 2. 43. Filius Maiaie (Mercury); 19. 2. Semelae puer (Dionysus); III. 12-4. Cythera puer.

(2) Cf. Hesiod. Theog. 918-20.

“*natalemque, mares, Delon Apollinis*” (Odes I. 21, 10).

The poet here gives a brief but vivid reference to Delos, Apollo’s birth place, which qualified by the adjective *natalem*. Elsewhere Horace applies this adjective to “*hora*” (II. 17. 19.)

One of the common feature of hymns is the mention of the god’s birth place when invoking him. This device is revealed in the Homeric hymn to Apollo in these verse:

....., τὸν δὲ κραναή ἐνι Δηλῶ
(h. h. III. 16)

“..... out of all the god’s *νησοι* he chooses the *κραναή νῆσος*; out of his *ὄρεα*, the *ὄρος* of Cynthus. The contrast that exists between Apollo’s humble origin and his later greatness as Miller rightly states.⁽¹⁾ In line 16 Delos is qualified by the adjective *κραναη*. The same adjective in line 26 is looking forward to its noun *Δηλῶ* in the next line.

On the other hand, the apposition *νησῶ* is absent in line 16. Comparison with Horace reveals the conventional features:

Delon is qualified by the adjective *natalem*, the god’s name acquires prominence because of its final position. In the Homeric hymn (line 16). The island itself occupies the same final place; however it takes the emphatic initial place in line 27. In Horace verse Delon takes a less emphatic location, and the adjective *κραναη* in the hymn is omitted entirely in Horac’s line. Moreover Delon Apollinis varies *Δήλῶ ... φοῖβε* (line 146).⁽²⁾

In Callimachus fourth hymn Delos and Apollo are juxtaposed and appears as Apollo’s *κουροτρόφος*,⁽³⁾ his birth place as well.⁽⁴⁾

(1) Miller. A. M., *From Delos to Delphi, A literary study of the Homeric hymn to Apollo*, Leiden, (1986). p. 22f.

(2) Cf. Tibul. II. 13. 27: “*Delon Phoebe*”.

(3) Cf. Callim. h. IV. 2, 276. with Mineur’s note.

(4) Cf. Callim. h. IV, 51. with, Mineur’s note.

The second allusion to Apollo's dwelling and birth place are occurred in the middle of the stanza.

“....., *qui Lyciae tenet
dumeta natalemque silvam*” (Odes III, 4, 62-3).

The relative *qui* refers to the god whose name is reserved for the final place of the stanza (line 64). Lycia is Apollo's dwelling place where the god has a temple at Patara on the coast of Lycia;⁽¹⁾ this is clarified by Apollo's epithet. “*Patereus*” in the next line of the stanza. Lycia is mentioned among another place connected with Delos in the Homeric hymn to Apollo,⁽²⁾ as a place name only in Apollonius Rhodius⁽³⁾ and Theocritus.⁽⁴⁾ *Lycius* as an epithet for Apollo is occurred in Pindar⁽⁵⁾ “*Λύκιε καὶ Δᾶλοι*” it is that *Lycius* and *Delius* are juxtaposed. Similarly Callimachus applies the epithet to Apollo:

“..... Ἄπολλων ... Λύκιος,” who gives a piece of advice to the poet in which Apollo is the god of poetry.⁽⁶⁾

Elsewhere in Latin poetry Apollo bears the same epithet, and his sortes are described as *Lyciae*.⁽⁷⁾

For *tenet* Horace himself employs an analogous technique in a solemn invocation to Venus:

“*o quae beatem tenes Cyprum et
Memphin*”
(Odes. III. 26. 9-10)

(1) Page ad loc.

(2) Cf. h. h. III. 179-81. For the argument of these lines, see Miller. P. 66.

(3) Cf. A. R. I. 309; II. 674.

(4) Cf. Theoc. Id. XI. 48; XVII. 89.

(5) Cf. Pind. Pyth. I. 39.

(6) Cf. Callim. Aet. I. 22.

(7) Cf. Prop. III. 1. 30; Virg. Aen. IV. 346; Cf. also of moths. Ovid. Met. XII. 116, See. Williams. ad. loc.

The Roman poet offers another instance of this technique on listing dwelling places of the same goddess:

“..... *quae Cnidon*
fulgentisque tenet Cycladas et paphum.”
(Odes. III. 28. 13-14)

Later *tenet* is occurred with the emphatic placing at the verse end, the subject is Homer, where Horace proudly expresses his own achievement as a lyric poet and ranks himself among the famous Greek poets.⁽¹⁾

The adjective *natalem* echoes *natalemque* in Odes I. 21. 10, and describes *silvam* (On mountain Cynthus in Delos), as page suggests.⁽²⁾

Earlier in his Odes. Horace announces another dwelling place in this verse:

“*moenia vel Baccho Thebes vel Apolline Delpohos*” (Odes. I. 7-3)

Unlike the two previous instances, another deity is here introduced. “Bacchus”,⁽³⁾ with his dwelling place. Horace catalogues two main sacred places, Thebes and Delphi.

It is worthy noting that Delphi is first attested as a noun at the Homeric hymn 27. 14. *Δελφοί* as a place-name does not occur in Homer, though the Homeric hymn to Apollo appears to be explained it in its account of the epiphany of Apollo Delphinus.⁽⁴⁾ In this hymn the ultimate subject is the founding of the Pythian oracle.⁽⁵⁾ Pytho is well-known as a Homeric name for Delphi.⁽⁶⁾ The form *Δελφοί* is also found in Callimachus occupying the same case at the verse-end as Horace does.⁽⁷⁾

(1) Cf. Odes. IV. 9. 5-12. Page ad. Loc.

(2) Page ad. loc. Note Diana is wellknown as *silvarum potens*; cf C.S.I.

(3) Cf. Prop. III. 2. 9. For juxtaposition of Bacchus and Apollo.

(4) Allen-Halliday, and Sikes., *The Homeric hymns*, Oxford, (1936), P. 198.

(5) Cf. h. h. III, 214, See also Miller. p. 71.

(6) Cf. Homer. II. 9. 405; Callim. h. II. 100; Lucr. I. 739. V. 112.

(7) Cf. Callim. h. II. 98. with Williams' note and Aetia. IV, 19. 35; 59.

Elsewhere in Horace's poetry the name is also occurred, taking the same emphatic place: "sortilegisDelphis. (Ars. Poet. 219).⁽¹⁾

Ovid varies the theme in the following couplet:

*"forte revertentes Phoebus Maia creatus,
ille suis Delphis, hic vertice Cylleneo"*
(Met. XI. 303-4)

Phoebus is associated with Mercury.

If we compare this couplet with Horace's verse studied before, we shall see that it has similarities to and differences from the other, both in structure like Horace. Both deal with the theme of god's dwelling places. Delphis recalls Delphos in Horace's line despite its less emphatic position.

The differences between Horace and Ovid are apparent also in the structural features; in Ovid the couplet contains the theme where as in Horace it condensed in one verse. Phoebus is also associated with Mercury (other than Bacchus). Ovid varies Horace by inverting the order, the god's name and his dwelling Cylleneo (adjective in this case), which occupies a prominent emphatic place. It should be noted that Apollo bears the epithet Delphicus,⁽²⁾ and his laurus is Delphica.⁽³⁾ Elsewhere Horace applies the adjective to Apollo's laurel on asking the Muse Melpomene to crown him with Delphic laurel because of Apollo's connection with poetry.⁽⁴⁾

In his Carmen Saeculare, after listing Apollo's four main skills, Horace celebrates the god in this verse:

"si palatinas videt aequus aras"⁽⁵⁾
(C. S. 65)

(1) For the argument of this phrase, see Willkins. A. S. The Epistle of Horace, London, (1907), p. 337; Brink. C. O., Horace, On poetry, Cambridge, (1971), p. 273; Ovid. Met. XV, 631.

(2) Cf. Enn. Thyst. 353. (Apollo Delphicus).

(3) Cf. Lucr; VI. 154 (..... Phoebi Delphica); Miller. p. 98.

(4) Cf. Horace. Odes. III. 30. 15-16. with William's note; cf also Prop. IV. 6. 11.

(5) Page ad. Loc.

Referring to the temple of Apollo on the palatine built by Augustus 28 B.C. in the memory of the battle of Actium. Nevertheless the poet asks his patron god Apollo:

*“Quid dedicatum posicit Apolinem
vates? ”*

(Odes I. 31, 1-2).⁽¹⁾

4- Epithets and Cult-tiles:

A) Cynthius.

This epithet occurs in this verse:

“intonsum Cynthium”

(Odes. I. 21. 2

Cynthium is here is an epithet of Apollo, Earlier in the Homeric hymn to Apollo line 17 “..... ὄρος ... κύνθειον...” in this verse ὄρος is described as Cynthian. In The Delian inscriptions, only Zeus not Apollo bears the epithet κύνθειος.⁽²⁾

Copmaring with Callimachus' poetry, Apollo is called κύνθειος; also in his hymn to Delos, Apollo bears the same epithet,⁽³⁾ which occupies the emphatic initial place. Similarly elsewhere in his poetry, the Alexanrian poet applies the epithet only to the god.⁽⁴⁾

It seems probably that Callimachus is the first we know of to apply the epithet to Apollo and Horace may bear him is mind.

(1) Apollo bears the epithet ACTIUS; the notable examples occur in Virgil: Aen. VIII. 704: “ActiusApollo” Prop. IV. 6. 67: “Actius hinc traxit phoebus” for acritical study of this poem; See Cairns. F., “Propertius and the battle of Actium”, in poetry and politics in the Age of Augustus, ed. By Woodman. D. and West. D, Cambridge, (1984), pp. 189, Pillinger. pp. 189ff.

(2) Various examples are cited by Mineur p. 58.

(3) Callim. h. IV. 10. with Mineur's note.

(4) Fr. 67. 6; 114. 8.

In Latin poetry the epithet Cynthius is used in the same manner.⁽¹⁾

B) Intonsus:

In the same verse, Apollo (Cynthium) is described by his eminent attribute intonsus.⁽²⁾ One of Apollo's traditional titles is ἀκερσεκόμης⁽³⁾ and the descriptions of his following locks are frequent in poetry as mentioning of Apollo's eternal youth.

Elsewhere in Horace's poetry, the title is occurred with variation:

"intonsosque agitatat Apollinis aura capillos"
(Horace, Epode, 15. 9).

Intonsus here resembles intonsum in the previous Ode, and occupies the same emphatic position.⁽⁴⁾

In Propertius the title appears particularly in the next pentameter:

"dum petit intonsi Pythia regna dei"
(III. 13. 52)

Intonsi echoes intonsum in Horace's verse despite its less emphatic place; on the other hand dei is equivalent to Apollinis, in the Epode's line 13. and Cynthium in the Odes. Verse. The title reappears next in two poems by Tibullus:

The following couplet presents the traditional motif:

*"solis aeterna est Baccho Phoeheque iuventas
nam decet intonsus crinis utrum que deum"*
(I. 4. 37-8)

The novelty in the hexameter is the appearance of two deities Bacchus and Apollo are juxtaposed. (cf. Odes. I. 7. 3).

(1) Cf. Prop. II. 34, 80; Tibul. III. 4. 50; Virgil. Geo. III. 36.

(2) Cf. Odes. I. 21. 4. Nisbet. R. G. M., and Hubbard. M., A commentary on Horace: Odes Book One, Oxford, (1970), ad. loc.

(3) Cf. Homer. II; 20. 39; h. h. III. 134; Pind. Pyth. 3. 14; A. P. XI. 266.

(4) Horace applies the epithet to Cato cf. Odes II. 15. 11.

The elegiac poet praises their everlasting traditional youth, the adjective aeterna in this verse is so after applied to other gods and goddesses.⁽¹⁾

The adjective intonsus in the pentameter qualifies crinis as Horace did in his Epode with a variation intonsos qualifies capillos, and occupies a less emphatic place as Propertius did.

There is one more verse in which Tibullus deals with the title

"intonsi crines longa cervice fluebant"
(III, 4. 27)

In the pentameter, Apollo's intonsi crinis which occupies a less emphatic position in the previous poem, heads the hexameter in this poem.

Additionally, intonsi resembles intonsus in Propertius and Horace's lines.

Before turning to next epithet, Horace again gives interest in Apollo's hair in this way:

*"qui rore puro Castaliae lavit
crinis rore solutos....."*
(Odes. III. 4, 62-3).

Horace here presents the traditional motif of beauty; The god washes (lavit)⁽²⁾ his flowing hair in the pure dew of Castalia:

The first line is headed by the relative qui which refers to the god, and thus links between the beginning of this stanza and the end of previous one. The noun rore is qualified by the adjective puro. Elsewhere in his Odes, Horace uses the noun in this sense.⁽³⁾ The religious vocabulary is apparent, Castalia is traditionally a fount on Parnassus associated with Apollo.

Pindar may inspire Horace in this verse:

"Φοῖβε παρνασσού τε κράναν κασταλίαν φιλέων"

(1) Cf. h. h. III. 95, 191, 471 the subject is Apollo; IV. 161. 427. the subject is Hermes. Horace applies aeterna to Vesta, Odes. III. 5. 11.

(2) Cf. Odes. III. 12. 2.

(3) Cf. Odes. III. 3. 56.; Tibul. III. 4. 28.

(Pind. Pyth. I. 39. cf. also Herod. 8. 39.)

In both verses, Apollo is the addressee; the fountain's name takes the same case and occupies a less emphatic place.

In Roman poetry, Propertius apparently uses the adjectival form in this verse:

"cum me Castalia specularans ex arbore Phoebus"

(Prop. III. 3. 13).

The poet here appears his relationship with the god; it is clear in the speech of Apollo addressed to the poet in the subsequent lines.⁽¹⁾

Propertius applies the adjective Castalia to arbore; the god's name is prominently placed. Apollo has been invoked in the first distich and appears to be the addressee of the whole stanza.

Moreover the form "Castalia" is also occurred associated with Apollo and the Muses. The notable example is found in Tibullus;

"Castaliamque umbram Pieriosque lacus".

(Tibul. III. 1. 16).

Tibullus here uses the adjective Castaliam as Propertius did, and umbram seems equivalent to arbore.

Ovid alludes to the adjective "Castalia" referring to drinking from holy streams for inspiration:

*"... .. ; mihi flauus Apollo
pocula Castalia plena ministret aqua"*

(Ovid. Amores. I. 15. 35-6).

The first words of line 62:

"crines solutos,"

Horace utilizes the motif of Apollo's beauty: solutos (the one used by the poet for the favorable alternative) qualifies crines, which reminds us of crines in Tibullus (I. 4. 38; III. 4. 27).

(1) Cf. Prop. III. 3. 15-24.

Apollo's crines solutos ultimately recall the traditional epithet intonsus in Horace's Odes I. 21. 4.

The last verse in (Odes. III. 4. 64) is devoted to the two main cult-titles:

C) *Delius et Patareus Apollo.*

For the former Delius: traditionally Apollo bears this epithet from Pindar onwards. The relevant instance is Δάλοισι ... where Horace's quatrain literally translated from the lyric poetry.⁽¹⁾

In the Hellenistic age, the poets apply the epithet to Apollo:⁽²⁾

In his hymn to Delos Callimachus says:

... .. , ἀλλ' ἀπ' ἐμεῖο
Δήλιος Απόλλων κεκλήσεται,
(Callim. H. IV. 268-9).

Elsewhere in his poetry. The epithet Δήλιος holds the same emphatic location (Fr. 114. 4 with repetition of Δήλιος).

The epithet Delius stands exactly in Horace's line as in Callimachus, poetry. The word is virtually the same in both cases and the only differences between the Alexandrian poet and the Roman poet are apparent in structural features:

The epithet Δήλιος and Απόλλων are juxtaposed in Callimachus, while Delius⁽³⁾ and Apollo is separated by Patareus in Horace.

Elsewhere in his Odes, Horace applies the singular adjective only to the goddess Diana:

“*Deliae*⁽⁴⁾ *deae*”
(Odes. 6. 23).

(1) Pind. Pyth. I. 38; see. Nilson. GGR. I. 552f.

(2) Callim. h. II. The φοῖνιξ is described as Δήλιος; Theoc. Insc. 21. 4; A. P. VII. 664; XII. 27. 6.

(3) Cf. Odes. II. 3. 4. for Delius as a proper name.

(4) The poetical name of Tibullus' mistress cf. e. g. Tibul. I. 1. 57, 61 etc.

Whereas the plural adjective is applied only once to an object related to Apollo:

“... .. *Delius*
ornatum foliis ducem”
(Odes. IV. 3, 6-7).⁽¹⁾

The Roman also apply the epithet Delius to Apollo⁽²⁾ and Delia to Diana.⁽³⁾

- Patareus:

The epithet Patareus is attested only here.⁽⁴⁾ Apollo had a temple at Patara on the coast of Lycia where he used to deliver oracles in winter.⁽⁵⁾ Then the god's name is kept for the prominent final position of the verse at the end of the stanza. Related to the proceeding verses, there is one more stanza in which Horace deals with the motif of Apollo's beauty and epithets, mixing them with another theme in the following stanza:

“*doctor argutae fidicen Thaliae,*
Phoebe,⁽⁶⁾ *qui xantho lavis amne crines*
Dauniae defende decus Camenae
levis Agyieiu ...
(Odes, IV, 6, 25-8).

The motif of Apollo's beauty is here combined with another theme where Horace pays attention to the personal characteristics of the god of poetry. The stanza opens with the poet invocation to phoebos the poet addresses him as doctor, teacher of clear-voiced Thalia.⁽⁷⁾ Apollo has been

(1) Cf. Cat. 34. 7. (the subject is Diana).

(2) Cf. Ovid. Met. XI. 174; Virgil. Aen. 6. 12; Tibul. III. 4. 79; 6. 8 etc; See. Room. A. Room's Classical Dictionary. London. (1982), p. 324.

(3) Cf. Tibul. III. 9. 8; Virgil. Ecl. 7. 29.

(4) OLD. s. v; Room. p. 325.

(5) Odes. III. 4. 64 with page's note.

(6) The vocative Phoebe holds the same initial place in C. S. I.

(7) Cf. Odes. IV. 6. 25. with page's note.

invoked and he appears to be the addressee of the whole stanza. Moreover the rest of line 26 is related to lines 61-2 of Horace Odes. III. 4. previously studied; the relative *qui* resembles *qui* at the beginning of line 61. Xantho⁽¹⁾ *amne* varies Horace's ... *rore Castaliae* ... (III. 4, 61). *lavis* glosses *lavit* in the same poem. The last word *crines* in line 26 is echoed by the first word *crines* (line 62) in the previous poem.

The adjective *solutos* seems to be unparalleled in the recent poem.

In line 27, the poet again prays his patron asking him to uphold the pride of his native Muse. It is noted that Horace uses here the native Italian word (*Camena*) not the Greek *Musa*.⁽²⁾

Obviously, *Camenae* as *Thaliae* takes the same case and appears exactly in the place in the line.

The last verse in this stanza is elevated to Apollo's epithets: "*levis Agyieiu*":

Levis⁽³⁾ (note again the interest in Apollo's hair) is identical with the Greek *λεῖος*.⁽⁴⁾ Apollo's long locks mark the bard, his beardless chin (*levis*) refers to his perpetual youth.⁽⁵⁾

(1) Xanthos: river and town in Lycia. Cf. Callim. h. IV. 305 with Mineure ad loc, Note the juxtaposition of Xanthus and Lycia; cf. Virgil. Aen. IV. 143:

"quails ubi hiberum Lyciam Xanthique fluenta / deserit ac Delum maternam invisit Apollo" which seems related to Horace's verse; cf. also Ovid. Met. IX. 646. For the use of "amnis"; cf. Cat. 34. 16. the subject is Diana.

(2) Page ad. loc.

(3) Virgil. Applies *levia* to *corpona* cf. Aen. VII. 349.

(4) Cf. A. P. XII. 13. 1.

(5) Elsewhere Horace uses the adjective in this sense on addressing his friend Hirpinus in Odes II. 11. 6.

D) Agyieus: traditionally Apollo is called ἄγυιευς (Agyieus). The word was a name of Apollo as the god of streets.⁽¹⁾ Notably the title Agyieus seems have no parallel.⁽²⁾

- Apollo's skills:

After the invocation to Apollo, his birth legend, his epithets and cult-titles, the poet alludes to the god's four main skills, prophecy, music, medicine and archery. These activities are distributed throughout the Odes. The full Apolline quadrivium appears at Carm. Saec. 61-4.

A- Prophecy:

Horace addresses Apollo in his function as "Augur" in this verse:

"augur Apollo"⁽³⁾
(Odes I. 2. 32.).

Traditionally all forms of prophecy and divination are subject to Apollo. In the Homeric hymn to Apollo, the god is the addressee in this verse:

"αὐτὰρ ἐπεὶ δὴ, Φοῖβε, κατέβρωσ ἀμβροτον εἶδαρ"
(h. h. III, 127.)

The divine food which effects in him an instantaneous transformation from infancy to maturity.⁽⁴⁾ Then Apollo himself proclaims his skills "lyre and bow" (131). The next line (132) is entirely devoted to his oracular ability:

"χρήσω δ' ἀνθρώποισι Διὸς νημερτέα βουλήν."

Apollo announces in his quest to found an oracle for mortals:

(1) Eur. Ph. 631.

(2) Quoted by OLD. s. v. Artemis bears the title "ἐπίσκοπος". Cf. Callim. h. III. 39; She is also "Ἐτιοδίη". Cf. A. P. VI. 199.

(3) Cf. Virgil. Aen. IV. 376.

(4) Miller. p. 53.

"..... ἀνθρωποισ χρηστήριον"

(line 288), that will offer them "unerring council"

Horace also emphasizes by means of the repeated "Augur" in Carm.⁽¹⁾ Saec. 61-2 that Apollo claims these attributes were rightful, though according to some traditions, other deities and heroes, exercised oracular powers, notably Zeus at Dodona, Hermes and Asclepius at Epidaurus.⁽²⁾

Thus augur resembles augur in Odes I. 2. 32. and holds the same emphatic position, Phoebus, whose name has been moved to the enjambment in the next verse, alternates Apollo in the Odes' line.

By picking one function of Apollo, Horace writes as poet who is as much at home in the Greek tradition as in the Roman.

It is well-known that all forms of augury and divination⁽³⁾ are practiced by Roman citizens. Cicero was an augur and compiled a work "De divinatione".⁽⁴⁾

In the third book of the Odes, Horace refers to some forms of divination which practiced from Apollo's:

- the first example:

".....concidit auguris
Argivi domus ob lucrum"
(Odes, III. 16. 11-12).

The destruction of Amphiaraus house (for he, prophet that he was, knew that he would die).⁽⁵⁾

(1) Cf. Eur. Andr. 926 "φοῖβου μαντεῖον"; Ion. 66 "μαντήια Ἀπολλωνος" A. R. II. 493. "μαητηῖον Ἀπολλωνα".

(2) Callim. h. II. 45 with Williams' note.

(3) Virgil. Aen. X. (76-77).

(4) Ogilvie. p. 21.

(5) Williams and Page ad. loc.

- The second example:

“..... aquae nisi fallit augur
annosa cornix”⁽¹⁾

(Odes III, 17, 12-13).

Williams in his commentary states that “the poet now claims (in virtue of his special powers of inspiration and prophecy) to know that a storm will come tomorrow, for he was observed the behavior of a crow.”⁽²⁾

Obviously Callimachus makes Hecale speak of the Thriai inspiring the old crow. It is noted that in Callimachus and Horace, the crow is aged.⁽³⁾

In his hymn to Apollo, Callimachus follows the traditional manner where raven (κόραξ) is often associated with Apollo.

Comparing with Odes. III. 27. Horace's main concern is to elucidate the detailed elaboration of the evil omens for wicked men (during their journey). In doing thus, he devotes the first five lines to ill-omens and good omens, for the former (parrae recinentis, praegnans canis, decurrens lupa, vulpes, serpens) parody the Roman interest in the highly technical subject of augury. For the latter, the poet here is in proudus auspex (line 7) who will help his friend:⁽⁴⁾

“imbrium divina avis imminetum,
oscinem corrum prece suscitabo
solis ab ortu”
(Odes III, 27, 10-12).⁽⁵⁾

(1) Cf. Odes. III. 27. 16.

(2) Williams' ad. loc.

(3) Cf. Callim. fr. 260. 50.

(4) Ogilvie. p. 64.

(5) Cf. Odes. III. 19. 10-11 with Williams' note.

- The third example:

Horace celebrates the augur Murena, who has been co-opted to the college of augurs.

Elsewhere in his poetry Horace calls attention to this eminent function which Apollo provides him:

“Divinare etenim magnus mihi donat Apollo”
(Sat. II, 5, 60).

And for prophetic oracular:

*“..... et divina futuri
sortilegis non discrepuit sententia Delphis”*
(Ars. Poet. 218-219).⁽¹⁾

Again, Horace exclusively champions the claims of Apollo.

B- Music:

Horace illustrates Apollo's attributes: lyre and cithara:

- *Apollo and lyre (λύρα):*

In Greek poetry, the noun λύρα is first attested in the Homeric hymn to Hermes, where the invention of the lyre was attributed to that god.⁽²⁾ Later Apollo is χρυσολύρας in Pindar and Aristophanes.⁽³⁾

In the Hellenistic poetry, Callimachus appears to have related the lyre to Apollo among the deities other belongings. There is a parallel in his hymn to Apollo where the lyre is golden. Callimachus applies also the same adjective χρύσεα to ἄεμμοα which juxtaposed λύρα.⁽⁴⁾

(1) Brink ad. loc; cf. Virgil. Aen. IV, 36 “Lyciae sortes” with Austin's note; Ovid. Met. III. 130.

(2) Cf. h. h. IV. 423.

(3) Cf. Pind. Pae. 5. 41. Aristoph. Thesm. 315; cf. Prop. III. 3. 13 “aurata lyra”.

(4) Cf. Callim. h. II. 33 with Williams' note.

Similarly in his hymn to Delos. The lyre is a regular instrument for the infant Apollo.⁽¹⁾

Elsewhere Apollo presence is manifest, the poet hears his lyre among the Erotes and Aphrodite at festival of cottabos prizes.⁽²⁾

Among the sixth book of the Greek Anthology, dedications are made by boys and young men. They dedicate their hairs as an offering to Apollo. It is normal for the wish to be expressed that they grow to manhood and independence.⁽³⁾ In one of his dedicatory epigrams, Theodoridas handles the motif describing Apollo as μολπαστᾶ....⁽⁴⁾

The lyre itself is dedicated to Apollo as an offering.⁽⁵⁾ In return the lyre is also used of Apollo's honoring mortals.⁽⁶⁾

Horace twice refers to the lyre as Apollo's attribution:

(1) In this complet:

*“insignemque pharetra
fraternaue umerum lyra”.*
(Odes. I. 21. 11-12)

The adjective *insignem* describes *umerum* (Apollo's shoulders).

The lyre is qualified by the adjective *fraterna* (i. e. Mercury).

Earlier in his Odes, the poet alludes to Mercury as:

..... curvaeque lyrae parentem
(Odes. I. 10. 6).

(1) Cf. Callim. h. IV. 253. With Mineur's note.

(2) Cf. Callim. fr. 227.

(3) Cf. A. P. VI. 278. 3.

(4) Cf. A. P. VI. 155. 2. with Gow-Page's note.

(5) Cf. A. P. VI. 118 where φόρμιγξ varied λύρα.

(6) E. g. Theoc. Ins. XIV (the subject is Archilochus); A. R. II. 929. (the subject is Orpheus; Note Horace's variation fidem in Odes. I 24. 14. cf. also Prop I 3. 47.

In these two instances cited above it is noted that the Roman poet is closer to the Homeric hymn than to Callimachus.

In the Odes, the lyre is also associated with other deities mainly the Muses and Venus.⁽¹⁾

(2) Horace again refers to the lyre and Apollo in this couplet:

*“Phoebus volentem prolia me loqui
victas et urbes increpuit lyra”.*
(Odes. IV, 15. 1-2).⁽²⁾

Apollo sounded his lyre in warning.

- *Testudo* (χέλυς):

In Greek poetry “χέλυς” “tortoise” for the lyre first occurs in the Homeric hymn to Hermes,⁽³⁾ where Hermes made the first lyre by stretching strings on a tortoise shell which acted as a sound box.⁽⁴⁾

Later Callimachus uses the word χέλυς as a lyre during Apollo's epiphany, χέλυς dedicated to Apollo as well.⁽⁵⁾

In Horace's Odes, the word *testudo* like χέλυς is used three times in the style of prayers; hence the Roman poet follows a tradition trend.

The first instance is in the following stanza:

*“o decus phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cumque salve
rite vocanti”.*
(Odes I. 32. 13-16).

(1) Cf. Odes. I. 6. 10; Ars poet 407 with Brink's notes.

(2) Cf. also. Ovid. A. A. II. 493; Prop. IV. 6. 32.

(3) (h. h. IV. 25, 33, 153).

(4) LSJ. s.v.

(5) Cf. Callim. h. II. 16 with Williams' note. A. P. VI. 118. 4. Bion. V. 8).

In these verses, Horace attributes *testudo* to Apollo (*decus Phobi*). He probably has Callimachus in mind. On the other hand, *testudo*, is the addressee, The poet summons it, as it were a deity, using the regular form of salutation (*mihi salve*).⁽¹⁾

The second allusion to *testudo* in this stanza:

*“Mercuri, nam te docilis magistro
movit Amphion lapides canendo.
tuque testudo resonare sepetem
callida nervis.”*

(Odes III. 11. 1-4).

The stanza opens with the poet praying to Mercury and the lyre; the Roman poet gives here more details:

i - He follows the tradition of the Homeric hymn to Hermes, where the invention of the lyre with seven strings attributed to that god.⁽²⁾

ii - The reference to Amphion's building of Thebes, for the great stones moved into place of their own accord to the sound of his music, as page states.

Elsewhere in his poetry, Horace explicitly refers to Amphion's story in these verses:

*“.... et Amphion, Thebanae conditor urbis,
saxa mouere sono testudinis et prece blanda
ducere quo vellet.”*

(Ars poet. 394-6).⁽³⁾

Finally Horace alludes to *testudo* associated with the Muse Melpomene and his poetic inspiration:

“testudinis aureae”.

(1) Cf. Homer. Il. 23, 14; note the variation “*salve mihi*” in Virgil Aen. XI. 97 with page's note. Cf. also. Tibul. III. 4. 43.

(2) Cf. h. h. IV. 51.

(3) Miller. p. 121; See also Haldane, J. A., “Musical instrument in Greek workship” Greece and Rome. 13. (1966), p. 98.

(Odes. IV. 3. 17).

In Latin poetry *testudo* recurs also in Tibullus and Propertius. For the former, the following couplet says:

“... .. , *fulgens testudine et auro*
pendebat laeva garrula parte lyra”
(Tibul. III. 4. 37-8).

In these verses *testudo* is accompanied with lyre, ultimately attributed to Apollo.

Tibullus also addresses Apollo in this verse:

“*et testudinea phoebe superbe lyra*”
(Tibul. III. 8. 22).

Comparing this verse with the couplet quoted above *lyra* is not *garrula* or shining with tortoise. However the lyre stands at the end of the pentameter in both verses. In this recent verse *lyra* is qualified by the adjective *testudinea* and attributed to Apollo as well.

For the latter, Propertius also attributed *testudo* to Apollo:

“*tale facis Carmen docta testudine quale*
Cynthus impositis temperat articulis”
(Prop. II. 34. 79-80).

Testudine ... means here *lyra* and qualified by the adjective *docta* and Apollo is *Cynthus* (epithet in this case).

Elsewhere the elegiac poet says:

“*aut testudineae carmen inerme lyrae*”
(Prop. IV. 6, 32).

Comparing with Tibullus (III. 8. 22), the adjective *testudineae* echoes *testudinea* in Tibullus, verse. On the other hand, *lyrae* occupies the same emphatic place the end of pentameter.

- Apollo and the cithara:

Traditionally, the cithara and the bow are of course Apollo's constant attributes (τίμου). The first words he utters at the Homeric hymn III. 131.

"εἶη μοι κίθαρίς τε φίλη καὶ καμπύλα τόξα"

Apollo's words are echoed in this verse:

"..... κίθαριν καὶ καμπύλα τόξα"
(Homeric hymn IV, 515).

Thus the cithara, as an instrument of harmony, and the bow as an instrument of destruction, are mutually exclusive in their effort and in their spheres of influence as Miller maintains.⁽¹⁾ In other words the two objects present beneficent and the punitive aspect of Apollo. Then the cithara and the bow are used separately. The Hymnist portrays Apollo in his role as κῆθάριστής for the Olympians, the immortals concern themselves with the lyre and song. Thus Apollo plays his lyre: (h. h. II. 202.)

"..... ἀντάρ ὁ Φοῖβος Ἄπολλων ἐγκιθαρίζει"⁽²⁾

These allusions elucidate the god's characteristic activities as a lyre-master. Apollo himself was a singer,⁽³⁾ and hence the instructor of mortal bards.⁽⁴⁾

Later the poets also attribute the cithara to Apollo and dedicate it to him.⁽⁵⁾

In his Odes, Horace refers to the cithara three times and Apollo god of music:

1 - As a petition to him:

"..... nec cithara carentem"
(Odes, I, 31. 20).

(1) Miller. 121.

(2) Cf. h. h. 423, 475; A. P. VI. 155. 2.

(3) Homer. II. 1. 603.

(4) Homer. II. 8. 48; Hesiod. Teog. 44-5; h. h. XXV. 3.

(5) E. g. Callim. h. II. Quoted above; Bion. V. 8; A. P. VI. 54. 1; 83. 1.

Horace prays Apollo to give that enjoyment of poetic pursuits which had been the happiness of his life.⁽¹⁾

2 - As Apollo's personal instruments (ie the cithara and the bow). Horace refers to the two objects in these verses:

*"...quondam cithara tacentem
suscitat musam neque semper arcum
tendit Apollo".*

(Odes. II. 10. 18-20).

Horace follows traditional trends, where the cithara and the bow are Apollo's constant attributes as I discussed. On the other hand Apollo wakes the silent muse (for arcus I shall term it). Elsewhere Horace relates the cithara with Melpomene.⁽²⁾

3 - In his hymn to Calliope, Horace prays her at the outset of the poem asking her to come down from heaven, like the goddess she is with clear voice. In the last verse of the stanza, the poet says:

"seu fidibus citharaque Phoebi"

(Odes. III. 4. 4).

Cithara here is attributed to Apollo.⁽³⁾ Elsewhere in his poetry, Horace calls him "cantor".⁽⁴⁾ Tibullus like Horace attributes the cithara to Apollo formosus.⁽⁵⁾ Meanwhile Propertius, as a mortal bard relates the cithara to himself.⁽⁶⁾ Furthermore Virgil adduces the cithara among Apollo's main skills, which he offered to Iapis.⁽⁷⁾

(1) Page. ad. loc. Williams. p. 8.

(2) Cf. Odes. I. 24. 4.

(3) Note the juxtaposition of fidibus citharaeque, cf. Virgil. Aen. VI. 120 "... fretus cithara fidibuaque caneris" the subject is Orpheus; elsewhere in Horace's Odes cithara is occurred in different senses, cf. I. 15. 15; II. 12. 4; III. 12; 9-10.

(4) Cf. Ars poetica. 407.

(5) Cf. Tibul. II. 3. 12.

(6) Cf. Prop. IV. 6. 69.

(7) Virgil. Aen. XII. 394.

C) Apollo's power as a god of poetry:

In one of his Odes Horace pauses to ask Apollo:⁽¹⁾

*“Quid dedicatum poscit⁽²⁾ Apollinem
vates?*”

(Odes. I. 31. 1-2).

The poem opens with the poet posing a question to his patron. The initial *quid* head the first line, *dedicatum* is unparalleled. The god's name is given emphatically placed at the verse-end. The word *vates*⁽³⁾ has been moved to the enjambment of the next verse, this particular word was resurrected and used by the Augustan poets to express what left to be a part of the poet's function.⁽⁴⁾ The above question implies that the poet intention is to claim a relationship with the god who originate a poet divine inspiration.

Horace has omitted the answer, however he picks it in the last stanza which is ostensibly a request of a general nature as I shall term it later.

In Odes IV, 6. Horace addresses Apollo as *dive*. The vocative heads the poem, Obviously Apollo is the addressee of the whole Ode. Then the poet makes explicit Apollo's power, god of poetry in the following couplet:

*“spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poetae.....”*

(lines. 29-30).

(1) For the questions addressed to a deity cf. Odes. I. 12. 1; 24. 1; III. 25. 1; IV. 3. 1.

(2) Cf. *Poscimur* in I. 32. 2. with Page's note.

(3) The concept of *vates* is fully discussed by Newman. J. K. in *Augustan and the new poetry* CBrussels, (1967), *Collectio Latomus*, LXXXVIII. pp. 100-133; Apollo himself is *vates* at the mouth piece of Zeus; cf. Virgil. *Aen.* VI. 12:

“..... cui mentem animumque
Delius in spirat vates”; see. OLD. s. v.

(4) Williams. p. 10.

The first verse presents the two essential elements of poetry “inspiration”⁽¹⁾ and “art”; both words appear in a prominent position in the line. The opposition of the elements symbolizes of course the antithesis of the two skills of which Apollo is the patron. Horace emphasizes these related roles of the god, whose name has been repeated twice. Horace announces his intention in line 30 to offer alongside “nomen poetae” by the emphatic mihi in the previous line.

The topical coherence of the brief, however, can be clarified by comparison with the whole *Ars Poetica* which uniquely deals with literary criticism:

*“Natura fieret laudibile carmen an arte
quaesitum est: ego nec studium sine divite vena
nec rude quid prosit video ingenium; alterius sic
altera poscit opem res et coniurat amice.”*

(Ars. Paetica. 408-11).

Short as it is Odes. IV. 6. 29 resembles *Ars poetica* 408-11, in a number of important ways. Like IV, 5. 29 line 408 presents the opposition of *natura* and *arte* at the beginning and end as *ingenium* *arte* did at 295. *Carmen* as *carmines* in line 30; *ego* echoes *mihi* line 29. However in Odes. IV. 6. 29., inspiration and art are due to Apollo, as the god of poetry, whereas in *Ars Poetica*: the duality *natura* *Ars/ ingenium- ars* are due to Horace's literary criticism.⁽²⁾ This means that in the former, Horace is a bard, in the latter he is critic. The first verse of the previous stanza in the Ode: (line 25)

“doctor argntae fidicen Thaliae”

is varied with line 407:

“... Musa lyrae solleres et cantor Apollo ”

(1) Cf. Tibul. II. 4. 13. “..... carminis auctor Apollo”; See Williams. G., *The Nature of Roman poetry*. Oxford, (1983), p. 58.; Eleder. J. P., “Tibullus: Tersus and Elegans” in *critical Essays on Roman literature (Elegy and Lyric)* ed. by Sullivan, London, (1962), p. 72.

(2) Brink, ad. loc.

In the Odes' line Apollo is doctor. In *Ars Poetica* (line 407) he is cantor. Also the Muse is named in line 25 (Thalia) qualified by the adjective *argutae*, unnamed in 407. In both verses Apollo is coupled with the Muses.

Thus Horace's poetic activity can be discussed under the following headings:

I spiritus, II ars, III nomen poetae.

I - In calling that Apollo gave the poet inspiration, Horace is heir to a rich literary tradition. Further he enjoys the tutelage of other divinities, their power to command devotion and inspire.⁽¹⁾

This is indicated in the phrase "mens divinius" (*sat. I. 4. 43*). Elsewhere in his Odes, the Roman poet associates Apollo with the Muses in the following verses:

".... *Quondam cithara tacentum
suscitat musam neque semper arcum
tendit Apollo*"⁽²⁾
(*Odes. II. 10. 18-20*).

Horace twice addresses Melpomene connecting her with Apollo:

In the epilogue of book three, the poet implicitly refers to his god when praying the Muse Melpomene asking her:

"..... *et mihi Delphica
lauro*⁽³⁾ *cinge volens, Melpomene, comam.*"
(*Odes. III. 30. 15-16*).

Then in *Odes IV. 3. 6-7*, he alludes to Apollo with "Deliiis foliis". The Muse is a source of inspiration in the epilogue of this poem, Horace asys:

"quod spiro et placeo, si placeo tuum est".⁽⁴⁾

(1) Tracy. H. L. "Horace on the poetic afflatus" *Latomus*. 35 (1976), p. 810.

(2) On the implication of these lines see. Lieberg. G., "Horace et les Muses" *Latomus*, 36 (1977), p. 965; Cf. *Tibul: III, 1. 15*.

(3) Cf. *Odes. IV. 2. 9*. "laurea Appolinaris"; *3. 6. 1* "Dellis / folliis"

(4) Tracy. p. 96.

Apollo in Horace's Odes

Williams states “this is a Greek idea and the laurel is Delphic of Apollo’s connection with poetry”.⁽¹⁾

Tibullus explicitly exploits the idea on praying Apollo:

“ipse triumphali devinctus tempora lauro”
(II. 5. 5).

Horace also prays the Muse Calliope referring to Apollo:

*“Descende caelo et dic age tibia
regina longum Calliope melos
seu voce nunc mavis acuta
seu fidibus citharae Phoebi.”*
(Odes. III. 4. 1-4)⁽²⁾

In the line 6, the poet is hoping to enjoy the personal experience of inspiration (*insania*).

In the same manner Virgil addresses Calliope saying:

“vos, o Calliope, precor, aspirate canenti”
(Aen. IX. 525)⁽³⁾

In his *carmen Saeculare* Horace’s announcement of Apollo is manifest. The adjective *acceptus* in line 62 describes the god preceded and followed by his main attributes, This will climactically introduce unnamed but

(1) Williams. ad. loc.

(2) On Odes. III. see. Fraenkel Horace, Oxford University Press, (1957), p. 273., Commager. S. The Odes of Horace, (New Haven: Yale University Press (1962), p. 144ff., Ross. D. O. Backgrounds to Augustan poetry. Cambridge. (1975), p. 145.

(3) Cf. Virgil. Aen., IX. 525. with Page’s note; the epic poet addresses Erato:

“tu, vatem, tu, diva, mone”
(Aen. VII. 41.)

properties couples Calliope and Apollo referring to his mistress in the following verses:

*“non haec Calliope, non haec mihi cantat Apollo,
ingenium nobis ipsa puella facit.”*
(II. 1. 3-4)

Apollo in Horace's Odes

numbered “Camēnae novem”.⁽¹⁾ Both Phoebus and Camēnae stand at the emphatic position. The god’s illustrious name and functions have been extensively catalogued in this stanza.

In sum Horace affirms total dependence on Apollo and the Muses on the quality of his own inspiration.⁽²⁾ On the other hand Muses are the pertinent deities who may have gone named⁽³⁾ or unnamed.⁽⁴⁾

In calling himself “Musis amicus”⁽⁵⁾ (Odes. I. 26. 1) Horace makes the first major declaration in the Odes of his role as vates and votary of the Muses. Horace’s definitive declarations of the role are to be made in book III and IV. In Odes III his full role as Musarum sacerdos is revealed, along with the claim to an entirely new utterance arising from their personal inspiration.⁽⁶⁾ Horace in time sees himself as sacerdos, charged with the instruction of the young.⁽⁷⁾

Having declared his role as “Musis amicus”,⁽⁸⁾ Horace proceeds with petition to one of them⁽⁹⁾ to inspire in him a poem of diversion and solace for Lamia:

(1) Horace varies them “novem Musis ...”, Epistle II. 2. 92 with Wilkins’ note., cf. Ovid. Amores. I. 3. 11”

(2) Lieberg. p. 986.

(3) Horace explicitly names six of them as follows : Euterpe and Polyhymnis in Odes. I. 33; Clio in Odes. I. 12. 33; Calliope in Odes. III. 4. 2; Melpomene in Odes. III. 30. 16; IV. 3. 1; and Thalia in Odes. IV. 6. 25, the last three Muses are associated with Apollo, Horace implicitly refers to the Muses: Pimplea in Odes. I. 16. 9; Pierides in Odes. III. 4. 4; 10. 15; IV. 3. 18.

(4) Horace treats all the Muses as the singularity and plurality they were in his Odes.

(5) Cf. Prop. II. 3. 15.

“at Musae comites et carmina cara legenti”; see also, Miller “Propertius 3. 2. and Horace” TAPA, 113 (1983), p. 295.

(6) Kilpatrick. “Two Horatian poems: Carm. 1. 26 and i. 32. p. 220.

(7) Tracy. p. 911.

(8) Cf. Prop. IV. 6. 1. “sacra facit vates...”

(9) Kilpatrick. p. 221.

“.... o quae fontibus integris
gaudes.....
Piplei dulcis (I. 26. 6-9).

Horace's poetry is more refined sort inspired by the companionship of the Muses in Odes II. 16.38:

“spiritum Graiae tenuem camenae”

In this verse spiritum is echoed in Odes IV. 6. 29, and holds the same emphatic position, while the subject is Apollo.⁽¹⁾ On the other hand, the noun spiritum is qualified by the adjective tenuem. Horace uses the term “tenui” in his poetry⁽²⁾ and he may follow Hellenistic trends: Callimachus describes his Muse as λεπταλήην (fr. 1. 24); he also praises Aratus phenomena using the adjective λεπταί,⁽³⁾ and λεπτός “refined” is also by Leonidas of Tarentum.⁽⁴⁾ Horace's camenae are qualified by the adjective Graiae.⁽⁵⁾

Elsewhere Horace is protected by “camenae” (vester, camenae, vester ...) (II. 421),⁽⁶⁾ Horace is also a Dauniaie Camenae (IV. 6. 27),⁽⁷⁾ with reference to Apollo and Thalia.⁽⁸⁾

The role of the Muses of inspire the poet is announced with a polite command:

(1) Cf. Odes. IV. 3. 42. “quod spiro et placeo”.

(2) Cf. Odes. I. 6. 9; III. 3. 72 (tenuare); EP. II. 1. 225; Sat. II. 4. 36; A.P. 46; for more details see also Crowther. N. B. “Horace, Catullus, and Alexandrianism”, Mnemosyne. Vol. XXXI, (1978). P. 41; Propertius exploits this idea. cf. III. 1. 8.; Clausen. p. 21.

(3) Callim. EP. LVI; A.P. IX. 507 with Gow-Page ad. loc.

(4) Cf. A.P. IX. 25. 1.

(5) Cf. Odes. II. 4. 12; Ars Poetica. 323 with Brink's note.

(6) Lieberg. p. 964; Witke. C. Horace's Roman Odes, A Critical Examination. Mnemosyne, Leiden. (1983), p. 35.

(7) Cf. Odes. IV. 9. 8.; See, Williams. G., The Nature of Roman poetry, Oxford, (1983), p. 58.

(8) Cf. Page. ad. Loc, Lieberg. p. 965.

Apollo in Horace's Odes

*“qui Musas amat imparis
ternos ter cyathas attonitus petet
vates⁽¹⁾”*

(Odes. III. 19. 13-15)

Wine and inspiration are closely related ideas.⁽²⁾ Others can drink three laddles of wine, but Horace will have nine one for each Muse.⁽³⁾ This is elucidated by the poet's linking of poetry and Bacchus, as he did with his pairing of Apollo and the Muses.

Similarly Virgil associates the adjective attonitus with Bacchus.⁽⁴⁾

In the following lines, Horace desires to give rein to his inspiration (insanire line 18) which wine has brought him.⁽⁵⁾ The sentence insanire iuvat (line 18) resembles the phrasing of the question:

*“.... An me ludit amabilis
insania?*”

(Odes. III. 4. 5-6).

Obviously Horace is divinely inspired by Bacchus.⁽⁶⁾ The god is twice addressed in the Odes as “Bacche pater” (Odes. I. 18. 6; III. 3 13).⁽⁷⁾

The first allusion to the god is implied in these verses:

*“me doctarum hederæ præmia frontium
dis miscent superis,*”

(Odes. I. 1. 29-30)

(1) Cf. Ovid. Amores. I. 1. 6. “Pieridum vates” see. Barsby. J. Ovid, Amores. I. Oxford. (1973), p. 40f.

(2) Williams' ad. loc.

(3) Santirocco. p. 78.

(4) Cf. Virgil. Aen. VII. 580.

(5) Williams' ad. loc.

(6) Witke. p. 17.

(7) Witke. p. 40.

In Horace himself we have the connection of Bacchus and the groves of inspiration. Ivy was sacred to Bacchus, the god of inspiration.⁽¹⁾ Propertius also claims Bacchus as a source of inspiration in the following pentameter:

“me folia et hederæ porrige, Bacche tua,”
(IV. 1. 62)⁽²⁾

Horace associates hederæ with Bacchus as he did with laurea for Apollo.⁽³⁾ The poet has a personal experience with the god and inspiration in two other poems (Odes. 19 III. 52). Both poems groups have to do with Bacchus.⁽⁴⁾ Odes III, 25. 1-2. says that the poet is:

.... Bucche / plenum? Odes. II. 19. 6 has:

“pleno, Bacche pectore

In both instances Bacchus is the addressee; and plenum echoes pleno. Odes III. 25. 6. uses recens of the poet's proposed subject matter inspired by Bacchus. Where as Odes. 19. 5 uses recens of the fear engenderd in the mind of the poet who observed the same god.⁽⁵⁾

In Odes III. 25. 2-4 Horace then asks:

*“... quæ nemera aut quos agros in specus
velox mente nova? quibus
antris.....”*

The poet asks what groves and caverns, traditionally associated with poetic inspiration filled with a new spirit.⁽⁶⁾

(1) Crowther. p. 10; Page, ad. loc. Lieberg. p. 966.

(2) Cf. also, Prop. III. 3. 35; Virgil. Ecl. VII. 25.

(3) Cf. also. Virgil. Ecl. VII. 62.

(4) Santirocco. p. 82.

(5) Witke. p. 4.

(6) Williams, ad. loc; Page. ad. loc

Apollo in Horace's Odes

Propertius and other Roman poets have the customary gods of inspiration: Apollo, Bacchus and the Muses.⁽¹⁾

Groves and water as symbols of inspiration are associated with these deities. In addition to the two examples for hederia quoted above, Propertius says:

"cum me Castalia speculaus ex arbore phoebus"⁽²⁾

Ovid drinks from holy streams for inspiration

*" mihi flavus Apollo
pocula Castalia plena ministret aqua "*⁽³⁾
(Amores. I. 15. 35-36)

Tibullus draws his inspiration from the shades of Apollo and springs of the Muses in the following couplet:

*"per vos, auctores huius mihi carminis, oro
Castaliam que umbram Pieriosque lacus "*⁽⁴⁾
(III. 1. 15-16).

(1) Prop. III. 2. 9.

*"minemur. Nobis, et Bacche et Apolline"
III. 2. 12-16 "at Musea comites et carmina cara legenti"
nec defessa choris Calliopea meis"*

For the imitation of Horace's Odes in Propertius, see. Miller. p. 289-299; the linking of Calliope and Applo is given by Propertius at I. 2. 27-28; II. 1. 3-4, as Horace does by pairing of the same deities in Odes, III. 4. 1-4. cf. also Virgil. Ecl. 4. 57, Ovid associates Apollo, Bacchus and the Muses in this verse:

"at Phoebus comitesque novem uitisque repertor"

see Barsby. ad. loc. Tibul. III IV. 43-4; Rudd. N., Horace "In poetry and Politics in the Age of Augustus, p. 77 and 106.

(2) cf. Horace. Odes. III. 4. 61.

(3) Barsby. ad. loc. For more details, see: Crowther. N. B. "water and wine as symbols of inspiration" Mnemosyne, vol. XXXII. (1979), p. 1-11.

(4) For Castalia. Cf. Pind. Pyth. I. 39.

ii - Ars:

Apollo gave Horace inspiration and the art of song (Odes IV. 6. 29-30).⁽¹⁾ For the latter the poet refers to the importance of the god concerning his poetic skill.⁽²⁾ So he attaches thus firstly to the attributes of divinity.⁽³⁾

Horace also claims that:

*"non ante vulgatas per artis⁽⁴⁾
verba loquor socianda chordis"*
(Odes. IV. 9. 3-4).

Horace probably makes use of Callimachean ideals of Ars τέχνη. It is not difficult to see the echoes of Callimachean. Iambi 12 in Horace for literary art with reference to Apollo. The Delian Apollo (line 47) apparently addresses himself, asking for the tools of the craft of poetry.⁽⁵⁾

"χρεὼ σοφῆς ὦ Φοῖβε τέχνης"
(202-56).

In this verse τέχνης resembles artem in Horace's (line 29) and holds the same emphatic place; The god's name is again occupies a less emphatic position (despite its repetition in Horace's verse). Yet we have not here the duality spiritum /artem. Moreover in Callimachus' line the god addresses himself whereas in Horace's line the poet speaks for own. In the same Iambi line 57 couples the thought of 56 asserting that his craft that the song will surpass the products of mere hand work.⁽⁶⁾

Horace also owes something to Callimachus' Aetia. The Alexandrian poet criticizes his opponents saying:

(1) Tracy. p. 8011.

(2) Cf. Prop. IV. 1. 133.

(3) Lieberg. p. 987.

(4) Cf. Odes. III. 3. 9; 6. 22; IV. 1. 15.

(5) Clayman. Callimachus: Iambi. Leiden. (1980), p. 42.

(6) Clayman. p. 43.

*"ἐλλετε βασκονίης ὀλοὸν γένος αὐθι δὲ τέχνη
κρίνετε,] μὴ σχοίνω περσίδι τὴν σοφίην".
(Aeta. I. 16.-17).*

τέχνη is reminiscent of τέχνης in Aetia (202. 56) and resembles artem in Horace's line 29. On the other hand Horace's criticism to his citizens which is similar to that of Callimachus (as I shall term it).

In Odes IV, 8 Horace refers to his material gifts which he presents to his friends; however a gift of Censorinus, to whom he is given, would be better of course:

"ferres, divite me scilicet artium" (line 5)⁽¹⁾

Elsewhere Horace solemnly declares that although he lacks a house aglitter with ivory, golden ceiling, marble beams and impressive columens, he is compensated lay his "ingeni/ benigna vena" (Odes II. 8-9).⁽²⁾

Propertius (III. 2. 11-16) open with the same splendors of the Roman house in wording remarkably similar to that of Horace. The elegiac poet did that with variation of clauses and replacement of the Horatian series of proper names. Appropriate to the poem's Propertius context. Prosperous alternative to riches is exclusively both literary and moral (Musae and carmina),⁽³⁾ while Horace was both literary and moral (cf. fides line 9)

The reference to the great power of song will appear throughout book III, just as it does throughout Horace's poetry.

The following allusion is taken as an example:

*"Orphea delenisse feras et concita dicunt
flumina Threicia sustinuisse lyra;
saxa Cithaeronis Thebas agitata per artem"
(Prop: III. 2. 3-5).*

(1) Page. ad. loc.

(2) Miller. p. 294; Percy. p. 776.

(3) Miller. p. 294.

In the legendary past Orpheus⁽¹⁾ restrained beasts and rivers with his lyre. Amphion built Thebes walls per artem.⁽²⁾

Horace twice refers to Orpheus in his Odes and once in his *Ars poetica* almost in this sense:

In Odes. I. 12. 7-12 the poet says:

*“unde vocalem temere insecutae
Orphea silvae
arte materna rapidos morantem
fluminum lapsus celerisque ventos,
blandum et auritas fidibus canoris
ducere quercus?”*

Horace's verses are devoted to nature's elements: woods, swift rivers, fleet winds, which are restrained by Orpheus, mother art⁽³⁾ and his melodious strings. Propertius replaces the Horatian series of these elements with one element "concita flumina" (3-4) continues the association with the world of myth.

The reference to the taming of wild beasts is absent in the Horatian passage. Here too we may note variation of Horace's model, in the above poem the restraint of nature's elements are due to Calliope's art and her melodious strings while Propertius, was exclusively Orpheus, lyre.

The second allusion to Orpheus is mentioned in the following couplet:

*“quid si Threicio blandius Orptheo
auditam moderere arboribus fidem”*
(Odes I. 24. 13-14).

Unlike Odes I. 12 *arbores* is here the only nature's element. Horace has reduced the above elements to merely one just as in Odes I. 12. The mythical name Orpheus appears again, prominently placed, the epithet ...

(1) Cf. Prop. I. 3. 42.

(2) Miller. p. 293.

(3) Ovid. *Amores*. III. 9. 24, see Lee. G. *Ovid's Amores*. P. 193. Virgil. *Ecl.* IV. 5.

Threicio describes Orpheus whereas Orpheus in Odes I. 12 is qualified by the appropriate adjective vocalem. Fidem echoes fidibus in that poem.

Elsewhere Horace associates Orpheus with Amphion in the following verses:

*“silverstris homines sacer interpresque deorum
caedibus et victu foedo deterruit Orpheus,
dictus ob hoc lenire tigris rabidosque leonis;
dictus et Amphion, Thebanae conditor urbis,
saxa movere sono testudinis et prece blanda
ducere, quo vellet ...”⁽¹⁾*

(Ars poetica 391-6).

Unlike the two above poems, Horace does not utilize nature's elements but the first three lines are exclusively devoted to restrain of wild beasts and mankind as well. Moreover *feras* in Propertius, hexameter points to Horace's line 394; the wild beasts are specified here, the rest of the verses contains the mythical allusion to Amphion.

In Odes III. 11. Horace alludes to Amphion by liking him and Mercury:

*“Mercuri nam te docilis magistro
movit Amphion lapides canendo”
(1-2)*

After the initial vocative *Mercuri* Horace treats two familiar and related themed.

Line 393 in *Ars Poetica* and Odes III. 1-2 these themes are blended; building Thebes, for the great stones moved into place of their own accord to the sound of his music.⁽²⁾

We are already familiar with words which occur in line 2 because we have seen them distributed between lines 393-4. It would seem as if Horace had deliberately concentrated them in a sole line (cf. Amphion in line 394 and *movere* in line. 345). In line 393 Amphion is called “Thebanae conditer

(1) Brink. ad. loc. Wilkins. ad. loc; Tracry. p. 979.

(2) Williams. ad. loc.

urbis” an apposition is not occurred in this Ode. Horace does not mention Thebis by name; lapides echoes saxa in 395.⁽¹⁾

Testudinis in line 395 defines Amphion to the sound of his music and canendo implies a closer connection between Amphion and testudo (which Mercury taught him).

Unlike Horace, Propertius tells in the pentameter that Amphion built Thebes walls per artem. In Odes III. 12. Horace also concentrates on the lyre’s achievements in Orpheus hands in the following couplet:

*“tu potes tigris comitesque silvas
ducere et rivos celeris morari
(13-14).*

This couplet is an elaborate address to Orpheus in which the poet picks out his functions introduced by a part of tu: his leading tigers and woods his halting swift rivers. We are familiar not only with tigris of Ars poetica (line 393).⁽²⁾ But most with more references: e.g. woods (cf. silvae in Odes I. 12. 8; arboris in Odes I. 24. 14), rivers (cf. flumina in Propertius III. 2. 4) and Odes I. 12-10).

In sum the great power of song is thus playfully elaborated in Horatian fashion with two mythological exempla. Orpheus and Amphion are treated separately in the Odes, and together in Ars Poetica.

iii - Nomen poetae:

With respect to “nomen poetae” in Odes IV. 6. 29-30, Horace refers to the importance of Apollo in shapping his poetic talent. This fits with the fact that as well-known Apollo is a source of inspiration as well as art.

Hence for Horace the ways to write a poem dwell in divine power and can be achieved in variety of methods by skilled mind. It is remarkable that Apollo, the Muses, and Bacchus are more ordinarily conceived forces. It is

(1) Cf. Prop. III. 2. 5.

(2) Cf. Prop. III. 2. 3.

their presence that produced his poetical capacities, Divine protectors and patrons, their power is to command devotion and inspire eloquence.⁽¹⁾

In the previous stanza in the above poem, Horace addresses Apollo:

“doctor argutae fidicen Thaliae” (line 25).

The poet here and elsewhere consistently connects the two divinities, and because of the introduction of the poet in line 27:

“Dauniae defende decus Camenae”

Horace seems to be commenting on himself as a poet by claiming that he is a muse (ie Roman and native Camena) (Page ad. loc.) related to other appropriate terms he employs.

The return to Apollo in line 37 by using the parentage name (Latonae puerum) associated with other deities leads smoothly to the poet himself. Indeed Horace is the last word of this poem; that the apposition vates is apt, since this term vates is often used by Horace and Augustan poets to describe their poetic activity as I mentioned. On the other hand the word vates stands for the poet as well as craftsmen.⁽²⁾

Horace explores the nature of his poetry and declares his poetic status resultant to his originality and immortality. Horace claims to originality in poetry have often been seen in his relation to earlier Greek and Roman poets, especially his more immediate Augustan predecessors and contemporaries.

In Odes. I. 26. the poet heads his poem with “Musis amicus ...” then resumes saying:

*“.....: hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.”*
(10-12).

(1) Tracy. p. 810.

(2) Lieberg. p. 974.

In these verses Horace the vates and votary of the Muses acknowledges his debt to them. *Sacrare* can mean "confer upon, award, bestow;"⁽¹⁾ both *fidibus novis* and *Lesbio* *Plectro* refer to Horace's originality in writing lyrical poetry.⁽²⁾

In Odes. I. 32. the concept of originality and immortality are linked. The poem is a prayer to a deity (or genius), Horace's *barbitos*.⁽³⁾

*"poscimur, si quid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et pluris, age dic Latinum,
barbite, carmen,"
Lesbio primum modulate civi,"*
(1-5).

Kilpatrick believed, by declaring that Horace and his lyre have been asked for a lyric in Latin.⁽⁴⁾ From this argument we can conclude that immortality and originality are obvious. Unlike the poetic trifles mentioned in lines 1-2 Horace hopes that this *carmen* will survive.

The concept of originality is clear with reference to Alcaeus poetry; but the Roman poet wishes an *Aelium carmen* not in Greek, but in *Itali modi*. Horace asks his lyre to make the genre of Alcaeus his own.⁽⁵⁾

Elsewhere *fides* is attributed to Sappho (cf. Odes. IV. 9-12).

So the poetry of Lesbos in Odes. I. 26. (*Lesbio plectro* and *fidibus novis* (lines 10-11), with the poet's declaration *Musis amicus* in Odes. I 32, the power of poetry is developed.

On the other hand Horace alludes to his originality where *barbitos* reminds us of *barbitos* in Odes. I. 1. 34. This instrument is used generically in contrast to the *tibia*:

(1) Kilpatrick. p. 222.

(2) Page. ad. loc.

(3) Kilpatrick. p. 230.

(4) Kilpatrick. p. 230f.

(5) Kilpatrick. p. 231; Recently, Lyne. pp. 542f.

” *si neque tibiae
Euterpe cohibet nec Polyhymnia
Lesbom refugit tendere barbiton*”
(I. 1. 32-4)

Kilpatrick stated that “Horace there defines the main functions or modes of lyric by referring to two Muses Euterpe with tibia and Polyhymnia with ... ”Lesbom barbiton”⁽¹⁾ Hence the lyre is called Lesbian after the birthplace of those “lyric bards” among whom Horace desired to be ranked.⁽²⁾

In Odes. III. 1. Horace elucidates his role as Musarum sacerdos with the claim to an entirely new utterance arising from their personal inspiration.⁽³⁾

*“Odi profanum vulgus et arceo;
favete linguis: carmina non prius
audita Musarum sacerdos
virginibus puerisque canto”*
(1-4)

These opening verses are concerned with the poet's relation to his society.⁽⁴⁾ Horace's claim to originality is declared in his reference to “carmina non prius audita; the choice of his audience (boys and girls) is relevant because they represent a new generation.⁽⁵⁾ On the other hand the young are specially susceptible to the influence of poetry.

In Odes. III. 25. Horace's role as a votary of Bacchus is akin to his earlier stance as Musarum sacerdos (III. 1. 3); the novelty of his undertaking here is alluded in the following verses:

*“dicam insigne recens adhuc
in dictum ore alio”*

(1) Kilpatrick. p. 231.

(2) Kilpatrick. p. 232.

(3) For a full analysis of this Ode, see Witke. p. 19ff.; Woodman., pp. 83ff.

(4) Percy. p. 778.

(5) Williams. ad. loc.

(7-8)

These verses resemble the claim of originality in Odes. III. I. 2-3: *Carmina non prius/ audita*⁽¹⁾ then Horace adds:

*“nil parvum aut humili modo,
nil mortale loquar ...”*

(Odes. III. 25. 17-18)⁽²⁾

Horace does not ask the god, but announces his impressive status as a poet that his poem will not be minor or mortal.⁽³⁾

Elsewhere to match this the poet describes his own poetic activity in a solemn and unusual ways saying:

*“princeps Aeolium carmen ad Italos
deduxisse modos ...”*

(Odes. III. 30. 13-14)

In line 13 *Aeolium carmen* echoes *Aeolio carmine* in Odes. IV. 3. 13. In both poems Melpomene is addressee, and the allusion to Apollo is implicitly mentioned: *Delphica lauro* (lines 15-16) varies *Dellis folliis* (IV. 3. 6-7) Horace spun (*deduxisse*, with a metaphor from spinning thread and implying finely wrought work).⁽⁴⁾

The theme of immortality is the hope of Horace and other Roman poets as well. Horace proclaims in the epilogue of book II and III of the Odes that his poetry will not die.

In Odes II. 20. the poet declares:

*“Non usitata nec tenui ferar
penna biformis per liquidum aethera*

(1) Cf. Odes. II. 20. 1-2.

”*usitata tenui ferar penna*”; see Silk. E. T. ”A fresh Approach to Horace. II. 20. ”*American Journal of Philology*, 77, (1956), pp. 255-263; Tatum. J., ”*Non usitata nec ferar*” *American Journal of philology*, 94, (1973), pp. 25.

(2) Santirocco. p. 81.

(3) Williams, ad. loc.

(4) Williams, ad. loc.

*vates, neque in terris morabor
longius, invidiaque maior*

... ..
... .. *non ego quem vocas,
delicte Maecenas, obibo*"

(1-8)

Horace concludes the third book of Odes with a poem which also expresses his hope of immortality.⁽¹⁾ The poet proudly announces:

*"exegi⁽²⁾ monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
posit dirvere aut innumerabilis
annorum series et fuga temporum".*

(Odes. III. 30. 1-5)

The poem is headed by the verb *exegi* which refers to the poet's own achievement.⁽³⁾ Horace uses the term *perennius* which echoes *perenne* in Catullus (1. 10),⁽⁴⁾ and resembles *perennis* in Ovid (*Amores* I. 15. 7), describing the immortality of the poet in world-wide fame.⁽⁵⁾ Horace's notion of immortality of his poetry and himself is apparent.⁽⁶⁾ This is the meaning of "*non omnis moriar* (line 6) which is also explicit in *Odes*. II. 20. 6-7. "*non ego/ obibo*". Horace ends his poem with an allusion to Apollo "... Delphic laurel".⁽⁷⁾

(1) Page. ad. loc.

(2) Cf. Prop. III. 2. 17. 26.

(3) *Exegi* is used in this sense in Ovid *Met* XV. 871; Woodman. p. 127ff.

(4) Cf. Callim, *Epig.* VII.

(5) Barsby. ad. loc.

(6) Miller. p. 296.

(7) Cf. *Odes*. IV. 9. Where Pindar is worthy to be gifted with Apollo's bay.

Horace seems to have conomon with Callimachus, who is especially concerned with the envy of his rivals.⁽¹⁾

C- Apollo's role as τοξόφορος

Horace's devotion is directed to Apollo in his role as an archer:

“... .. *neque semper arcum*⁽²⁾
tendit Apollo.”
(Odes. II. 10. 18-19).

Traditionally τόξον is one of Apollo's constant attributes. In the Homeric hymn III. 131. The god says:

“..... καὶ καμπύλα τόξα”

The point to note here is that arcum⁽³⁾ echoes τόξα⁽⁴⁾ which qualified by the adjective καμπύλα. Also both τόξα and arcum are emphatically placed at the verse-end. Moreover in the Homeric hymn this attribute is announced by Apollo himself, whereas in Horace's line this skill is proclaimed by the poet. The god's name is reserved for the emphatic final position of the stanza.

Earlier in the Homeric hymn Apollo:

“....., ὅτε φαίδιμα τόξα τιταίνει”⁽⁵⁾
(line 4).

(1) For invidia, cf. Odes. I. 1. 32, II. 20. 4; IV, 3. 16. Epsit. I. 19. 37, Sat. I. 4. 72; For references to envy in Callimachus, cf. Aetia. I. fr. 1. 17; Epig. XXI. 4; hymn to Apollo. 105, 107, 113 with Williams' note; Ovid. Amores. I. 15. 1, 39 who repeats Horace. See Barsby. ad. loc.

(2) Cf. Odes. III. 27. 68. (The subject is Cupid)

(3) καμπύλα τόξα is dedicated to Apollo. Cf. A. P. VI. 9. 1; h. h. 27. 12. and εὐκαμες ἀέμμοα in Callimachus, h. 3. 10. Clearly a variation of καμπύλα τόξα in h. h. 3. 131.

(4) Cf. Callim. h. 2. 19 with Williams' note, cf. Odes IV. 6. 35.

(5) Cf. h. h. 27. 5. Artemis Παγχρύσεια τόξα τιταίνει.

Comparing with Horace's lines τόξα echoes arcum; tendit resembles τιταίνει; also in both verses the third person singular is used. The adjective φαίδιμα like καμπύλα is absent in Horace's poem.

Apollo's arcum is also occurred in the following verses:

"numquam umeris positurus arcum"⁽¹⁾
(Odes.III. 4. 60)

The relevance of Odes. II. 10-19. and here then lies in a mere echoes arcum in both lines takes the same case and the same emphatic place at the verse end. Similarly in the Homeric hymn, leto:

*"ἦ ῥ βιόν τ' ἐχάλασσε καὶ ἐκλήισσε φαρέτην,
καὶ οἱ ἀπ' ἰφθιμῶν ὤμων χεῖρεσσιν ἐλοῦσα
τόξα κατεκρέμασε πρὸς κίονα πατρὸς ἐοῖο
πασσάλου ἐκ χρυσεύου"*⁽²⁾
(6-9).

Apollo's shoulders are qualified by the adjective ἰφθιμῶ.

The word φαρέτην □ in the previous verses occurs at line-ending; other cases of the noun also tend to gravitate to the end of the line.⁽³⁾

Like the Greek precedents, Apollo's pharetra occurs at the verses end in Horace as follows:

i "....., *uiduus pharetra
risit Apollo*"⁽⁴⁾
(Odes. I. 10. 11-12).

ii "*insignemque pharetra*

(1) For the exact opposite of "conito telo" cf. C.S. 33. with Page's note.

(2) For this argument. see. Miller. p. 16.

(3) Cf. Callim. h. 2. 8. 212, 347. A. R. I. 1144; A. P. VI. 9. 1. Coupled with τόξα and dedicated to Apollo.

(4) Page. ad. loc. Cf. also Prop. IV. 6. 55, pharetra is coupled with arcus (The subject is Apollo).

fraternal umerum lyra."
(Odes I. 21. 11-12).

Apollo's bow is also found in Carmen Saeculare among his four main skills.

*"..... et fulgente decorus arcu
Phoebus "*
(61-2)

The bow qualified by the adjective *fulgente*,⁽¹⁾ which probably recalls *φάιδιμα* in the Homeric hymn line 4; *arcu* is prominently placed in the line as previously occurred with case of variation.⁽²⁾

The deity's name, qualified by the adjective *decorus*, acquires prominence because of its initial location.

The adjective *decorus* is appropriate to one aspect of Apollo's nature as *τοξοφόρος*. Apollo is regularly *ἀργυρότοξος*⁽³⁾ and *χρυσότοξος*.⁽⁴⁾

Apollo's *ἐκάτοιο*, which as a shortened by - form *ἐκηβολός*, *ἐκατηβόλος*, *ἐκατηβελέτης* ... typifies Apollo in his capacity as archer.

In the Roman literature Apollo bears the epithet *arquitenens*.⁽⁵⁾

D- Apollo and medicine.

Two related ideas are present in Horace's Odes for Apollo as god of medicine:

First that the god's concern with averting plague which mentioned in these verses:

(1) Elsewhere Horace applies the adjective to Cyclades, cf. Odes. III. 2814.

(2) Other cases of the noun also tend to gravitate to the end of the line cf. Odes. III. 6. 7; 27-68 (with Cupid); IV. 6. 34 (with Diana).

(3) Cf. h. h. III. 13. 126.

(4) Cf. Homer. Il. 1. 37; h. h. III, 140; IV. 327; Apollo's bow is silver. Cf. A. R. II. 679; A. R. VI. 137. 1, and golden cf. Pind. Ol. 14. 10, A. R. 1709.

(5) Cf. Virgil. Aen. XII. 394.

Apollo in Horace's Odes

*“hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
persas atque Britannos
vestra motus aget prece”
(Odes. I. 21. 13-16).*

Traditionally Apollo could not only bring plagues,⁽¹⁾ but averts them.⁽²⁾
In Virgil Apollo's role is bringing plague, when Arruns prays him:

*“... .. haec dira meo dum vulnere pestis
pulsa cadat,⁽³⁾”
(Aen. XI. 792-3)*

and Apollo:

*“audiit et voti Phoebus succedere partem
meute dedit,”
(Aen. XI, 794-5).⁽⁴⁾*

Second: Horace also refers to Apollo's healing art generally in this couplet:

*“qui salutari levat arte fessos
corporis artus”.
(Carm. Saec. 63-4).*

(1) Cf. Homer. Il. 1. 50-2. see Willcok. A companion to the Iliad, p. 9. for famine and plague. Cf. Hesiod. Op. 243 with Zeus is responsible for laying famine and plague upon the sinful people; note the juxtaposition of λοιμόν and λιμόν: Jackson. R., Doctors and Diseases in the Roman Empire, London, (1988), p. 12ff.

(2) Cf. Callim. fr. 229. 4; Apollo. II. v. g. Apollo; Perowne. p. 60; Scullard., p. 164.

(3) Cf. Virgil. Aen. XI. 792 with Page's note.

(4) Elsewhere Virgil. says:

*“sed non augurio potuit depellere pestem”
(Aen. IX. 328).*

Apollo does exercise medical skills from Homer onward;⁽¹⁾ meanwhile has no monopoly in this area. He shares this field with his son Asclepius who is called Ἴητήρα νόσων.⁽²⁾

Another son, Aristaeus had medical ability, who discovered the medical herb solphium. Notably Horace in his Odes rejects the claim of such lesser deities.

Tibullus prays Apollo to have laid his "... Medicas ...manus".⁽³⁾ The second part of line (10) Tibullus varies Horace's lines 64-5 ... corpora fessa levant develops by inverting the order levat ... fessos in Horace's line 64. On the other hand, fessa qualifies corpora in Tibullus verse, whereas fessos qualifies artus⁽⁴⁾ in Horace's. Also levant echoes levat, where Apollo's healing not in this case by his salutari ... arte but his sopores and cantus.

Virgil implicitly refers to Apollo, the god of healing in these verses:

*"inde lichen ferit, exsectum iam matre perempta
et tibi, Phoebe, sacrum, casus evadere ferri
quod licuit parvo"*

(Aen. X. 15-17).

In his commentary page states "exsectum cut out from the womb of his already mother, such infants were dedicated to Apollo as παιῶνιος, the god of healing".⁽⁵⁾

Virgil nevertheless explicitly refers to the power of herb as a gift healing which Apollo offered to Iapis:

"scire potestates herbarum".⁽⁶⁾
(Aen. XII. 396)

(1) cf. Homer. Il. 16. 528-9, Aesch. Eum 67; Supp. 263; Aristoph. Birds. 584.

(2) h.h. XVI. 1; Morford, and Leonardon, Classical Mythology. p. 162.

(3) Cf. Tibul. III. 10. 4.

(4) Cf. Tibul. III. 10. 5.

(5) Page. ad. Loc; See Latte. K., p. 222 and note 4; Morford, and Leonardon, p. 448.

(6) Page. ad. loc.

Then Virgil attributes this power to Apollo as well:

“..... *Phoebique potentibus herbis*”.
(Aen. XII. 402)

It is noted that Venus shares Apollo in this area. Tibullus also alludes to Apollo's power of healing herbs.⁽¹⁾

Apollo's less well-known activities:

1 - Apollo as a pastoral god:

Horace turns to Apollo's power as a pastoral god on listing Mercury's main skills in his hymn to Mercury (Hermes in Odes. I. 10).

The poem opens as a prayer in a formal style. The poet follows traditional features of prayer: parentage of the deity and catalogue of his powers. Horace's prayer will lead to a significant subject, the mentioning, of Apollo's role as a pastoral god in the following stanza:

*“te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo”*
(Odes. I. 10. 9-10)

Horace could find a distinguish source for this interest in the Greek poetry mainly the Homeric hymn to Hermes. On the other hand, when comparing Horace's verses with this hymn we see similar and different ways of dealing with.

Horace addresses Hermes with anaphora of *te* asking him to restore Apollo's kine “*boves*”. Page states that “*nisi reddidisses*” contain the very threat of Apollo in partially oblique narration.⁽²⁾

Horace implicitly refers to Apollo to Hermes in this hymn, where son of Leto addresses him saying:

“ ὦ παῖ, ὃς ἐν λίκνῳ κατάκειαι, μήνυέ μοι βούς

(1) cf. Tibul. II. 3. 14.

(2) Page. ad. loc.

θάσσον' ἐπεὶ τάχα νῶϊ διοισόμεθ, οὐ κατὰ κοσμον
ρίψω γάρ σε λαβῶν ἐς Ταρταρον ἠερόεντα
ἐς ζόφον αἰνόμορον καὶ ἀμήχανον οὐδέ σε μήτηρ
ἐς φάος οὐδέ πατήρ ἀναλύσεται, ἀλλ ὑτὸ γαίη
ἐρρήσεις ὀλίγοισι μετ' ἀνδράσιν ἡγεμονεύων."
(h. h. IV. 254-9)⁽¹⁾

Apollo addresses Hermes as “παῖ”; earlier in the hymn he is “νήπιον” (line 152). Thus the presentation of Hermes (Mercury) in Horace verse exploits the “pureum” provides a parallel.

Apollo asks Hermes to tell him of his cattles. In the Homeric hymn Hermes was ληιστῆρ (h. h. IV. 14) and φηλητῆς (line 214).⁽²⁾

Apollo humorously addresses Hermes:

"..... φηλητῆτα Διὸς καὶ Μαΐαδος υἱέ"
(446)

Despite Hermes's refusal of this accusation, the Hymnist alludes to the stolen cattles of Apollo by Hermes in the following verse:

- "..... βοῦς κλέψεν ἐκηβόλου Ἀπόλλωνος"
(18)

This is also reported by Apollo himself:

"κλέψας δ' ἐκ λειμῶνος ἐμᾶς βοῦς ᾤχετ' ἐλαύνων
ἐσπέριος παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.
εὐθὺ Πύλονδ' ἐλάων"
(340-2)

Horace discusses Apollo's boves amotas by Hermes, bearing in mind the deity's attribute “ἐλατῆρ βοῶν” (line 14) which was fully narrated as follows:

(1) cf. h. h. IV. 291ff.

(2) cf. also. h. h. IV. 175, 219; 297; 446.

- "..... δ' ἤλαυνε διὰ ψαμαθώδεα χῶρον
ἴχνι' αποστρέψας"
(75-76).
- "τῆμος ἐπ' Ἀλφειὸν ποταμὸν Διὸς ἄλκιμος υἱὸς
Φοίβου Ἀπόλλωνος βοῦς ἤλασεν εὐρυμετώπους".
(101-102)
- "ἔς πύλον εὐθύς ἐλῶντα βοῶν γένος εὐρυμετώπων".
(355).

Apollo's boves were driven off by Hermes, craft (per dolum). Notably the affinity between this attribute alluded by Horace and the same depicting of Hermes in the Homeric hymn. The god is described as αἰμυλομητης (13). Apollo addresses him as:

"ὦ πέπον, ἠπεροπευτά, δολοφραδῆς....."
(282)

Elsewhere Hermes is δολίης (76; 245)⁽¹⁾

So Hermes, attribute in the Homeric hymn becomes intimate, however the Roman poet uses the noun "dolus" instead of the adjective.⁽²⁾

Apollo shares the pastoral power with Hermes,⁽³⁾ who was "ἐλατῆρ βοῶν" (line 14) as I discussed. Additionally the epithet "οἰοπόλος" was applied to Hemers (line 314)⁽⁴⁾

Apollo's pastoral power is manifested in the hymn, when he comes from Pieria seeking cattles, cows of them, all with curved horns, from his herd (lines 191 f.)⁽⁵⁾

(1) Soph. Ph. 133; Graves. p. 63.

(2) Elsewhere in Horace's Odes, adjective is used. Cf. Odes I. 35. 28; II. 1. 8; III. 27. 25.

(3) Morford, Lenardon. p. 181; Rose. p. 147.

(4) Other deities among them Apollo bear this epithet see. LSJ.

(5) Graves. p. 163, 77; Rose. p. 149.

Later in this hymn Apollo's repeated:

"..... ἦν ἐπὶ βουσι
παῖς ἔτ' ἐὼν μελίτησα"
(556-7)

The Hymnist indicates the pasture scene where Apollo's cows strayed out (198) so νομῖο is used to denote this meaning; later may be that the poets are taking over this hymnic word and reapplying it in the sense of the cult-title of Apollo.⁽¹⁾

In Roman Literature Cicero applied the title "Nomio" to Apollo (N. D. 3. 57)⁽²⁾

In Roman poetry Apollo is pastor.⁽³⁾

2- Apollo's role of builder and founder of cities.

Horace begins to focus his attention on the part the god played in the foundation of the city of Troy in the following verses:

"*ter si resurgat murus aeneus
auctore Phoeb,*"
(Odes. III. 3. 65-6)

Horace here follows traditional trends. This interest is traced back to Apollo's construction of his famous horned altar as a miniature city on Delos. Apollo was worshipped as Ἀρχηγετής at Delos and Naxos. He was also worshipped as κτίστης at Thurri and Cyrene.⁽⁴⁾

(1) Fully discussed with references by Williams ad. loc.

(2) Quoted by OLD. s. v.

(3) Cf. Virgil. Geo. III. 2. "pastor ab Amphryso Lycaei" Calp. Ecl. VII. 27. "pastoralis Apollo".

(4) Cf. Callim. h. II. 55f. with Williams. Note, Park and Wormell. Delphic Oracle. Oxford, (1956), p. 49ff.

Apollo also built the foundation of his own temple at Delphi.⁽¹⁾ With regard to Troy, Apollo himself helped to build the walls of Troy.⁽²⁾

So Homer probably inspires Horace in this interest.

A parallel may be seen in Virgil:

“..... *et Troiae Cynthius acutor*”.⁽³⁾
(Geo. III. 36).

Earlier in his poem, Horace alludes briefly to the building of Troy by king Laomedon who cheated the gods (ie Apollo and Neptune) (lines 21-22).

As does Ovid in the *Metamorphoses*. The poet describes the building of the city by Laomedon who was seen by Apollo.⁽⁴⁾ The god helped Neptune build the walls of Troy,⁽⁵⁾ while Neptune alone who built them.⁽⁶⁾

5- Horace's final prayer to Apollo:

In Odes I. 31 after posing a question to his patron.

Horace picks the answer to it in the last stanza:

*“frui paratis et valido mihi,
Latoe, dones, at, precor, integra
cum mente, nec, turpem senectam
degere ne cithara carentem”*
(17-20).

The prayer for a petition of a general nature (e.g. prosperity, peace. etc.) is traditionally regular at the end of a hymn.⁽⁷⁾

(1) Cf. h. h. III. 99. 245; cf. also Callim. h. II. 50, with Williams' note.

(2) Cf. Homer. Il. 7. 452-3; Graves. p. 259.

(3) Cf. Prop. II. 28. 53.

(4) Ovid. Met. XI. 199-200.

(5) Ovid. Met. XII. 587.

(6) Ovid. Met. XI. 205.

(7) Cf. h. h. XV. 9; 13-17; Callim. h. 1. 91-6; Theoc. Id. 15. 135.

The prayer here unites the present and the future by pointing the interrelationship between them: *frui* in line 17. infinitive with *donec*; *paratis* what I have (possessions); *valid* (with sound health); *mihi* is emphatically placed.

Line 18 starts with the deity's name *Latoe* (parentage)⁽¹⁾ initially located. It is noted that Apollo is the sole deity whose genealogy repeated in Horace's poetry.

The subjunctive *donec* bring to mind the same usage (*venias*);⁽²⁾ the indicative *precor*⁽³⁾ echoes *precamur* in Odes. I. 2. 30. with the same sense; *mente* is qualified by the adjective *integra* in the previous line, and governed by the preposition *cum*.

So the poet's first wish is (for present is obvious now, may you grant me, son of Leto, to enjoy what I have both with sound health, I pray with mind unpaired.

Horace's second wish (for future) when old age comes,⁽⁴⁾ the adjective *turpem* qualifies *senectum*, the infinitive *degere* as *frui* connected with *donec* emphatically placed, not deprived his *cithara*, where *cithara* as symbol of poetic ability in lyric poetry.⁽⁵⁾

(1) The vocative *Latoe* resembles in h. h. IV. 216; A. P. XII. 55. 1.; Gow-Page ad. loc. For the tradition of genealogy at the end of the hymn. Cf. h. h. III. 177; Callim. IV. 326 with Mineur's note; cf. *Semeleius* in Ode. I. 17. 22.

(2) Cf. *Donem*. In Odes. I. 8. for *Artemis*.

(3) Cf. *λιτομαι* in h. h. 1. 5. (The subject is *Asclepius*) *precor* in Odes. IV. 1. 2.

(4) Prayers for longevity are apparent on dedicating hair for Apollo e.g. A. P. VI. 198, 278; in addition to that it is customary in such context to express that young men may grow to manhood and independence, e.g. AP. VI. 155, 5-6, success and prosperity in life, e.g. AP. VI. 279, 161; Callim. h. II. 14. with Williams' note, Horace makes use of Callimachean usage, he employs it for his own purpose.

(5) Page. ad. Loc; See also Rudd. N., "Horace Age of Augustus", ed. by Kenney. E. J. Cambridge, (1983). p. 106.

Conclusion

Horace throughout his Odes celebrates Apollo's virtues in series of vignettes. The poet's concern with his patron is the constant interplay between imitation and variation of themes and traditions inherited from his predecessors and echoed among his contemporaries; sometimes with allusions may possibly be a variation of Horace's own handling of themes (in particular the close similarity between his Odes and his poetry in general).

Horace, therefore, deals with Apollo in a certain way and becomes an ample celebration of the god and his laudes (δύναμεις) by means of style and technique peculiar to sacred formulae which Horace displays his extensive knowledge and his deep interests in these practices.

Apollo is invoked, Horace is working within the tradition for his prayer using precamur and venias. This means that invocation is sung by the poet.

For the god's name: the two eminent names Apollo and Phoebus are occurred, Horace uses them as alternatives not combining them in the Homeric manner Φοῖβος Ἀπόλλων.

The god's origin is elucidated by the maternal address (Latoniae puerum canentes IV. 6. 37).

Elsewhere Apollo is addressed as "dive" (IV. 6. 1).

Then the mentioning of Apollo's birth and dwelling places are followed. Delos Apollo's birth place dwelling places (Lycia, Delphi) already figured in the Homeric hymn to Apollo which appealed strongly to the Greek and Roman taste. Horace, like other Roman poets, celebrates the victory of Augustus at Actium where the emperor dedicated a temple to Apollo on the palatine.

Apollo's epithets and cult-titles:

For the former, intonsus, levis and solutus, by these epithets Horace describes Apollo's eternal youth by alluding to his hair using intonsus and solutus; using levis to his beardless chin. Horace represents the traditional motif of Apollo's beauty.

For the latter the cult-titles which are related to the deity:

- a) Delius is frequent in Greek and Latin poetry.
- b) Cynthus does not seem to be used before Callimachus; afterwards it recurs in Roman poetry (Virgil, Propertius, Ovid, etc.).

So Horace's debt to the Alexandrian poet is undeniable.

- c) Patareus and Agyieus seem to be innovation of Horace himself.

The above epithets and cult-titles reveal Apollo's powers: prophecy, music, poetry (where Horace speaks of his personal debt to Apollo, god of poetry), archery and medicine. These powers have been highlighted in accordance with the Greek and Roman traditions. At any rate, as an example of literary criticism namely the duality of spiritum and ars which the poet seeks to reproduce them, usually with a significant variation in their application.

For Apollo's less known activities as a pastoral god, and as the builder of cities, Horace implicitly exploits Apollo's power as a pastoral god. The poet traces back this interest to Apollo's tending his herds and Hermes stealing them as manifested in the Horace hymn to Hermes. Meanwhile Horace does not allude to Apollo's tending Admetus' horses in the period of his servitude to this king, whereas it was handled by his predecessors and his contemporaries.

Horace refers to Apollo's assistance of building Troy in political context.

Horace prays Apollo his divine protector in his final prayer to that god.

A treatment of the theme bears resemblances to the well-known traditional element in hymns and religious expressions. In Odes I. 31. 18. precor suggests from its appearance in the final prayer, an attentive devotion to the deity concerned. On the other hand the subjunctive dones is combined with a request for favour or reward and a promise pertaining to the poet's plans for future; in such a way that a relation of reciprocity between the poet and his patron is defined. This reciprocity inherent in the final prayer is undercut by the emphatic use of mihi in line 17. Thus Horace adapts this epilogic pattern for a special purpose. Apollo is addressed in the second person (du-stil) as the poet did at the beginning of his invocation to Apollo.

Apollo in Horace's Odes

However it is unusual in its use of direct address in the body of the Odes. The first element of the epilogue is a salutation to the deity concerned with conventional $\chi\alpha\acute{\iota}\rho\epsilon$ = salve (cf. Virgil Aen. XI. 97) with the ethical mihi is traditional feature: Horace then transfers salve from addressing the deity to the symbol a deity "testudo" decus Phoebi (Odes I. 32. 15).

Finally the pieces which I have dealt with are closely related, however, not only to the Greek and Roman poetry, but also to each other.

Horace here ingeniously alludes to specific passages and themes from other authors and genres into lyric to assert his own place in the poetic tradition.

Bibliography

I. Text and Commentaries:

- Wicham, E. C, (ed)., Q Horatii Flacii, Opera, Oxonii, E. Typagrapheo Clarndoniano, (1912).
- Brink. C. O., Horace, On Poetry. Cambridge, (1971).
- Page. T. E., (ed), Q Horatii Flacii, Carminum libri IV, Epoden, (1940).
- Williams. A. S., The Epistle of Horace, New York, (1907).
- Williams. G., The third, book of Horace's Odes, Oxford, (1979).

II. General works:

- Armstrong. R., "Retiring Apollo, Ovid on politico and poetics of self ... sufficiency", CQ. 45. No. (2000), pp. 528-550.
- Austin. R. G., (ed), P. Vergili Maronis, Aeneidas, Liber, Oxford, (1966).
- Barsby. J., Ovid, Amores. I. Oxford. (1973).
- Clausen. W. V., "Three Eclogues" In the Age of Augustus.
- Clayman. D. L., Callimachus, Iambi, Leiden (1980).
- Crowther. N. B., "Horace, Catullus and Alexandrianism" Mnemas-yne, XXXI, (1978), pp. 33-44.
- Crowther. N. B., "Water and wine as symbols of inspiration", Mnemasyne, XXXII, (1979), pp. 1-11.
- Elder. J. P. "Tibullus: tersus and Elegans" in Essays on Roman Literature (Elegy and Lyric 1, ed by Sullivan. London. (1962).
- Fraenkel. E., Horace, Oxford, (1957).
- Gow. A. S. F., Page. D. L., The Greek Anthology, (Hellenistic Epigrams) Vol. II, Cambridge (1965).
- Graves. R., The Greek Myths., Vols. I, II. London, (1957).
- Jackson. R., Doctors and Diseases in the Roman Empire, London, (1988).
- Latte. K., Romische Religionsgeschitte Munchen, (1960).

Apollo in Horace's Odes

- Lee. G., *Ovid's Amores*, London, (1968).
- Lieberg. G., "Horace et les Muses" *Latomus*, 36 (1977), pp. 962-988.
- Lyne. R. O. M., "Horace Odes Book I and Alexandrian Edition of Alcaeus," *CQ*, 55, (2005) pp. 542-6.
- Miller. J. F., "Propertius 3. 2, and Horace" *TAPA*, 13, (1983), pp. 289-99.
- Miller. A. M., *From Delos to Delphi: A literary study of Homeric hymn to Apollo*, Leiden, (1986).
- Morford. M. P. O., Leonardon. R. J., *Classical Mythology*, New York, (1970).
- Mineur. W. H., *Callimachus' hymn to Delos*, Leiden, (1984).
- Ogilvie. R. M., *The Romans and their gods*, London, (1969).
- Page T. E., (ed), *The Aeneid of Virgil, books VII.XII*, London, (1940).
- Percy L. T., "Horace Architectural imagery" *Latomus*, 36, (1977), p. 772-81.
- Perowne. S., *Roman Mythology*, London, (1969).
- Pillinger. H. F., "Some of Callimachean influences on Propertius book 4," *HSCP* 73, (1969), pp. 185-198.
- Rooms. A., *Room's Classical Dictionary*, London, (1982).
- Rose. H. J., *A hand book of Greek Mythology*, London, (1982).
- Ross. D. O., *Background to the Augustan Poetry*, Cambridge, (1975).
- Santirocco. M., "The Poetics of Closure Horace Odes, III. 17-28." *Ramus*, (1984). pp. 74-91.
- Scullard. A. H., *Festivals and Ceremonies of the Roman Republic*, London, (1981).
- Silk. E. T., "Towards a fresh interpretation of Horace Carm. III. 1." *Yale classical Studies*, 23, (1973), pp. 152-8.
- Tracy. H. L. "Horace on the poetic afflatus" *Latomus*. 35 (1976), p. 808-12.

Apollo in Horace's Odes

- West. D., *Reading Horace*, Edinburgh, (1977).
- Williams. F., *Callimachus. Hymn to Apollo*, Oxford, (1978).
- Wilcock. A., *A companion to The Iliad*, University of Chicago, Press, , (1976).
- Woodman. T., "Exegi monumentum" Horace 3,30 in "Quality and Pleasure of Latin Poetry", ed. by Woodman. T., West. D., Cambridge, (1974).
- Witke. C., *Horace's Roman Odes, A Critical Examination*. Mnemosyne, Leiden. (1983).
- Woodman. T., "Horace's first Roman Ode" in *Poetry and Politics in the Age of Augustus*, ed. By Woodman. T. and West. D. Cambridge, (1974).